Instructor Information
A. Name Dr Caroline Donnellan
B. Date and Time TBC
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E. Office hours By appointment

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.

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

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

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 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

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

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.

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

**Lecture Seven: [Date and Time]**
Meeting: [Room] Room
‘Gainsborough’s Family Album’ Temporary Exhibition: ends 3 Feb 2019)
Field Trip: National Portrait Gallery

**Lecture Eight: [Date and Time]**
Meeting: [Room] Room
Class: Eighteenth-century satirical, portrait and landscape painting (Hogarth & Reynolds)
Field Trip: National Gallery

* 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]

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

**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.*

Richard Humphreys (2001) *Tate Britain Companion to British Art*, Tate Publishing.


Additional readings may be posted on Blackboard: [http://learn.bu.edu](http://learn.bu.edu)