British Art in London

Class code V43.9011.001

Instructor Details Dr Michael Douglas-Scott
mk.douglas-scott@tiscali.co.uk

Class Details Spring 2011
Tuesday 10.00 am – 1.00 pm

Prerequisites No previous knowledge of Art History required.

Class Description The principal aim of this course is to familiarise students with the history of British art from the Stuarts to the end of the Georgian era. Teaching will be conducted entirely on sites in London or its immediate vicinity. The course will begin with the elite patronage of the Stuart court and end with the development of public institutions of art from the mid-eighteenth century. The social significance of portraiture, the cult of antiquity, the art market and the rise of landscape will all be studied as themes. There will be a strong emphasis on the European sources of British visual culture and the emergence of a distinctive national tradition of painting from Hogarth through to Turner.

Desired Outcomes This course is designed to equip students with the critical skills and vocabulary to apply to the visual culture of early modern Britain and by extension that of other countries in other periods, including their own, thus increasing their understanding and enjoyment of works of art in general.

Assessment Components

A. 10%: Short Essay to be handed in by Session 4 on either:
   The Court Portraiture of Van Dyck
   Or
   Inigo Jones and Stuart Patronage

B. 25%: Long Essay (2,500 words) to be handed in by Session 12, the subject of which must relate to the course but may not repeat a subject specifically covered in class. The exact title of the essay MUST be agreed in advance with me

C. 25%: Oral presentation at Tate Britain to be delivered on an agreed painting at Session 13, written notes to be delivered at the end of class

D. 30%: Examination at Session 15

E. 10% Individual contribution to class discussions

Failure to submit or fulfill any required course component results in failure of the class.

Assessment Expectations

Grade A: Excellent work with some original thought and research

Grade B: Good work, demonstrating high competence and an ability to present an argument coherently
Grade C: Passable work but with significant mistakes and limited research

Grade D: Poor work

Grade F: Unacceptable work

**Grade conversion**

NYU in London uses the following scale of numerical equivalents to letter grades:

- A=94-100
- A-=90-93
- B+=87-89
- B=84-86
- B-=80-83
- C+=77-79
- C=74-76
- C-=70-73
- D+=67-69
- D=65-66
- F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

**Grading Policy**

NYU in London aims to have grading standards and results similar to those that prevail at Washington Square. At the College of Arts and Sciences, roughly 39% of all final grades are in the B+ to B- range, and 50% in the A/A- range.

We have therefore adopted the following grading guideline: in any non-Stern course, class teachers should try to insure that no more than 50% of the class receives an A or A-. (Stern has a different grading policy that we follow in all Stern courses, please see below).

A guideline is not a curve. A guideline is just that-it gives an ideal benchmark for the distribution of grades towards which we work.

Stern School of Business classes adhere to the following Stern grading guidelines:

There should be no more than

- 25-35% A's - awarded for excellent work
- 50-70% B's - awarded for good or very good work
- 5-15% C's or below - awarded for adequate or below work
NYU-L has a strict policy about course attendance. **No unexcused absences are permitted.** Students should contact their class teachers to catch up on missed work but should **NOT** approach them for excused absences. Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill-health or illness in the immediate family. Trivial or non-essential reasons will not be considered.

Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.

**All absences due to illness must be reported on the first day of absence via phone (Freephone 0800 316 0469) or email (nyu.in.london@nyu.edu).** Absences due to illness must be discussed with the Assistant Director for Student Life. You will be asked to complete an Excused Absence Form (which can be obtained from NYU in London staff) and you will also need to produce a valid doctor’s note, having sought treatment for the illness within one week of your return to class.

**Absence requests for non-illness purposes** must be discussed with the Assistant Director for Academic Affairs **prior** to the date(s) in question – no excused absences for non-illness purposes can be applied retrospectively.

Unexcused absences will be penalized by deducting 3% from the student’s final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYU-L also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a **field trip or other external visit**, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for further details.
Late Submission of Work

1. Written work due in class must be submitted during the class time to the professor.

2. Late work should be submitted in person to the Administrative Assistant for Academic Affairs in office hours (Mon – Fri, 10:30 – 17:30), who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff can accept the work, in person, in the absence of the Administrative Assistant for Academic Affairs and will write the date and time of submission on the work, as above. Please also send an electronic copy to Becky Kelley (becky.kelley@nyu.ac.uk) for submission to Turnitin.

3. Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

4. Written work submitted after 5 weekdays after the submission date without an agreed extension fails and is given a zero.

5. Please note end of semester essays must be submitted on time.

Plagiarism Policy

Plagiarism: the presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission (see section 12 below) and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission

All students must submit an electronic copy of their written work to www.turnitin.com. This database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it. The database is managed by JISC (Joint Information Systems Council) and has been established with the support of the Higher Education Funding Council for England.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘New Users’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrollment password (these will be e-mailed to you after the drop/add period, or contact Becky Kelley if you have misplaced these at becky.kelley@nyu.ac.uk)
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) Please print your digital receipt and attach this to the hard copy of your paper before you submit.
it to your professor (this digital receipt appears on the website, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student.

Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

<table>
<thead>
<tr>
<th>Required Text(s)</th>
<th>D. Bindman (ed): ‘The History of British Art 1600-1870’ (London 2008)</th>
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<tbody>
<tr>
<td>Further Reading</td>
<td>R. Humphreys: ‘The Tate Companion to British Art’ (London 2001)</td>
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<tr>
<td>at Senate House</td>
<td></td>
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<td>Library</td>
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<tr>
<td>Internet Research Guidelines</td>
<td>Exercise caution, relying on institutional (e.g. museum and gallery) and accredited academic sites</td>
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<tr>
<td>Additional Requirement</td>
<td>A London Transport Oyster Card as this class will involve travelling in Zones 1 and 2 to get to sites</td>
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**Session 1**

**Van Dyck & Aristocratic Portraiture in England**
Visit the National Gallery and the National Portrait Gallery
Meet in the Lobby of NYU in Bedford Square for introduction to the library at the Paul Mellon Centre for Studies in British Art, 16 Bedford Square
Suggested Reading: C. Brown (ed.): 'Van Dyck' (London 1999)

**Session 2**

**Jones, Rubens & Stuart Rule**
Visit the Banqueting House, Whitehall, and the National Gallery
Suggested Reading: J. Summerson: 'Inigo Jones' (New Haven & London 2000); J. Harris, S. Orgel & R. Strong; 'The King’s Arcadia: Inigo Jones and the Stuart Court’ (London 1973)

**Session 3**

**Naval Power & Baroque Grandeur**
Visit to Greenwich: Queen's House, Maritime Museum Art Collection, Naval Hospital, Painted Hall
Meet at Maritime Greenwich (Cutty Sark) Underground Station Exit, London Dockland Raillink at 10.30 am
**Session 4**

Hogarth & Englishness
Visit the National Gallery and Tate Britain
Meet under the portico of the National Gallery
D. Solkin: 'Painting for Money. The Visual Arts and the Public Sphere in Eighteenth-Century England' (New Haven & London 1993)

SHORT ESSAY TO BE HANDED IN

**Session 5**

Georgian Portraiture
Meet outside the National Portrait Gallery

**Session 6**

Sculpture & the ‘Applied’ Arts
Visit to the Victoria & Albert Museum
Meet in the Main Lobby of the Museum (South Kensington Underground Station)
D. Winch: 'The British Galleries at the V&A 1500-1900' (London 2001)

**Session 7**

Reynolds & the Royal Academy
Meet in the courtyard of the Royal Academy of Arts, Burlington House, Piccadilly

**Session 8**

Burlington & the Grand Tour
Visit to Chiswick House. Meet at Turnham Green Tube Station (District Line) at 10.30

**Session 9**

Turner, Constable & Landscape Painting
Visit to the National Gallery & Tate Britain
Meet under the Portico of the National Gallery

**Session 10**

Blake & the Romantic Rebellion
Visit to Tate Britain. Meet at the front (old –facing River Thames) entrance lobby. Nearest Underground Station, Pimlico, District Line, otherwise 24 Bus (to Parliament Square and walk) or 88 Bus

**Session 11**

Adam & the Neoclassical Style
Visit to Kenwood House, The Iveagh Bequest. Meet at Hampstead Heath Underground Station, Northern Line

### Session 12
12 April
**Art & the Public Sphere**
Visit to Sir John Soane Museum, Somerset House and the Royal Society of Arts
Meet in the lobby of NYU, Bedford Square
LONG ESSAY TO BE HANDED IN

### Session 13
3 May
**ORAL PRESENTATION**
Tate Britain. Meet in the front lobby of Tate Britain

### Session 14
10 May
**Review of Course**
Tate Britain. Meet in the front lobby of Tate Britain

### Session 15
17 May
**EXAMINATION**
10am-12pm
To be held in Room 104, 4 Bedford Square

**Classroom Etiquette**
Eating is not permitted in any classrooms in 6 Bedford Square or at Birkbeck College. Please kindly dispose of rubbish in the bins provided.

**Suggested Co-curricular Activities**
Independent visits to the National Gallery, National Portrait Gallery, Tate Britain and the Victoria & Albert Museum are strongly advised.