

## COURSE CONTENT

<b>Course Code</b>	DD4007 (mutually exclusive with DD9011)
<b>Course Title</b>	British Art: 1815 - 1929
<b>Pre-requisites</b>	None
<b>No of AUs</b>	4
<b>Contact Hours</b>	52 hours

### **Course Aims**

The intermediate level course charts the evolution of British painting, sculpture, architecture and music from Wellington's victory at Waterloo in 1815 to the Wall Street Crash in 1929. Within this pivotal, long century, Britain experienced high social disruption. British art responded in kind: from the conservative canvases of Victorians at the Royal Academy to the Modernist abstractions of the Rebel Art Centre; and from the painters of the Great War caught within a doomed generation to the dance halls of The Roaring Twenties in the West End of London – we have been bequeathed priceless artefacts from this century of change. This course observes, analyses and assesses the role of art and artists within this rapidly evolving society and is of value for students engaged in the study of art history and the British world in the 19<sup>th</sup> and early 20<sup>th</sup> century.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. **Describe** the fundamental historical moments and movements associated with British Art
2. **Evaluate** painting, sculpture, architecture and music as cultural artefacts
3. **Analyse** a range of exhibitions, manifestos and memoirs
4. **Reflect** on the relationship between art making and the British socio-politico-cultural context.
5. **Assess** the artistic and cultural relevance of an object in history writing

### **Course Content**

The period from 1815 to 1929 saw much disruption in British society: Whistler was taken to court by an outraged Ruskin; Oscar Wilde was imprisoned; the Suffragettes fought, were arrested and endured hunger strikes for women's rights; Ireland experienced famine, emigration and stood on the brink of Civil War; labour unionised; and all the time, the British Empire grew to cover approximately one quarter of the surface of the planet.

The content of this course is designed to help you recognise the art and architectural movements associated with the era; situate this recognition within a wider cultural, geographical and chronological understanding of the industrial revolution and the formation of empire; demonstrate an appreciation of changing policies in relation to collecting and exhibiting; develop an awareness of the complexities involved in the academic disciplines of art criticism and art history; enhance your skills in the analysis and interpretation of works of art and architecture; and refine an appreciation that art functions within an overall social and cultural context. The course content touches on all of the following: Art History / Architectural History / Music History / Literature / Film / Photography / Memory Studies.

You will submit one research essay, deliver one class presentation, and actively participate in class discussions. There will be student-led discussions based on readings each week.

### **Assessment (includes both continuous and summative assessment)**

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Class Presentation:</b> 1. Analysis and organisation 15% 2. Argument and delivery 15%	1,2,3,4	N.A.	30	Individual
<b>Final Assignment: Research</b> 1. Research sources 10% 2. Research connections 15%	1,2,3,4	N.A.	25	Individual
<b>Final Assignment: Argument</b> 1. Argument context 10% 2. Argument structure and rhetoric 15%	1,2,3,4	N.A.	25	Individual
<b>Continuous Assessment:</b> Participation	5	N.A.	20	Individual
Total			100%	

### Reading and References

1. Bell, Clive. *Art*. London: Chatto & Windus, 1914.
2. Blakesley, Rosalind P. *The Arts and Crafts Movement*. London: Phaidon, 2006.
3. Cherry, Deborah. "Elizabeth Eleanor Siddall (1829–1862)." Chapter. In *The Cambridge Companion to the Pre-Raphaelites*, edited by Elizabeth Prettejohn, 183–95. Cambridge Companions to Literature. Cambridge: Cambridge University Press, 2012. doi:10.1017/CCOL9780521895156.014.
4. Crawford, Alan. *Charles Rennie Mackintosh*. New York: Thames and Hudson, 1995.
5. Douzinas, Costas. "Whistler V. Ruskin: Law's Fear of Images." *Art history* 19, no. 3 (September 1996): 353–369.
6. Gray, A. *The Edwardians: Secrets and Desires* (National Gallery Australia, 2004)
7. Harrison, C. *English Art and Modernism 1900-1939* (Bloomington, Indiana University Press and London, Allen Lane, 1981).
8. Hendon, Paul. "Paul Nash: Outline the Immortality of the I." *Art history* 20, no. 4 (December 1997): 589–610.
9. Herrmann, Luke. "Robert Ross and the Post-Impressionists: The Carfax Gallery Manager's Violent Attack in 1910." *The British art journal* 14, no. 1 (April 1, 2013): 93–94.
10. Hilton, T. *The Pre-Raphaelites* (Thames & Hudson, 1995)
11. Malvern, S. *Modern Art, Britain and the Great War* (New Haven and Yale: Yale University Press, 2004).
12. McConkey, K. *British Impressionism* (New York, Harry N. Abrams, 1989).

13. Morris, William. *Useful Work versus Useless Toil*. London: The Hammersmith Socialist Society Kelmscott House, 1893.
14. Prettejohn, Elizabeth, ed. "Pre-Raphaelitism." Chapter. In *The Cambridge Companion to the Pre-Raphaelites*. Cambridge Companions to Literature. Cambridge: Cambridge University Press, 2012.
15. Ross, C. *Twenties London: A city in the Jazz Age* (Philip Wilson, 2003).
16. Shone, Richard., Roger Fry, Vanessa Bell, Duncan Grant, James Beechey, and Richard. Morphet. *The Art of Bloomsbury : Roger Fry, Vanessa Bell, and Duncan*. Princeton, N.J: Princeton University Press, 2003.
17. Stewart, Suzanne. "'The Eye It Cannot Choose but See': Dorothy Wordsworth, John Constable, and the Plein-Air Sketch." *English studies* 92, no. 4 (June 1, 2011): 405–431.
18. Walsh, M. *London, Modernism and 1914* (Cambridge University Press, 2010).
19. Wolf, Norbert, and Ingo F. Walther. *Romanticism*. Köln: Taschen, 2007
20. Woolf, Virginia. *Mr. Bennett and Mrs. Brown*. London: Hogarth Press. 1924.

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you

need any clarification about the requirements of academic integrity in the course.

### Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to British Art: The Royal Academy, Lord Elgin and the Crystal Palace	1,3,5	Resource: <a href="https://www.britannica.com/place/British-Empire">https://www.britannica.com/place/British-Empire</a>  <a href="https://artsandculture.google.com/partner/royal-academy-of-arts">https://artsandculture.google.com/partner/royal-academy-of-arts</a>  Viewing: <a href="#">BBC Documentary</a>  Reading: <a href="#">Journal of the Royal Society of Arts (JSTOR)</a>
2	The Romantic Landscapes of Constable and Turner	1,3,5	Resource: <a href="#">Romanticism: Met Museum</a>  Viewing: <a href="#">Walks of art: Dolly Alderton on Turner, Monet and the Thames</a> (Podcast)  Reading: <a href="#">"The Eye it Cannot Choose but See": Dorothy Wordsworth, John Constable, and the Plein-Air Sketch by Stewart, Suzanne</a>
3	Anti-Industrialism: William Morris and the Arts and Crafts Movement	1,3,5	Resource: <a href="#">Victoria &amp; Albert Museum</a>  Viewing: <a href="#">HENI Talks</a>  Reading: Morris' essay: <a href="#">Useful Work versus Useless Toil</a>
4	Nostalgia: John Ruskin and the Pre-Raphaelite Brotherhood	1,2	Resource: <a href="#">The Cambridge Companion to the Pre-Raphaelites</a>  Viewing: <a href="#">Crash Course: Revolutions of 1848</a>  Reading: <a href="#">British Art Journal: John Constable, John Ruskin, and the Pre-Raphaelites</a>

5	The Aesthetic Movement: The Life and Work of James McNeill Whistler	1,2,3,4	<p>Resource: <a href="#">Reading Aestheticism, Decadence, and Cosmopolitanism</a></p> <p>Viewing: <a href="#">BBC Documentary</a></p> <p>Reading: <a href="#">Charles Baudelaire "On the Heroism of Modern Life," from Salon of 1846</a></p>
6	Art Nouveau: The Design and Architecture of Charles Renee Mackintosh	1,2,3,4	<p>Resource: <a href="#">Artsy</a></p> <p>Viewing: <a href="#">Vox, BBC Two HD Mackintosh Glasgow's Neglected Genius</a></p> <p>Reading: <a href="#">Putting Holl and Mackintosh in multi-perspective: the new building at the Glasgow School of Art</a></p>
7	English Impressionism and Émigré Art	1,2,3,4	<p>Resource: <a href="#">Tate</a></p> <p>Viewing: <a href="#">How John Singer Sargent Painted Carnation, Lily, Lily, Rose   TateShots</a></p> <p>Reading: <a href="#">Portraits of modern life: The Camden Town Group and working-class women subjects Johnson, Katya Nadine</a></p>
8	English Post- Impressionism 1910-1913: Bloomsbury, Roger Fry and the Post- Impressionist Exhibitions	1,2,3,4	<p>Resource: <a href="#">The art of Bloomsbury : Roger Fry, Vanessa Bell, and Duncan Grant / Richard Shone ; with essays by James Beechey and Richard Morphet.</a></p> <p>Viewing: <a href="#">An Introduction to British Impressionism   Christie's</a></p> <p>Reading: <a href="#">The shock of the old: 'Manet and the Post-Impressionists', 1910</a></p> <p><b>Final Assignment: Research and Argument.</b> Presentation. Discussion. Q&amp;A. Scheduling of tutorials.</p>

9	The Golden Age of Modernism, 1914: Futurism and Vorticism	4,5	<p>Resource: <a href="#">Yale Modernism Lab</a></p> <p>Viewing: <a href="#">BBC British Masters - We Are Making a New World (Episode One)</a></p> <p>Reading: <a href="#">Tate Etc. issue 22: Summer 2011: Women that a Movement Forgot, Brigid Peppin on The Vorticist</a></p>
10	British Art and the Great War 1914-1918	1,2,3,4,5	<p>Resource: <a href="#">British Art of the First World War from Imperial War Museums</a></p> <p>Viewing: <a href="#">BBC British Masters - We Are Making a New World (Episode One)</a></p> <p>Reading: <a href="#">Paul Nash: Outline the Immortality of the I by Hendon, Paul</a></p>
11	Reconstruction, Convalescence and the Jazz Age 1919 - 1929	1,2,3,4,5	<p>Resource: <a href="#">Aftermath: Tate Britain Exhibition Guide</a></p> <p>Viewing: <a href="#">Post-World War I Recovery: Crash Course European History #36</a></p> <p>Reading: <a href="#">Tate Etc. issue 43: Summer 2018: Confronting Oblivion</a></p>
12	Presentations & Assessments	3,4,5	<b>Class Presentation:</b> Analysis, organisation, and argument, delivery.
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