

# ART 1301

## Honors Art Appreciation

### London

#### Summer 2013

**Dr. Denise Amy Baxter, Associate Professor of Art History**

**Course Description:** History and analysis of western art with reference to non-western cultures.

**Course Texts:** These will be provided electronically and are indicated in the schedule of classes below.

**Course Content:** The course will introduce you to ways of looking and thinking through works of art, visual culture, and material culture through the objects, images, and sites in and surrounding the city of London.

#### **Course Learning Outcomes:**

Despite the very narrow and art historical references of the official course description, this course will focus on developing the skills necessary to engage, in various ways, with works of art, visual culture, and material culture. By the end of this course you will be able to interpret and otherwise offer engagements with these objects and images, providing evidence to support these claims. You will also develop the skills necessary to collect various types of evidence and present different modes of engagement.

**Student Evaluation:** Each student will present twice on-site during the London part of the course. In addition, students will prepare a journal of the trip which will include a captioned photo scavenger hunt as well essay and/or creative entries.

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|---|-----|
| Presentation 1  | 10% |
| Presentation 2  | 10% |
| Photo scavenger hunt – minimum 15   | 10% |
| Journal entries – minimum 15  | 55% |
| Alternative site entry  | 10% |
| Active participation in discussion<br>and as a member of the course group | 5%  |

**Presentations:** Presentations are intended to provide context for our on-site visits to the members of the course. These presentations should be approximately 5 minutes in length, be well-prepared, and be accompanied by 20 copies of a one-page handout of the most pertinent information that you present so that your peers will have this as a reference during their site visit. Presenters should be prepared to answer questions and participate in engaged discussion on their topic at the time of presentation and beyond.

## Photo scavenger

**Hunt:** As part of your course journal, include photographs of yourself with a minimum of 15 of the items listed below. These photographs must also include captions of 1-2 sentences at a minimum. This is due by 5 July or, with an incomplete, by 1 August.

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|--|---|--|
| Dulwich Picture Gallery  | Remains of a human body in a museum – could be sarcophagus, mummy, founder of the museum... | Diplodocus dinosaur skeleton in the Natural History Museum                 |
| Flag flying above Buckingham Palace and explain whether or not, based upon it, Queen Elizabeth was in residence that day | Sculpture of Lord Nelson  | A pigeon in Trafalgar Square   |
| A research library   | A cemetery – extra points for the grave of Karl Marx  | Anatomical specimens – perhaps at the Hunterian Museum                     |
| Three blue plaques   | A portrait by Joshua Reynolds – make sure that you are legally permitted to take the photo  | Egyptian escalators at Harrods   |
| Pub sign that has an animal on it  | Raven   | Something depicting Winston Churchill                                      |
| A roman remnant  | Swan  | A memorial to Princess Diana   |
| Serpentine (Hyde Park)   | Royal Albert Hall   | Royal Horse Guard  |
| An out of commission tube stop   | Bangers and mash  | British flag as an element of clothing                                     |
| A copy of a page 3 girl  | A kite, flying – you might try Hampstead Heath  | Displayed undergarments – could be in a museum, could be Agent Provocateur |
| Meat pie   | Fish and chips  | Cadbury vending machine  |
| Beatrix Potter illustration  | Tea pot   | National Art Library   |
| Jewelry made from or incorporating hair  | Old Bailey  | A Robert Adam interior   |
| An obelisk   | An octagonal dome (I would suggest Chiswick House)  | An image of the Green Man  |
| A home in which Charles Dickens lived  | The official London residence of the Prime Minister   | The Shard  |
| White Cube   | Elfin oak   | An independent bookstore   |
| Scotland Yard  | Piccadilly Circus   | Neal's Yard Dairy  |
| 221B Baker Street  | Graffiti  | MI5 Headquarters   |

**Journal entries:** As part of your course journal, include a minimum of 15 journal entries. Prompts related to each of the site visits are listed below.

In addition to the specific entry topics listed with each site, the following prompts would work for any of the site visits. You may use each of these prompts no more than twice out of the fifteen required entries. If you complete more than 15 entries, you may use prompts more than twice.

- Write a formal analysis.
- Sketch an object, image, or site.
- Write a narrative in which the object, image, or site plays a role.
- Identify something that moves you. Try to discern and explain why.
- Discuss the original siting of an object or image in relationship to its current siting. How is meaning impacted?
- Similarly, referring to issues of collecting, display, and institutional critiques that are raised by Sturken and Cartwright, consider issues of “authenticity” or, alternatively, modes of institutional intervention in the case of a specific object.
- Consider a representation – a painting or a sculpture, for instance – consider the materiality of the representation in relationship to the materiality in the representation. Refer to Stallybrass and Jones.
- Examine, explicate, analyze a case of appropriation, reappropriation, or counter-bricolage. Refer to Sturken and Cartwright.
- Discuss the difference between viewer and audience in relationship to an image, object, or site. Cite Sturken and Cartwright.
- In relationship to both Barrett and Sturken and Cartwright, place the site, object, or image in relationship to other sites, objects, or images in such a way that makes meaning.
- Write about the process by which the image, object, or site was made. Consider materials, processes of production, cost, labor, etc.
- Engage in a written dialogue about an image, object, or site with a classmate. This dialogue should be in service of interpretation. Consider the Barrett text as you frame your dialogue.
- Analyze an image, object, or site in terms of Pierre Bourdieu’s concept of *habitus*, which is described in Sturken and Cartwright.

**Alternate site entry:** As part of your course journal, present an argument for an additional site visit. Why should this site/object/image be included? Present the necessary background evidence to support your analytical claim for this alternate site. Using the modes described by our course texts, present an interpretation. Be explicit in your reference to these course texts and, should you so choose, other texts.

**Active participation in discussion and as a member**

**of the course group:** Attendance and active participation at all class meetings is expected and required. Roll will be taken. Any absences may have serious repercussions on your course grade.

**Late Assignment Policy:** Presentations and the handouts accompanying them must be prepared for the start of visit upon the assigned dates. Anything other than that will receive a grade of 0. For the journal and its contents, it must be delivered as a hard copy to the office of the Department of Art Education and Art History. Journals received on or before 5 July will be graded and grades will be posted by the end of the 5 week summer I term. Students who do not turn in the hard copy of their journals by that date will receive a grade I for the course. Journals received on or before 1 August will be graded in the same manner as those received on or before 5 July. In the absence of university-sanctioned extenuating circumstances, no journals will be accepted after that date. Journals will not be marked in and will be available for return to students. Elements other than those required may be included in them. In addition to being the materials for your course, this should also be considered an artifact of your journey.

**Americans with Disabilities Act:** The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

**Disabilities Accommodation:** Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean's offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

**Course Risk Factor:** According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Center for Student Rights and Responsibilities:** Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information.

**Acceptable Classroom Behavior:** Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [www.unt.edu/csrr](http://www.unt.edu/csrr).

## Schedule of Classes

| On-campus           |   |   |   |   |   |
|---------------------|---|---|---|---|---|
| Tuesday<br>4 June   | Introduction to the course and to interpreting art.       |   | Reading:<br>Terry Barrett, "Principles for Interpreting Art" in <i>Interpreting Art: Reflecting, Wondering, and Responding</i> (Boston: McGraw Hill, 2002): 197-228; 238-240.   |   |   |
| Wednesday<br>5 June | Visual culture and viewers as meaning makers              |   | Reading:<br>Marisa Sturken and Lisa Cartwright, "Viewers Make Meaning," in <i>Practices of Looking: An Introduction to Visual Culture</i> (New York and Oxford: Oxford University Press, 2009): 49-91.  |   |   |
| Thursday<br>6 June  | Material culture, thing theory, the fetish, and the glove |   | Reading:<br>Peter Stallybrass and Ann Rosalind Jones, "Fetishizing the Glove in Renaissance Europe," in Bill Brown, ed., <i>Things</i> (Chicago and London: University of Chicago Press, 2004): 174-192 or <i>Critical Inquiry</i> 28, no. 1 (Autumn 2001): 114-132.  |   |   |
| London              |   |   |   |   |   |
| Saturday<br>8 June  | Fly to London   |   |   |   |   |
| Sunday<br>9 June    | 10am  | Transportation to housing   |   |   |   |
|                     | 2:30  | Afternoon sightseeing trip<br>Meet outside accommodation by 2:15  |   |   |   |
|                     | 6pm   | Welcome dinner  |   |   |   |
| Monday<br>10 June   | 10am  | Meet at Great Russell Street Entrance of the British Museum<br>British Museum<br>Great Russell Street<br>London<br>WC1B 3DG | Readings:<br><br>Mark O'Neill, "Enlightenment Museums: Universal or Merely Global?" <i>Museum and Society</i> 2, no. 3 (2004): 190-202.   | Presentations:<br><br>Enlightenment Gallery<br><br>Founding of the British Museum<br><br>The Assyrian reliefs | Journal entry possibilities:<br><br>All journal entry possibilities listed in this column are in addition to those listed above.<br><br>What are your thoughts about the current location of the Parthenon marbles?<br><br>Talk about the similarities and differences between the display practices in the Enlightenment Gallery and the rest of the British Museum. |
|                     | 10:20   | Tickets for Life and Death: Pompeii and Herculaneum   | British Museum<br>Acquisitions Policy:<br><a href="http://www.britishmuseum.org/pdf/acquisitions.pdf">http://www.britishmuseum.org/pdf/acquisitions.pdf</a><br><br>See also:<br><a href="http://www.pbs.org/newshour/art/blog/2009/07/conversation-hitchens-cuno-debate-the-fate-of-the-parthenon-marbles.html">http://www.pbs.org/newshour/art/blog/2009/07/conversation-hitchens-cuno-debate-the-fate-of-the-parthenon-marbles.html</a> | Universal Museum<br><br>The Parthenon   |   |

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|                      | 3pm   | Orientation meeting with AIFS Staff at ULU – opposite Dilke House   |  |  |   |
| Tuesday<br>11 June   | 10am  | Sir John Soane's House Tour with Introductory Talk  | <p>Readings:</p> <p><a href="http://www.telegraph.co.uk/culture/art/art-news/8354262/Sir-John-Soanes-Museum-the-museum-that-time-forgot.html">http://www.telegraph.co.uk/culture/art/art-news/8354262/Sir-John-Soanes-Museum-the-museum-that-time-forgot.html</a></p> <p>Guides to John Soane's home and collection:<br/><a href="http://www.soane.org/u/page/London%20in%20the%20Soane.pdf">http://www.soane.org/u/page/London%20in%20the%20Soane.pdf</a></p> <p>and</p> <p><a href="http://www.soane.org/u/page/Miscellaneous%20Marv els.pdf">http://www.soane.org/u/page/Miscellaneous%20Marv els.pdf</a></p> | <p>Presentations:</p> <p>John Soane</p> <p>Cabinet of curiosity, kunst und wunderkammer</p> <p>The 18<sup>th</sup>-century personal collection and the birth of the museum</p> | <p>Journal entry possibilities:</p> <p>Write about a display innovation in the house.</p> <p>Write about how meaning was made by juxtapositions constructed by Soane.</p>                                     |
|                      | 2pm   | Dr. Johnson's House Tour  | <p>Reading:</p> <p><a href="http://andromeda.rutgers.edu/~jlynch/Johnson/Guide/who.html">http://andromeda.rutgers.edu/~jlynch/Johnson/Guide/who.html</a></p>   |  |   |
| Wednesday<br>12 June | 10am  | Victoria and Albert Museum<br>Tickets to the David Bowie exhibition   | <p><a href="http://www.vam.ac.uk/content/articles/a/a-brief-history-of-the-museum/">http://www.vam.ac.uk/content/articles/a/a-brief-history-of-the-museum/</a></p> <p><a href="http://www.vam.ac.uk/content/articles/t/the-sheepshanks-collection/">http://www.vam.ac.uk/content/articles/t/the-sheepshanks-collection/</a></p>  | <p>Presentations:</p> <p>History of the Victoria and Albert</p> <p>Collecting emphasis of the Victoria and Albert</p>  | <p>Journal entry possibilities:</p> <p>Write about the experience of a period room.</p> <p>Write about the organization of the museum as a whole.</p> <p>If you go to the lecture, write a summary of it.</p> |
|                      | 11:30 | Optional Medieval & Renaissance Tour Meeting point is the Grand Entrance  |  | John Sheepshanks   |   |
|                      | noon  | Optional Lecture: Join Jane Perry, visiting scholar at the V&A and author of 'Traditional Jewellery in Nineteenth-century Europe', for an insight into traditional jewellery. |  | David Bowie<br>Gilbert Collection  |   |

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|                     |       | Hochhauser Auditorium, Sackler Centre   |   |  |
|                     | 2:30  | Optional British Galleries Tour<br>Starting at the Meeting Point, Grand Entrance  |   |  |
| Thursday<br>13 June | 12:45 | Wallace Collection  | Presentations:  | Journal entry possibilities:   |
|                     | 1pm   | REQUIRED: Special lecture by Ulrich Leben on<br>'Creating from Fragments: Georges Hoentschel's<br>use of period pieces for contemporary interiors,<br>1890-1915.' | François Boucher, including<br><i>Rising</i> and <i>Setting of the Sun</i>  | Write a summary of or engagement<br>with the lecture.  |
|                     | 2:30  | Optional Collections Highlights Tour  | Jean-Honoré Fragonard,<br>including <i>The Swing</i><br><br>Richard Seymour-Conway,<br>the 4 <sup>th</sup> Marquess of<br>Hertford<br><br>Jean-Baptiste Greuze, with a<br>focus on Greuze girls<br><br>Sèvres porcelain | Write about the experience of the<br>museum as a house museum.<br><br>What sorts of educational opportunities<br>are presented by the museum and to<br>what audiences are they intended to<br>cater?<br><br>Consider a specific vantage point within<br>the museum. How does it make<br>meaning? |
| Monday<br>17 June   | 10    | St. Paul's Cathedral  |   | Journal entry possibilities:   |
|                     | 11am  | Guided Tour of St. Paul's   |   | Write about St. Paul's as simultaneously<br>an active church and a touristic<br>destination.   |
|                     |       | Cross the Millennium Bridge. Free time to explore<br>Southbank and Borough/Southwark and grab<br>lunch  |   |  |
|                     | 2pm   | Tate Modern   | Presentations:  | Journal entry possibilities:   |
|                     |       |   | Millennium Bridge<br><br>Impact of the London Fire<br>of 1666 on the city of<br>London<br><br>London Bridge(s)<br><br>Project Space: Ruins in<br>Reverse<br><br>Lawrence Weiner   | Discuss the architecture of the museum.<br>How does it function in terms of the<br>museum's purpose?<br><br>How is the museum funded? What<br>costs whom how much and how does<br>that matter?   |

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|                      |                    |                 | Joseph Beuys<br>Gerhardt Richter<br><i>Skirt of the Black Mouth</i> and spatial interventions   |  |
| Tuesday<br>18 June   | 10am               | Design Museum   | Presentations:<br><br>London Tube Map<br><br>What is design thinking?   | Journal entry possibilities:<br><br>How are the exhibitions in this museum similar to or different from those at the other museums that we have visited?<br><br>What should be in the Design Museum's Collection? Refer to what you see in the space and also to <a href="http://vimeo.com/58825952">http://vimeo.com/58825952</a> |
|                      | 1pm                | Tower of London | Presentations:<br><br>What is a UNESCO World Heritage site?<br><br>Norman Conquest<br><br>Torture and the Tower<br><br>Royal Menageries<br><br>Royalty and royal jewels<br><br>The matrimonial saga of Henry VIII | Journal entry possibilities:<br><br>How does what you previously thought of/knew of/believed about the Tower of London relate to your actual experience?<br><br>How is the Tower of London being marketed to its visitors or potential visitors?<br><br>Write about the concept and display of royal jewels.                       |
| Wednesday<br>19 June | Greenwich Day trip |                 | Presentations:<br><br>The O2<br><br>Inigo Jones & the Queen's House in terms of architecture  | Journal entry possibilities:<br><br>Write about the relationship between science and culture through the sites at Greenwich.<br><br>Write about concepts of maps and mapping and their relationships to  |



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|                     |                     |  | <p>Henrietta Maria</p> <p>The Great Map exhibition and history of maps</p> <p>Greenwich Mean Time, the Prime Meridian, and Longitude, including cultural implications</p> <p>Royal Observatory</p> <p>Historical re-enactors</p> <p>What's up with ship models?: No. 1 Smithery</p> <p>Cutty Sark (tea clipper, not Scotch)</p> <p>National Maritime Museum and the documentation of Captain Cook's journeys</p> | <p>visual and material culture through specifics of the sites at Greenwich.</p>  |
| Thursday<br>20 June | 10am                | National Gallery   | Presentations:   | <p>Journal entry possibilities:</p> <p>This museum is named the National Gallery. Write about the implications of this.</p> <p>Write about the concept of the masterpiece.</p> <p>Write about the food court. How do the offerings, seating, and general experience of the food space relate to and/or impact your experience of the museum.</p> |
|                     | 11:30<br>Or<br>2:30 | Optional 60 minute taster tour of the collection.<br>Meet at the Sainsbury Wing Information Desk   | <p>Anamorphism in art and Holbein's <i>Ambassadors</i></p> <p>Founding/History of the National Gallery</p>   |  |
|                     | 1-1:45              | Optional exhibition introduction: Birth of a Collection lecture by Nicola Kalinsky, Director of the Barber Institute of Fine Art, Birmingham<br>Sainsbury Wing Theatre | <p>Interpretations of Jan van Eyck's <i>Portrait of a Man</i> and <i>Arnolfini Wedding Portrait</i></p> <p>Joseph Mallord William Turner's career and <i>The Fighting Temeraire</i></p>  |  |

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|                    |      |  | <p>Diego Velázquez's <i>Rokeby Venus</i> within his career and its history at the National Gallery, including the attack upon it</p> <p>Artist self-portraits, particularly those of Rembrandt and his <i>Self Portrait at the Age of 34</i></p> <p>Who is John Constable in the history of British art? How does his <i>Hay Wain</i> relate to the social history of England in 1821?</p> |   |
|                    | 7pm  | Candlelight concert at St. Martin's in the Fields<br>Haydn London Symphony | <p>Presentations:</p> <p>History of St. Martin's in the Fields</p> <p>More contemporary usage of St. Martin's in the Fields including religion, music venue and early music</p>  | <p>Journal entry possibilities:</p> <p>Talk about the experience of being in the space of this church and listening to music.</p> |
| Monday<br>24 June  | 10am | Westminster Abbey with guide Karen Sharpe                                  | <p>Presentations:</p> <p>Houses of Parliament before and after the fire</p> <p>Elizabeth Tower and Big Ben</p> <p>St. James Park</p>   | <p>Journal entry possibilities:</p> <p>Write about the tour.</p>  |
| Tuesday<br>25 June |      | Hampton Court Day Trip   | <p>Presentations:</p> <p>What would it be like to wear tudor costume?<br/>Costume and embodiment</p>   | <p>Journal entry possibilities:</p> <p>Write a consideration of what life would have been like in these spaces. Be specific.</p>  |

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|                      |     |                   | <p>see<br/> <a href="http://www.royalcollection.org.uk/exhibitions/in-fine-style-the-art-of-tudor-and-stuart-fashion/download-the-free-app">http://www.royalcollection.org.uk/exhibitions/in-fine-style-the-art-of-tudor-and-stuart-fashion/download-the-free-app</a></p> <p>History of mazes</p> <p>Tudor kitchen and Tudor foods and eating practices</p> <p>Garden design both formal and informal, referencing the Privy Garden and Capability Brown's Great Vine</p> <p>Tapestries and their role in the 16<sup>th</sup> century with reference to the Henry VIII tapestries</p> |  |
| Wednesday<br>26 June | 5pm | London Eye Flight |   | Journal entry possibilities:<br><br>Write about the vantage point created by the London Eye. |
|                      | 6pm | Dinner            |   |  |

Dr. Baxter reserves the right to change this syllabus at her discretion, with or without notice.

ART 1301: Honors Art Appreciation  
Dr. Denise Amy Baxter  
London  
Summer 2013  
Syllabus Agreement

I have read the course syllabus. I understand the course structure, requirements, attendance, and late policies. I understand that should I fail to complete any of the course assignments, I will receive a failing grade (F) for the course.

By taking this course, I further agree not to commit plagiarism or any act of academic dishonesty. Any act of academic dishonesty may result in a grade of F for the course.

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Print your name

Date

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Signature

Student ID Number