



## Masters of America Course Descriptor

---

Course Title	Masters of America	Faculty	Art History
Course Code	NCHAH626	Course Leader	Dr Kate Grandjouan
Credit Points	30	Teaching Period	Michaelmas or Hilary
FHEQ Level	Level 6	Date Approved	June 2020
Compulsory/ Optional	Optional		
Pre-requisites	None		
Co-requisites	None		

### COURSE SUMMARY

This course tracks the development of American art from the late eighteenth century to the early twentieth century through the work of its leading masters. We follow the interaction between American and European art worlds during a period of dynamic change, examining the contribution made by American painters to artistic innovations in portraiture, history painting, images of everyday life and outdoor landscape painting. We also evaluate American art in its response to wider social and political realities during the eighteenth and nineteenth centuries - the colonial period, the exploration of the western territories and the Civil War. Finally, we trace the growing sophistication of America's art market and institutions, with America emerging by the end of the nineteenth century as a leading centre for modern art. In the course of this survey we consider the work of some of America's most celebrated painters: including Benjamin West, John Singleton Copley, Frederic Edwin Church, Winslow Homer, Mary Cassatt, John Singer Sargent and George Bellows.

### COURSE AIMS

The course aims to:

- Develop a systematic understanding of American painting between the late eighteenth and early twentieth centuries.
- Apply knowledge to identify key developments in modern art within a social and political framework.
- Develop a current awareness of the role of art institutions and the art market.

## LEARNING OUTCOMES

On successful completion of the course, students will be able to:

### KNOWLEDGE AND UNDERSTANDING

- K1c demonstrate a coherent and detailed knowledge of the relationship between American and European art between 1760 and 1910
- K2c demonstrate a systematic understanding when engaging with art historical debates on the development of American art

### SUBJECT SPECIFIC SKILLS

- S1c accurately analyse and communicate findings regarding works of art by American artists from 1760 and 1910, using specialist language and supported by visual, textual and other evidence as appropriate
- S2c accurately analyse American painting in relation to contemporary critical reception
- S3c use appropriate methodologies for locating, assessing and interpreting primary and secondary sources

### TRANSFERABLE AND PROFESSIONAL SKILLS

- T1c communicate arguments and ideas clearly and coherently in written and spoken form using appropriate visual aids
- T3c work autonomously, and confidently present and communicate the outcomes of critical enquiry within timelines published

## TEACHING AND LEARNING

Teaching and learning strategies for this course will include:

- 22 hours of full-cohort lectures
- 4 hours of group tutorials
- 4 hours of one-to-one tutorials per student
- 1 hour revision class

Course information and supplementary materials are available on the College's Virtual Learning Environment (VLE).

At the end of Michaelmas and Hilary, students will attend Collections (formal meetings) in which they receive comprehensive and collated feedback about their performance over the term.

Students are required to attend and participate in all the formal and timetabled sessions for this course. Students are also expected to manage their directed learning and independent study in support of the course.

## EMPLOYABILITY SKILLS

- Class discussion and assessments develop the students' ability to formulate arguments relating to the display, description and reception of works of American art, an understanding of which is essential for a career in the museum sector.
- Informal presentations in front of selected works of art in museums and galleries, and the formal summative presentation, teach students to plan, pitch and deliver timed presentations in public and thus to practise a professional skill that is central to the way art historians work.
- The content studied in this course will enable students to apply for jobs in the heritage sector that require strong skills of visual analysis and an understanding of the major developments in American art c.1700-1915.

## ASSESSMENT

### FORMATIVE

Students will be formatively assessed during the course by means of set assignments. These do not count towards the end of year results, but will provide students with developmental feedback on how to improve writing and essay structure, critical analysis and interpretation of works of art, and how to employ primary sources and comparative material.

### SUMMATIVE

Assessment will be in two forms:

AE:	Assessment Activity	Weighting (%)	Online submission	Duration	Length
1	Oral Presentation	20%	N/A	30 min	N/A
2	Exam	80%	N/A	3 hours	N/A

The examination will include an image recognition component and a number of questions from which the student will have the choice of answering a specified number. Both the oral presentation and the examination will be assessed in accordance with the assessment aims set out in the Programme Specification.

## FEEDBACK

Students will receive formal feedback in a variety of ways: written (including via email correspondence); oral (within one-to-one tutorials or on an *ad hoc* basis) and indirectly through discussion during group tutorials. Student's will also attend the formal meeting, Collections, at the end of Michaelmas and Hilary in which they will receive constructive and developmental feedback on their term's performance.

Feedback is provided on written assignments (including essays, briefings and reports) and through generic internal examiners' reports, both of which are posted on the College's VLE.

## INDICATIVE READING

Note: Comprehensive and current reading lists for courses are produced annually in the Course Syllabus or other documentation provided to students; the indicative reading list provided below is used as part of the approval/modification process only.

### BOOKS

- Athens. E. (2018). *Coming Away: Winslow Homer and England*, New Haven and London: Yale University Press
- Ballew Neff, E. (Ed.) (2013). *American Adversaries: West and Copley in a Transatlantic World*. Houston: Museum of Fine Arts
- Ballew Neff, E. (Ed.) (2005). *John Singleton Copley in England*. Houston: Museum of Fine Arts
- Barringer. T. (Ed.) (2018). *Picturesque and Sublime: Thomas Cole's Transatlantic Inheritance*. New Haven and London: Yale University Press
- Burns. S. (Ed.). (2009) *American art to 1900: a documentary history*, Berkley: University of California Press
- Fairbrother. T. (1994). *John Singer Sargent*. New York: Harry Abrahams
- Grossman. L (2015). *Benjamin West and the Struggle to be Modern*. London and New York: Merrell
- Hemingway.A and Allan Wallach, (2015). *Transatlantic Romanticism: British and American Art and Literature, 1790-1860*, Amherst: University of Massachusetts Press
- MacDonald. M. F. (2013). *An American in London: Whistler and the Thames*. London: Dulwich Picture Gallery
- Rather.S. (2016). *The American School: artists and status in late colonial and early national era*, London and New Haven: Paul Mellon Centre for Studies in British Art
- Wilmerding. J. (Ed) (1993). *Thomas Eakins and the Heart of American Life*, Washington: Smithsonian Institute
- Wilton. A and T. Barringer (Eds.) (2002). *American Sublime, Landscape Painting in the United States, 1820-1880*, London: Tate Publishing

## INDICATIVE TOPICS

- Students will study the following topics:
- Introduction and Overview
- The American Portrait
- The Sublime Landscape
- American narratives
- Manifest Destiny
- Civil War
- Americans in Paris
- Gilded Age
- American Avant Garde

<b>Title: NCHAH626 Masters of America Course Descriptor</b>					
<b>Approved by: Academic Board</b>					
Version number	Date approved	Date published	Owner	Location	Proposed next review date
1.0	June 2020	June 2020	Susan Green	1. Academic Handbook > Course Descriptors 2. VLE	April 2025
<b>Modifications (As per AQF4)</b>					
Version number	Date approved	Date published	Modification (including category number)		