

SAMPLE SYLLABUS – SUBJECT TO CHANGE

ARTH-UA9011L01 BRITISH ART IN LONDON

NYU London

Instructor Information

- Dr Hans C. Hones
- Tuesday 9-10am at Bedford Square, or Wednesday 4-5pm after class

Course Information

- Wednesday, 1-4pm
- Room G04 and at different venues around London (see syllabus)
- No prior knowledge of art history required

Course Overview and Goals

The rise of Great Britain is one of the most astonishing stories of Early Modern European history. In 1650, England was a sparsely populated country and a dynamic yet minor force in European politics. Two centuries later, the country (since 1707 a United Kingdom) was the leading world power. British Art underwent a similarly spectacular transformation: while the 17th century was dominated by foreign artists who brought international styles and artistic advancements to London, the 18th century saw the rise of an “English School of Art”, with artists like Hogarth and Turner, whose innovations shaped and defined Western art history.

This course offers an introduction to this most vivid and dynamic epoch of British visual culture. We will follow the course of British art history and explore its multifaceted interactions with the continent and its artistic traditions. Each session will be taught on the spot at such fascinating venues as the Banqueting House, the Royal Naval Hospital in Greenwich, and of course at such prestigious galleries as the National Gallery and Tate Britain.

A special focus will lie on the places and spaces in which art was displayed and consumed: what does this tell us about the varying history of taste and the changing social status of art and artists during this period? And how did this impact on artistic decisions, such as choice of material, format, style and subject matter? Topics to be discussed span from Rubens’ allegorical ceiling paintings for the King to William Hogarth’s attempts to reform the traditional ‘Hierarchy of Genres’; from the Italianate design of Chiswick House to James Barry’s plea for an English school of history painting.

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Upon Completion of this Course, students will:

- Be familiar with the main artistic movements, styles, and artists in Britain, c. 1600-1800.
- Have an in-depth understanding of the social history of British art, and the different spheres in which art was consumed
- Be able to engage critically and independently with visual material more generally

Course Requirements

Grading of Assignments

The grade for this course will be determined according to these assessment components:

Assignments/ Activities	Description of Assignment	% of Final Grade	Due
Short Essay (1200-1500 words)	Choose one of the following artwork and analyse it with regard to style and content: [Mytens, King James I, 1621] [Van Dyck, Charles I at the Hunt, c. 1635] Questions to be explored might include themes such as the traditions of (Royal) portraiture, and the continental and local models for the respective work, and why the work might have appealed (or not) to the respective sitter.	15	
Long Essay (2000-2500 words)	Analyse an artwork of your choice with regard to style and content (this can be the one you've discussed in your class presentation).	35	
Source Analysis (1000-1200 words)	Analyse James Thornhill, <i>An Explanation of the Painting in the Royal Hospital at Greenwich</i> (London: privately printed, n.d. [1726-30])! What type of text are we dealing with, which purpose does it serve? How is the artwork described and what does this tell us about its audiences?	10	
Class Presentation	Presentation on an artwork, c. 15-20 minutes. Topics will be assigned in session 1.	10	tbc in first session
Class Participation	Active participation in our discussions	5	Throughout the course
Final Exam	Two hour examination, predominantly on artworks discussed during our site visits.	25	

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

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Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Percent	Description
A	70% and higher	Evidence of extensive reading and appropriate use of scholarly notation; outstanding analytical/synthetic ability and critical thinking; ability to argue logically and organise answers coherently; excellent use of textual, visual and/or material analysis in support of argument.
B	60-69%	Evidence of wide reading and engagement with the ideas of others; good analytical and/or synthetic ability and critical thinking; ability to argue logically and coherently; sound use of relevant historical evidence and contextual material; appropriate scholarly bibliography and references.
C	50-59%	Evidence of awareness of the main topics and issues of the course; generally accurate reproduction of ideas and concepts encountered in the course or in readings; limited ability to organise material effectively; limited use of textual and visual evidence.
D	40-49%	Partial, confused or contradictory grasp of concepts and historical evidence; proneness to confusion and irrelevance; little evidence of awareness of the topics of the course
F	0-39%	Very limited content and ability to organise material; frequent errors and misconceptions; weaknesses in the ability to use written English; failing to answer the question; evidence of substandard referencing.

Course Materials

Required Textbooks & Materials

- There's no need to buy a textbook, it's better to read widely and consult the research of a range of authors. If you want to buy a book or two for ease of reference of names and illustrations: Bindman's *The History of British Art* (see below) is available very inexpensively second-hand via online bookshops.

Optional Textbooks & Materials

- Dana Arnold and David Peters Corbett (eds), *A Companion to British Art: 1600 to the Present* (Chichester: Blackwell, 2013)
- David Bindman (ed), *The History of British Art. Vol. 2. 1600-1870* (London: Tate Publishing, 2008)

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- Charlotte Klonk and Michael Hatt, *Art History. A Critical Introduction to its Methods* (Manchester: Manchester Univ. Press, 2006).
- Ronald Paulson, *Emblem and Expression: Meaning in English Art of the Eighteenth Century* (Cambridge/MA: Harvard Univ. Press, 1975)
- David Solkin, *Art in Britain 1600-1850* (New Haven/London: Yale Univ. Press, 2015)

Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **NYUL Library Collection:** [Senate House Library](http://catalogue.libraries.london.ac.uk) (catalogue.libraries.london.ac.uk)
- **Best bibliographical database for art history: Kubikat:**
http://aleph.mpg.de/F?func=file&file_name=find-b&local_base=kub01&con_lng=eng
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

Course Schedule

Session/Date	Topic	Reading	Assignment Due
Session 1:	Introduction (National Portrait Gallery, 16 min walk)	David Bindman, "Ideas and Images of Britain c. 1570-1870", in <i>The History of British Art 1600-1870</i> , ed. by id. (London: Tate Publishing, 2008), 19-46	[Insert assignment]
Session 2:	Kinds of Painting in 17 th century England (Tate Britain / National Gallery) MEET AT TATE	Diana Dethloff, 'Reception and rejection: Lely's subject pictures in an "un-understanding land"', in <i>Peter Lely: A Lyrical Vision</i> (London: Courtauld Gallery; 2012), 41-61. Karen Hearne (ed), <i>Van Dyck and Britain</i> (London: National Gallery, 2009), excerpts.	
Session 3:	Changing Modes of Royal Representation (Banqueting House, 20 min, Northern Line)	Gregory Martins, <i>Rubens in London. Art and Diplomacy</i> (London: Harvey Miller, 2011), 19-33. Kevin Sharpe, <i>Image Wars. Promoting Kings and Commonwealths in England, 1603-1660</i> (New Haven/London: Yale Univ. Press, 2010), 58-70.	
Session 4:	The English Garden and the Antique (Chiswick)	John Dixon Hunt, <i>The Picturesque Garden in Europe</i> (London: Thames & Hudson, 2004), 8-25	

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Session/Date	Topic	Reading	Assignment Due
	MEET IN CHISWICK	Joseph Manca, 'British Landscape Gardening, Italian Renaissance Painting, and the Grand Tour', <i>Artibus et Historiae</i> 36 (2015), 297-322	
Session 5:	The Painted Hall (Greenwich Hospital) MEET AT GREENWICH	James Thornhill, <i>An Explanation of the Painting in the Royal Hospital at Greenwich</i> (London: privately printed, n.d. [1726-30]). Richard Johns, "'These wilder Sorts of Painting': The painted interior in the age of Antonio Verrio", in <i>A Companion to British Art 1600 to the Present</i> (Chichester: Pallgrave, 2013), 79-104.	First Essay due
Session 6:	The Pleasures of Art (V&A, 30 min Piccadilly Line)	David Bindman, "Roubillac's Statue of Handel and the Keeping of Order in Vauxhall Gardens in the Early Eighteenth Century", <i>The Sculpture Journal</i> 1 (1997), 22-31. David Solkin, <i>Art in Britain 1660-1815</i> (New Haven/London: Yale Univ. Press, 2015), ch. 10 "Painting and the Public Sphere, c. 1730-1750.	
Session 7:	Hogarth and the 'Modern Moral Subject' (Foundling Hospital, 5 mins walk)	Solkin 2015 (see previous session) Douglas Fordham, "William Hogarth's 'The March to Finchley' and the fate of comic history painting", <i>Art History</i> 27 (2004), 95-128	
Session 8:	Art for the Nation (Royal Academy, c. 20 min by bus)	Holger Hoock, "Old Masters and the English School: The Royal Academy and the Notion of a National Gallery", <i>Journal of the History of Collections</i> 16.1 (2004), 1-18. David Solkin (ed), <i>Art on the Line. Royal Academy exhibitions at Somerset House, 1780 - 1836</i> (New Haven/London: Yale Univ. Press, 2001), excerpts	Source Analysis due
Session 9:	The 'Grand Manner' – and the alternatives (National Gallery)	Joshua Reynolds, "Discourse 5 [Eulogy on Gainsborough]", in <i>Discourses</i> , ed. Robert Wark (New Haven/London: Yale Univ. Press, 1997). David Solkin, "Great Pictures or Great Men? Reynolds, Male	

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Session/Date	Topic	Reading	Assignment Due
		Portraiture, and the Power of Art”, <i>Oxford Art Journal</i> 9.2 (1986), 42-49	
Session 10:	The Quest for History Painting (Royal Society of Arts, 20 min walk)	Martin Myrone, “Patriotism, Virtue and the Problem of the Hero: The Society's Promotion of High Art in the 1760s”, in <i>Cultivating the Human Faculties: James Barry (1741-1806) and the Society of Arts</i> , ed. Susan Bennett (Bethlehem: Lehigh Univ. Press, 2008). James Barry, <i>An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England</i> (London: s.n., 1775), excerpts	
Session 11:	The Art of Drawing (BM Prints and Drawings)	Yvonne Romney Dixon, “Romney’s Drawings and the Academic Tradition”, in <i>Those Delightful Regions of Imagination. Essays on George Romney</i> , ed. Alex Kidson (New Haven/London: Yale Univ. Press, 2002), 187-221.	
Session 12:	A Pantheon of Sculpture (St. Paul’s – 15 min with Central Line)	Holger Hoock, “The British Military Pantheon in St Pauls Cathedral: The State, Cultural Patriotism, and the Politics of National Monuments, c. 1790-1820” in <i>Pantheons: Transformations of a Monumental Idea</i> , ed. Richard Wrigley and Matthew Craske (Aldershot: Ashgate, 2004), 81-105.	Second Essay due
Session 13:	Landscape Painting (Tate Britain / Turner Collection, c. 25 mins Central & Victoria Line)	Sam Smiles, “Landscape Painting, c. 1770-1840”, in <i>A Companion to British Art 1600 to the Present</i> (Chichester: Pallgrave, 2013).	
Session 14:	Revision Session	None, but it might be useful to bring your notes, in order to amend them where appropriate.	
Final Assessment:	Final Assessment		Final Exam

Co-Curricular Activities

- Each session will be taught – either partially or entirely – on the spot at different venues all over London.
- All venues are within Oyster Zone 2.

Classroom Etiquette

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- During some sessions (Greenwich, Chiswick), we will spend considerable time outside. Please dress appropriately! Also, you need to come up with a convenient way for taking notes 'in the field'.
- Please prepare the required readings thoroughly, and bring a copy (print or digital) with you for class. This is esp. relevant in the case of primary source, which we will discuss in some detail.

NYUL Academic Policies

Attendance and Tardiness

- Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our [website](http://www.nyu.edu/london/academics/attendance-policy.html) (<http://www.nyu.edu/london/academics/attendance-policy.html>)

Assignments, Plagiarism, and Late Work

- You can find details on these topics and more on this section of our NYUL [website](https://www.nyu.edu/london/academics/academic-policies.html) (<https://www.nyu.edu/london/academics/academic-policies.html>) and on [the Policies and Procedures section of the NYU website](https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html) for students studying away at global sites (<https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html>).

Classroom Conduct

Academic communities exist to facilitate the process of acquiring and exchanging knowledge and understanding, to enhance the personal and intellectual development of its members, and to advance the interests of society. Essential to this mission is that all members of the University Community are safe and free to engage in a civil process of teaching and learning through their experiences both inside and outside the classroom. Accordingly, no student should engage in any form of behaviour that interferes with the academic or educational process, compromises the personal safety or well-being of another, or disrupts the administration of University programs or services. Please refer to the [NYU Disruptive Student Behavior Policy](#) for examples of disruptive behavior and guidelines for response and enforcement.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

Instructor Bio

Dr Hans C. Hones is an art historian (PhD 2013 with a thesis on British Antiquarianism in the Eighteenth Century) and has taught at the Warburg Institute and University College London.

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