



**Boston University British Programmes**  
**British Painting 1500-1900**  
**Caroline Donnellan**  
**CAS AH 388**  
**Elective A**  
**Summer 2008**

**Course Tutor:** Caroline Donnellan

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**Meeting:** Crofton, Room 2, 14 Queens Gate, SW7 5JE and London Galleries

**Contact Hours:** 36 + 2 hour exam

**Timetabled:** Commencing;  
except the double session

The exam is scheduled

**Course Overview:** This course is an introduction to British art which is chronological, covering the sixteenth to the nineteenth century. As a category British art is outside the mainstream of Western European art surveys which usually concentrate on France, Italy, Spain and Holland. The course therefore offers a unique opportunity for students to study British works of art. 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 William Mallord Turner, John Constable, Dante Gabriel Rossetti and Edward Burne-Jones.

**Terms and Conditions:** Promptness and punctuality are expected, slackness in this respect is discourteous and disruptive, and will be penalised. Attendance at all lectures and visits is compulsory and you will be docked a – or + for missing any session unless you have provided a letter of excuse signed by a doctor or the Director of Programmes. Weekend trips and family visits are not acceptable reasons for either lateness or absence.

**Assessment Method:** Grades for the course will be made up by the following criteria:

**50% for the Research Paper** is due (date) and is to be handed into the Academic Office.

\* Please do not print off your paper on the due date, as there may be printer problems and late submission of the research paper will result in the automatic docking of a grade.

Essay Question: 'Discuss the changing representations of Henry VIII as Portraits of Power' **or** 'Discuss the changing representations of Elizabeth I as Portraits of Power'. The essay should be 2,000 words in length with captioned illustrations. The written paper should indicate thorough research and critical use of bibliographic sources - books; the internet is not an acceptable source.

**50% for the Exam:** (date). The 2 hour exam paper takes the form of two questions which will be handed out in Lecture Nine.

## **COURSE SCHEDULE**

**Lecture One:**

Meet at the Crofton

Lecture: In this introductory meeting we will discuss the development of the classical canon and its effect on European and British art.

Field Trip: British Museum

Reading: Ed., David M. Wilson, 'Introduction', pp. 7-13, 'The Classical Collections', pp. 20-25, 'Roman Britain', pp. 204-211 & 'The Medieval & Modern Collections', pp. 122-134 in *The Collections of the British Museum*, 1989.

**Lecture Two:**

Meet at the Crofton

Lecture: In this session we will look at the category of British painting in relation to European art.

Field Trip: National Gallery

Reading: Andrew Graham Dixon, chapter 1 'Dreams & Hammers' in *A History of British Art*, 1996.

Erica Langsmuir, *The National Gallery Companion Guide*, 1994, pp. 11-19, 100-101, 170-171 & 259-261.

**Lecture's Three & Four:**

Meet at the Crofton

Lecture: In this meeting we will look at the effect of the Reformation in severing British art from the Catholic tradition.

Field Trip: Hampton Court

Reading: Stephanie Buck and Jochen Sander, 'Hans Holbein the Younger, Portraitist of the Renaissance', pp. 11-33 in *Hans Holbein the Younger: Painter at the Court of Henry VIII*, 2003.

Xanthe Brooke & David Crombie, 'Henry VIII Revealed: Holbein's Portrait and its Legacy', pp. 9-37 in *Henry VIII Revealed: Holbein's Portrait and Its Legacy*, 2003.

**Lecture Five:**

Meet at the Crofton

Lecture: In this session we will discuss Elizabethan portraiture and the stylistic representation of the face and body in the sixteenth century.

Field Trip: National Portrait Gallery

Reading: Susan Doran, chapter 6 'Triumphs and Decline' in *Queen Elizabeth I*, 2003.

Roy Strong, 'Introduction', pp. 9-45 in *Gloriana: The Portraits of Queen Elizabeth I*, 1987, 2003.

**Lecture Six:**

Meet at the Crofton

Lecture: In this meeting we will look at the decisive break from formal Jacobean portraiture to the development of the Baroque at the Stuart court.

Field Trip: National Portrait Gallery & National Gallery

Reading: David Piper, chapter 4 'Jacobean Melancholy' & chapter 5 'Restoration Baroque' in *The English Face*, 1981.

**Lecture Seven:**

Meet at the Crofton

Lecture: In this session we will look at eighteenth-century satirical, portrait and landscape painting.

Field Trip: National Gallery

Reading: David Bindman, chapter 6 'The Connoisseurs and Comic History Painting' in *Hogarth*, 1981, reprint 1997.

Judy Egerton, 'Thomas Gainsborough', pp. 64-133 & 'Joshua Reynolds', pp. 200-233 in *National Gallery Catalogue: The British School*, 1998.

**\*Please note your Research Papers are due (date) and are to be handed into the Academic Office.**

**Lecture Eight:**

Meet at the Crofton

Lecture: Representing Britain

Field Trip: Tate Britain.

In this meeting we will look at the role of the Royal Academy and its effect on British nineteenth-century painting.

Reading: Richard Humphreys, Part III '1800-1900' in *Tate Britain Companion to British Art*, 2001.

**Exam Questions will be handed out in Lecture Nine.**

**Lecture Nine:**

Meet at the Crofton

Lecture: Review.

Field Trip: Victoria & Albert Museum.

Reading: Suzanne Fagence Cooper, 'Introduction' & 'chapter 1 'The Pre-Raphaelite Brotherhood', in *Pre-Raphaelite Art in the Victoria & Albert Museum*, 2003.

**Final Exam:**

Location: Crofton

see BU website for updates: <http://www.bu-london.co.uk/examsFA06.html>

**BIBLIOGRAPHY**

John Barrell, *The Dark Side of the Landscape*, Cambridge University Press, 1983.

David Blayney Brown et al., *Romantic Landscape*, Tate Gallery, 2000.

Richard Brilliant, *Portraiture*, Reaktion Books, 1991.

Xanthe Brooke & David Crombie, *Henry VIII Revealed: Holbein's Portrait and its Legacy*, National Museums and Galleries on Merseyside, 2003.

Stephanie Buck & Jochen Sander, *Hans Holbein the Younger*, Thames and Hudson, 2003.

Robert Cumming, *A.R.T*, Everyman Publishers Plc, 2001.  
 Susan Doran, *Queen Elizabeth I*, The British Library, 2003.  
 Judy Egerton, *Hogarth's Marriage a la Mode*, National Gallery Publications, 1997.  
 Judy Egerton, *National Gallery Catalogues: The British School*, National Gallery Publications, 1998.  
 Andrew Graham Dixon, *A History of British Art*, BBC Publications, 1996.  
 Suzanne Fagence Cooper, *Pre-Raphaelite Art in the Victoria and Albert Museum*, V & A Publications, 2003.  
 Maurice Howard, *The Tudor Image*, Tate Gallery, 1995.  
 Richard Humphreys, *Tate Britain Companion to British Art*, Tate Publishing, 2001.  
 Erika Langmuir, *The National Gallery Companion Guide*, National Gallery Publications, 1994.  
 Iain Pears, *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768*, Yale University Press, 1988.  
 David Piper, *The English Face*, (1978), National Gallery Publications, 1992.  
 Charles Saumerez Smith, *The National Portrait Gallery*, National Portrait Publications, revised edition 2000.  
 Michael Snodin & John Styles, *Design and the Decorative Arts: Britain 1500-1900*, V&A Publications, 2001.  
 Roy Strong, *Gloriana: The Portraits of Elizabeth I*, 1987, Pimlico, 2003.  
 Sam Smiles, *J. M. W. Turner*, Tate Publishing, 2002.  
 William Vaughan, *British Painting: The Golden Age*, Thames and Hudson, 1999.  
 Ed., Robert R. Wark, Joshua Reynolds, *Discourses on Art*, Yale University Press, 1997.  
 Ellis Waterhouse, *Painting in Britain 1530-1790*, Yale University Press, 1994.  
 Ed. David M. Wilson, *The Collections of the British Museum*, British Museum Press, 1989.  
 Ed. Joanna Woodall, *Portraiture: Facing the Subject*, Manchester University Press, 1997.

#### **GRADING SYSTEM**

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

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

**“Incomplete”** or **I** grades are not permitted to be issued by faculty, because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. The grades reflect the quality of the work.

It is also important to realise that grades below C may not be transferable to non BU students' home institutions. Lecturers and students should use the following criteria for an understanding of what each grade means.

**“Withdrawn”** The Boston University Provost has announced that faculty members may no longer assign grades of "W" (Withdrawn). In supporting this policy, the Registrar's Office will no longer assign W grades on individual students' official Boston University records, even if the grade sheet has a "W" recorded for a student. Alternative grades to "W" are "F" (Failing) or "MG" (Missing Grade).

### **GRADING CRITERIA**

**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

### **PLAGIARISM**

Simply stated, plagiarism is taking another's work and presenting it as your own. Dictionary definitions of plagiarism frequently include terms such as theft or steal. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. In the professional world it can ruin a career.

**Boston University's Code of Student Responsibilities states:**

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean."

The value of any grade, credit, honour or degree received by a student presupposes that all work submitted by a student is his or her own. A student who uses or relies upon the work of others or who, except under conditions expressly permitted by the instructor, furnishes assistance to another student, violates the standards of the University. Students must insist upon academic honesty and integrity from their fellow students and must report promptly any case of alleged violation of academic conduct. Failure to do so is a violation of this code.

Plagiarism can take many forms, including the reproduction of published material without acknowledgement, or representing work done by others as your own. This includes the increasingly common practice of purchasing and downloading work from Internet "paper mills." Students should be extremely careful when submitting work for this course that all work is correctly sourced. Print-outs of web sites that have been used in research may be required by the lecturer in cases of a grade dispute and all web site based reference material should be kept by the student until after the end of the semester.