



Boston University Study Abroad
London

British Painting 1500–1900: From Holbein to the Pre-Raphaelites
CAS AH 388 (Elective A)
[Semester] [Year]

Instructor Information

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Course Overview

This course provides an introduction to British art covering the sixteenth to the nineteenth-century. During this period British art remained largely marginal to mainstream Western European practices. On this basis this course addresses how historical changes impacted on the aesthetics of the art that was being produced in Britain and offers a unique opportunity to study these works first hand in the national museums and galleries. The British and foreign artists to be discussed will include Hans Holbein the Younger, Nicholas Hilliard, Daniel Mytens, Peter Paul Rubens, Anthony van Dyck, William Hogarth, Joshua Reynolds, Thomas Gainsborough, Joseph Mallord William Turner, John Constable, Dante Gabriel Rossetti and Edward Burne-Jones.

Students will develop a robust knowledge and analytical understanding of the works studied within British Painting 1500–1900: From Holbein to the Pre-Raphaelites and will be able to critically think across a broad range of cultural and historical debates. These tools will foster improved synthetic skills which can be used throughout their academic development. Each of the four-hour teaching sessions are divided into a two-hour session in the seminar room, followed by a site visit of the same length to a relevant museum, gallery or temporary exhibition space.

Field Trips		
Session Number(s)	Location	Theme
One and Two	British Museum and National Gallery	Classical Ideal and its Influence
Three and Four	Hampton Court Palace	Impact of the Reformation
Five	National Portrait Gallery	Elizabethan portraiture
Six	National Portrait Gallery	Jacobean portraiture to the Baroque
Seven	National Portrait Gallery	Thomas Gainsborough (special exhibition)
Eight	National Gallery	Eighteenth century satirical, portrait and landscape painting
Nine	Tate Britain	Edward Burne-Jones
Ten	Victoria & Albert Museum	Pre-Raphaelites

Hub-aligned Course Objectives

1) Aesthetic Exploration

Students will understand and be able to identify the intrinsic aesthetic qualities of art works through the media of sculpture, painting and prints which focus on British Painting 1500-1900: From Holbein to the Pre-Raphaelites.

2) Aesthetic Exploration

Students will explore the aesthetics of representation and taste through exploring the cultural contexts in which the art work works were produced, and demonstrate their knowledge of a formal and technical art history vocabulary through presentation, essay and examination. Students will be encouraged to link how aesthetic considerations relate to ideological, commercial and material concerns.

3) Aesthetic Exploration

Students will evaluate and analyse the different aesthetic consideration between the art that was being produced in Europe and the art that was being produced in Britain, and explore how different kinds of patronage shaped taste.

1) Historical Consciousness

Students will make their own interpretations of the art works studied based on historical evidence, construct arguments, and will assess why and how artistic influence, patronage and style change over time.

2) Historical Consciousness

Students will evaluate a range of historical materials, to develop their interpretative skills for ongoing critical, media and textural analysis.

3) Historical Consciousness

Students will demonstrate an understanding for the defining moments in British history, and how these effected political and societal changes that effect the subject matter and also the media to include print production.

Additional Course Objectives

On completion of this course, students will be able to:

- write effective and robust articles that are historically accurate and aesthetically aware;
- explore new ways of thinking about studying;
- synthesise a range of ideas at a deeper level;
- demonstrate more effective public speaking skills.

Teaching Pattern

Teaching sessions will be divided between classroom lectures and field trips – where it is not possible to attend as a group these will be self-guided. Students should be dressed for all weather walking.

Electronic devices are not permitted for note-taking or any other use on this course without prior authorisation from DAS. Mobile phones must be switched off at all times while in the classroom. Failure to comply will result in disciplinary action.

Listening to iPods or other devices is not permitted. Attendance at full class sessions, including field trips, is mandatory.

Assessment

Participation and Classroom Etiquette

10% of the overall assessment mark is given for attendance, evidence of preparation through doing the required readings and thoughtful, active participation in discussion, response to peer presentations and synopses and on field trips.

Course Work Essay

The course work essay assignment represents 45% of the overall assessment mark. Students are tasked with writing an eight-page, (2,000-word) double-spaced academic paper with captioned illustrations.

The written paper should indicate thorough research by critical use of bibliographic sources books, journals etc. Published online sources such as JSTOR are acceptable, but generic internet sources are not. **Lecture Eight: Course Work Assignment Due.**

Examination

The two-hour examination paper requires that one question is answered out of an option of four questions and counts for 45% of the overall mark. The examination paper should indicate a critical use of a bibliography. **Examination takes place the week following Lecture 10**

Grading

The following Boston University table explains the grading system that is used by most faculty members on Boston University's Study Abroad London Programmes.

<u>Grade</u>	<u>Honour Points</u>	<u>Usual %</u>
A	4.0	93-100
A-	3.7	89-92
B+	3.3	85-88
B	3.0	81-84
B-	2.7	77-80
C+	2.3	73-76
C	2.0	69-72
C-	1.7	65-68
D	1.0	60-64
F	0.0	Unmarked

Grading Criteria

'Incomplete' or I grades are not permitted because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. We also do not allow 'Audits' (AU), 'Withdrawals' (W), or 'Pass/Fail' (P) grades.

The grades reflect the quality of the work. Lecturers and students should use the following criteria for an understanding of what each grade means.

A This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.

A- Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.

B+, B, B- This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.

C+, C, C- Work in this grade range is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range.

Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a C grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment, and, of course, be the student's own work except where properly cited.

D A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

F The failing grade indicates the work is seriously flawed in one or more ways:

- Obvious lack of familiarity with the material
- So poorly written as to defy understanding
- So brief and insubstantial that it fails to properly address the subject
- Material presented is not relevant to the assignment
- Demonstrates evidence of plagiarism (see following section in Academic Conduct Code)

Please refer to the Academic Handbook for additional criteria and policies on plagiarism.

** Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

Attendance

Classes

All Boston University London Programme students are expected to attend each and every class session, seminar, and field trip in order to fulfil the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

Authorised Absence

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorised Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness for more than one day. In this situation students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). The Authorised Absence Approval Request Form is available from: <https://www.bu.edu/london/report-absence/>

Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence

Students may apply for an authorised absence only under the following circumstances:

- **Illness (first day of sickness):** If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- **Illness (multiple days):** If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs Office with a completed Authorised Absence Approval Form and a sick note from a local doctor excusing their absence from class.
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.

Unauthorised Absence

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed.

This grade penalty will be applied by the Academic Affairs Office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

Religious Holidays

Boston University's Office of the University Registrar states:

"The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled."

Special Accommodations

Each student will need to contact Disability and Access Services to request accommodations for the semester they are abroad. Students are advised by BU-DAS not to expect the same accommodations as they receive on campus.

BU London can only uphold special accommodations if we have received the appropriate documentation from BU-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to DAS in Boston if they are to be used as a reason for requiring a change in conditions, i.e. reduced internship hours or special accommodations for the internship schedule.

Lateness

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Associate Director for Academic Affairs and if the lateness continues, may have his/her final grade penalised.

Assigned readings are posted on Blackboard and available in reserve in the BU London Library.

COURSE SCHEDULE

Lectures One & Two: [Date(s) and Times]

Meeting: [Room] Room

Class: The development of the classical form and its effect on European art and British painting.

Field Trip: British Museum & National Gallery

Reading: David M. Wilson (ed.) (1989) *The Collections of the British Museum*, please read 'The Classical Collections' pp. 20–25, 'Roman Britain' pp. 204–211 & 'The Medieval & Modern Collections' pp. 122–134.

Erica Langmuir (1994) *The National Gallery Companion Guide*, please read, pp. 11–19, 100–101, 170–171 & 259–261.

Further Reading: Andrew Graham Dixon (1996) *A History of British Art*, please read Chapter 1. Dreams & Hammers.

Lectures Three & Four: [Date(s) and Times]

Meeting: [Room] Room

Class: The impact of the Reformation in severing British art from the Catholic tradition.

Field Trip: Hampton Court Palace

Reading: Stephanie Buck & Jochen Sander (2003) *Hans Holbein the Younger: Painter at the Court of Henry VIII*, please read 'Hans Holbein the Younger, Portraitist of the Renaissance' pp. 11–33.

Xanthe Brooke & David Crombie (2003) *Henry VIII Revealed: Holbein's Portrait and Its Legacy*, please read 'Henry VIII Revealed: Holbein's Portrait and its Legacy' pp. 9–37.

Further Reading: Patrick Collinson (2001) *The Sixteenth-Century, 1485–1603*, please read Diamaid MacCulloch, Chapter 3. The Change of Religion.

Lecture Five: [Date and Time]

Meeting: [Room] Room

Class: Elizabethan portraiture and the stylistic representation of the face and body in the sixteenth-century.

Field Trip: National Portrait Gallery

Reading: Susan Doran (2003) please read *Queen Elizabeth I*, please read Chapter 6. Triumphs and Decline.

Roy Strong (2003 [1987]) *Gloriana: The Portraits of Queen Elizabeth I*, please read 'Introduction' pp. 9–45.

Further Reading: Patrick Collinson (ed.) (2001) *The Sixteenth-Century, 1485–1603*, please read Greg Walker, Chapter 5. The Renaissance in Britain.

Lecture Six: [Date and Time]

Meeting: [Room] Room

Class: The decisive break from formal Jacobean portraiture to the development of the Baroque at the Stuart court.

Field Trip: National Portrait Gallery

Reading: David Piper (1981) *The English Face*, please read Chapter 4. Jacobean Melancholy & Chapter 5. Restoration Baroque.

Further Reading: Jenny Wormald (ed) (2008) *The Seventeenth-Century: 1603–1688*, please read J. A. Sharpe, Chapter 5. The Economic and Social Structure.

Lecture Seven: [Date and Time]

Meeting: [Room] Room

'Gainsborough's Family Album' Temporary Exhibition: ends 3 Feb 2019)

Field Trip: National Portrait Gallery

Reading: Michael Rosenthal & Martin Myrone (2002) *Gainsborough*, please read 'Thomas Gainsborough: Art, Society, Sociability', pp. 10–25.

Michael Rosenthal (1999) *The Art of Thomas Gainsborough*, please read Chapter 1 Studentship and Suffolk.

Further Reading: Judy Egerton (1998) *National Gallery Catalogue: The British School*, please read 'Thomas Gainsborough' pp. 64–133.

Lecture Eight: [Date and Time]

Meeting: [Room] Room

Class: Eighteenth-century satirical, portrait and landscape painting (Hogarth & Reynolds)

Field Trip: National Gallery

Reading: David Bindman (1997 [1981]) *Hogarth*, please read Chapter 1. The Fear of Grub Street.

Judy Egerton (1998) *National Gallery Catalogue: The British School*, please read 'Joshua Reynolds' pp. 200–233.

Further Reading: Paul Langford (ed.) (2002) *The Eighteenth-Century: 1688–1815*, please read Martin Daunton, Chapter 4. The Wealth of the Nation.

*** Course Work Assignment Due: [Date and Time]**

Please submit your paper to the Student Affairs Office, first floor, Harrington Gardens.

Lecture Nine: [Date and Time]

Meeting: [Room] Room

Class: Nineteenth-century Victorian Morality Painting to the work of the Pre-Raphaelite artists including Edward Burne Jones.

Field Trip: Tate Britain

Special Exhibition: 'Edward Burne Jones' at Tate Britain until [Date]

Reading: Richard Humphreys (2001) *Tate Britain Companion to British Art*, please read Part III: 1800–1900.

Further Reading: Colin Matthew (2000) *The Nineteenth-Century: The British Isles 1815–1911*, please read Colin Matthew, Chapter 1. Introduction: The United Kingdom & the Victorian Century.

Exam Questions will be handed out in Lecture Ten.

Lecture Ten: [Date and Time]

Meeting: [Room] Room

Class: Review of course content: students explicate the PowerPoint lecture materials with the examination questions materials in turns, under the moderation of the tutor.

Field Trip: Victoria & Albert Museum

Reading: Suzanne Fagence Cooper (2003) *Pre-Raphaelite Art in the Victoria & Albert Museum* please read 'Introduction' & Chapter 1. The Pre-Raphaelite Brotherhood.
Further Reading: Colin Matthew (2000) *The Nineteenth-Century: The British Isles 1858–1901*, please read Andrew Saint, Chapter 7. Cities, Architecture and Art.

Contingency Class Date: [Date] Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

[Dates]: No Classes due to earlier extended sessions.

Exam: [Date] Exam times and locations will be posted on the BU London Programmes Blackboard course page and will be emailed to students, a week before the final exam.

BIBLIOGRAPHY

These books are intended as a selective research guide for the course essay and exam question and are not proposed to be read as an exhaustive list over the duration of the course.

- John Barrell (1983) *The Dark Side of the Landscape*, Cambridge University Press.
David Blayney Brown et al. (2000) *Romantic Landscape*, Tate Gallery Publishing.
Katharine Brice (1994) *The Early Stuarts*, Hodder & Stoughton
Richard Brilliant (1991) *Portraiture*, Reaktion Books.
Xanthe Brooke & David Crombie (2003) *Henry VIII Revealed: Holbein's Portrait and its Legacy*, National Museums and Galleries on Merseyside Publications.
Stephanie Buck & Jochen Sander (2003) *Hans Holbein the Younger*, Thames and Hudson.
Patrick Collingson (ed.) (2001) *The Sixteenth-Century, 1485–1603*, Oxford University Press.
Robert Cumming (2001) *A.R.T*, Everyman Publishers plc.
Susan Doran (2003) *Queen Elizabeth I*, The British Library.
Judy Egerton (1997) *Hogarth's Marriage a la Mode*, National Gallery Publications.
Judy Egerton (1998) *National Gallery Catalogues: The British School*, National Gallery Publications.
Suzanne Fagence Cooper (2003) *Pre-Raphaelite Art in the Victoria and Albert Museum*, V & A Publications.
Nicholas Fellows (1995) *Charles II and James II*, Hodder & Stoughton.
Andrew Graham-Dixon (1996) *A History of British Art*, BBC Publications.
Maurice Howard (1995) *The Tudor Image*, Tate Gallery.
Richard Humphreys (2001) *Tate Britain Companion to British Art*, Tate Publishing.
Paul Langford (ed.) (2002) *The Eighteenth-Century: 1688–1815*, Oxford University Press.
Erika Langmuir (1994) *The National Gallery Companion Guide*, National Gallery Publications.
Michael Lynch (1994) *The Interregnum, 1649–1660*, Hodder & Stoughton.
David M. Loades (1979 [1974]) *Politics and the Nation 1450–1660*, Fontana Paperbacks.
Christopher Lloyd & Simon Thurley (1995 [1990]) *Images of a Tudor King*, Phaidon Press.
Colin Matthew (ed.) (2000) *The Nineteenth-Century, The British Isles 1815–1901*, Oxford University Press.
Frank McDonough (1994) *The British Empire: 1815–1914*, Hodder & Stoughton.
Iain Pears (1988) *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680–1768*, Yale University Press.
David Piper (1992 [1978]) *The English Face*, National Gallery Publications.

Keith Randall (1994) *Elizabeth I and the Government of England*, Hodder & Stoughton.
Keith Randall (1992 [1991]) *Henry VIII and the Government of England*, Hodder & Stoughton.
Peter Salway (ed.) (2001) *The Roman Era: The British Isles: 55BC–410AD*, Oxford University Press.
Charles Saumarez Smith (2000) *The National Portrait Gallery*, National Portrait Publications.
Michael Snodin & John Styles (2001) *Design and the Decorative Arts: Britain 1500–1900*, V&A Publications.
Sam Smiles (2002) *J. M. W. Turner*, Tate Publishing.
Roy Strong (2003 [1987]) *Gloriana: The Portraits of Elizabeth I*, Pimlico.
William Vaughan (1999) *British Painting: The Golden Age*, Thames and Hudson.
Robert R. Wark (ed.) (1997) *Joshua Reynolds Discourses on Art*, Yale University Press.
Ellis Waterhouse (1994) *Painting in Britain 1530–1790*, Yale University Press.
Duncan Watts (1994) *Tories, Conservatives and Unionists*, Hodder & Stoughton.
David M. Wilson (ed.) (1989) *The Collections of the British Museum*, British Museum Press.
Joanna Woodall (ed.) (1997) *Portraiture: Facing the Subject*, Manchester University Press.
Jenny Wormald (ed.) (2008) *The Seventeenth–Century: 1603–1688*, Oxford University Press.

Additional readings may be posted on Blackboard: <http://learn.bu.edu>