

COURSE CONTENT

Academic Year	2026 – 2027	Semester	1
Course Code	HR2003		
Course Title	The Art and Architecture of “The Long Century”: 1789–1914		
Pre-requisites	Nil		
No of AUs	3		
Contact Hours	39		

Course Aims

In this inter-disciplinary elective course you will chart the evolution of painting, sculpture and architecture using selected examples from Britain, France, Spain, Italy and Germany from the era of the French and American Revolutions to the end of the First World War and the advent of the Jazz Age. You will discover how art, architecture, criticism and consumption changed in this time, and speculate on why this happened. You will examine the changing role of the artist, the critic, and the viewer in the 19th century as the major movements in art and architecture are placed within a wider context of historical, political and social change, in which adaptation and survival were interdependent.

This course is open to all students from any academic background. Once completed you will have a deeper understanding of 19th century European art and the concept of modernity, which can provide a basis for further study in Art History and History.

Intended Learning Outcomes (ILO)

Upon the successful completion of this course, you would be able to:

1. Identify the basic art and architecture movements in Europe associated with the 19th century.
2. Analyse and interpret the art and architecture of 19th century Europe through a creative project.
3. Reflect on the complex relationship between art, politics and social dynamics of European modernity in the 19th century during in-class activities.
4. Present observations, rationales and conclusions surrounding art and architecture in a well-structured manner.
5. Contribute to discussion, critique and evaluation of your own work and work of your peers in response to topics from art and architecture of the 19th century.

Course Content

In this course you will discuss how we define modern, modernity, modernism, and modernization. How do we define modern art?

You will follow historical events through the works of European artists: Enlightenment, French Revolution, Industrial Revolution, Women Rights, Socialism, Liberalism, Conservatism, and Imperialism.

Masterpieces of painting, sculpture, architecture and art criticism will be selected from the following ‘isms’ for closer examination: Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Fauvism, Expressionism, Cubism, Art Nouveau and Futurism.

These topics will be discussed and critiqued in class lectures and tutorials. You will give a short 10-minute presentation and write a 2,000-word essay discussing a given topic.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Weight	Team/ Individual	Assessment Criteria
Midterm Essay 1. Research sources 2. Research connections 3. Argument context 4. Argument structure and rhetoric	1,2,3	40	Individual	Appendix 1
Presentation 1. Originality and coherence 2. Analysis and delivery	2,4,5	40	Individual	Appendix 1
Participation	3,5	20	Individual	Appendix 1
Total		100%		

Formative feedback

Feedback happens consistently throughout the course. In-class discussions and moderated group activities are designed to make feedback seamless and consistent. Lastly, you will present your work and this will be reviewed by class peers and the professor.

Learning and Teaching approach

Approach	How does this approach support you in achieving the learning outcomes?
Lecture/Interactive communications	The classes are each 3 hours long. They are designed to engage you actively through participatory activities and a variety of media. All lectures are on PowerPoint and into these slides are embedded relevant video clips and resources.
Presentations	By presenting your findings to your peers, and viewing presentations from others, you will develop visual literacy skills and expand your visual culture.
Critical Thinking Exercises	Through reading, discussion and writing, you will be guided to formulate your observations and thoughts in an articulate manner, to be receptive to constructive criticism and to question prevalent frameworks and narratives.
Field Trip	We will be visiting the Botanical Art Gallery to examine relevant examples.

Reading and References

1. Facos, Michelle. *An Introduction to Nineteenth Century Art*. London: Routledge, 2011.
2. Ingersoll, Richard. *World Architecture: A Cross-Cultural History*. 2nd ed. New York: Oxford University Press, 2018.
3. Chu, Petra ten-Doesschate. *Nineteenth-Century European Art*. 3rd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2012.
4. Eisenman, Stephen, ed. *Nineteenth Century Art: A Critical History*. 4th ed. New York: Thames & Hudson, 2011.
5. Frascina, Francis, and Jonathan Harris. *Art in Modern Culture: An Anthology of Critical Texts*. London: Phaidon Press, in association with the Open University, 1992.
6. Harrison, C & P. Wood, *Art in Theory, 1815 – 1900*, Blackwell, 1992.
7. Harrison, C. & P. Wood, *Art in Theory: 1900 – 1990*, Blackwell, 1992.
8. Watkin, David. *A History of Western Architecture*. 5th ed. London, Great Britain: Laurence King Pub., 2011.
9. Fend, Mechthild, Jennifer Germann, and Melissa Hyde, eds. *Thinking Women and Art in the Long Eighteenth Century: Strategic Reinterpretations*. Amsterdam: Amsterdam University Press, 2025.
10. Spies-Gans, Paris A. 'Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive', *The Art Bulletin* 104, no. 4 (2022): 70-94.
11. Arscott, Caroline. *William Morris and Edward Burne-Jones: Interlacings*. New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2008.
12. Wildman, Stephen, ed. *Edward Burne-Jones, Victorian Artist-Dreamer*. Exh. cat. New York: Metropolitan Museum of Art, 1998.
13. Barber, Tabitha, ed. *Now You See Us: Women Artists in Britain 1520–1920*. Exh. cat. London: Tate Publishing, 2024.
14. Chu, Petra ten-Doesschate, Ning Ding, and with Lidy Jane Chu, eds. *Qing Encounters: Artistic Exchanges between China and the West*. Los Angeles, California: Getty Research Institute, 2015.
15. Davison, Julian. *Swan & Maclaren: A Story of Singapore Architecture*. Novato: ORO Editions, and Singapore: The National Archives of Singapore, 2020.
16. Wolohojian, Stephan, and Ashley Elizabeth Dunn, eds. *Manet/Degas*. Exh. cat. New York: The Metropolitan Museum of Art, 2023. [Available at the National Library Board.]
17. De Young, Justine. *The Art of Parisian Chic: Modern Women and Modern Artists in Impressionist Paris*. London: Bloomsbury Visual Arts, 2025.
https://doi.org/10.5040/9781350454781?locatt=label:secondary_bloomsburyCollections.
18. Dumas, Ann, William H Robinson, Clare A. P Willsdon, Monty Don, James Priest, and Heather Lemonedes. *Painting the Modern Garden: Monet to Matisse*. Exh. cat. London: Royal Academy

of Arts, 2015.

19. Scott, Phoebe, and Julia Welch, eds. *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*. Exh. cat. Singapore: National Gallery Singapore, 2025.
20. Serres, Karen, ed. *Monet and London: Views of the Thames*. Exh. cat. London: The Courtauld in association with Paul Holberton Publishing, 2025.
21. Thomson, Richard, ed. *Monet & Architecture*. Exh. cat. London, England: National Gallery Company, 2018.
22. Jacobi, Carol, ed. *Van Gogh and Britain*. Exh. cat. London: Tate Publishing, 2019.
23. Homburg, Cornelia, Christopher Riopelle, Renske Cohen Tervaert, Julien Domercq, Michael Glover, Cindy Kang, Sterre Overmars, Judy Sund, and Marnin Young. *Van Gogh: Poets & Lovers*. Exh. cat. London: National Gallery Global, 2024. [Available at the National Library Board.]
24. Dickerman, Leah, ed. *Inventing Abstraction, 1910–1925: How a Radical Idea Changed Modern Art*. Exh. cat. New York: Museum of Modern Art, 2012.
25. Escritt, Stephen. *Art Nouveau*. London: Phaidon, 2000.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip

yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Course Instructors

Instructor	Office Location	Phone	Email
Ellice Wu	SHHK	TBA	ellice.wu@ntu.edu.sg

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1 Aug 13	Introduction: Marie Antoinette and Her Legacy	1,3,5	Fend, Mechthild, Jennifer Germann, and Melissa Hyde, eds., <i>Thinking Women and Art in the Long Eighteenth Century: Strategic Reinterpretations</i> , 2025
2 Aug 20	The Art of Revolution: Neoclassicism	1,3,5	Facos, Michelle, <i>An Introduction to Nineteenth Century Art</i> , 2011 Spies-Gans, Paris A., 'Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive', 2022
3 Aug 27	European Architecture: Neoclassicism and the Gothic Revival	1,3,5	Ingersoll, Richard, <i>World Architecture: A Cross-Cultural History</i> , 2018 Watkin, David, <i>A History of Western Architecture</i> , 2011 Essay Explanation
4 Sep 3	Art of the Natural World Part I: Romanticism & Landscapes Part II: Botanical Paintings & Drawings	1,3,5	Facos, Michelle, <i>An Introduction to Nineteenth Century Art</i> , 2011

5 Sep 10	Art for Art's Sake: Beauty & Fantasy Part I: Aestheticism Part II: Cross-Cultural Exchanges in Architecture	1,3,5	Arscott, Caroline, <i>William Morris and Edward Burne-Jones: Interlacings</i> , 2008. Chu, Petra ten-Doesschate, Ning Ding, and with Lidy Jane Chu, eds., <i>Qing Encounters: Artistic Exchanges between China and the West</i> , 2015
6 Sep 17	Field Trip: Curator Tour of 'Roots of Knowledge' at Botanical Art Gallery (Inver turret) Self-guided visit of Atbara [Buses will be provided for trip to and from NTU campus]	1,3	Davison, Julian, <i>Swan & Maclaren: A Story of Singapore Architecture</i> , 2020
7 Sep 24	Realism and Modern Life	1,3,5	Facos, Michelle, <i>An Introduction to Nineteenth Century Art</i> , 2011 Essay submission: [40%]
Recess Week: Sep 28 – Oct 2			
8 Oct 8	Impressionism	1,3,5	De Young, Justine, <i>The Art of Parisian Chic: Modern Women and Modern Artists in Impressionist Paris</i> , 2025 Facos, Michelle, <i>An Introduction to Nineteenth Century Art</i> , 2011
9 Oct 15	Post-Impressionism	1,3,5	Facos, Michelle, <i>An Introduction to Nineteenth Century Art</i> , 2011
10 Oct 22	Moving towards Abstraction	1,3,5	Dickerman, Leah, ed., <i>Inventing Abstraction, 1910–1925: How a Radical Idea Changed Modern Art</i> , 2012
11 Oct 29	Art Nouveau: Art, Design and Architecture	1,3,5	Escritt, Stephen, <i>Art Nouveau</i> , 2000.
12 Nov 5	Presentations & Assessments	2,4,5	Class Presentation: [40%]
13 Nov 12	Presentations & Assessments	2,4,5	Class Presentation: [40%]