Boston University Study Abroad 
London 

Boston University Study Abroad London 
Modern British Art and Design 
CAS AH 320 (Core course) 
Spring 2018 

Instructor Information 
A. Name 
   Dr Caroline Donnellan 
B. BU Telephone 
C. Email 
D. Office hours 
   By appointment 

Course Overview 
This is the Core Class for the Arts & Administration Track and is designed as an overview of modern and contemporary art and design in Britain. The course draws on London’s rich permanent collections and temporary exhibitions that contribute to London’s vibrant and constantly changing modern art scene. The topics to be discussed and places to visit are listed as follows: 
‘Red Star Over Russia: A Revolution in Visual Culture 1905–55’ at Tate Modern (Temporary Exhibition: 8 November 2017–18 February 2018); 
Early Modern Art (Permanent Collection) at the National Gallery; 
British Collectors (Permanent Collection) at the Courtauld Gallery; 
The Ey Exhibition: ‘Impressionists in London: French Artists in Exile 1870–1940’ at Tate Britain (Temporary Exhibition: 2 November 2017–7 May 2018); 
Cézanne Portraits at the National Portrait Gallery (Temporary Exhibition: 26 October–11 February 2018) 
Exhibiting War (Permanent Collection) at the Imperial War Museum; 
Modern British Design (Permanent Collection) at the London Transport Museum; 
The learning outcomes are that students will develop a robust knowledge and analytical understanding of British Art & Design and will be able to critically think across a broad range of cultural and historical debates. The objective is that these tools will foster better synthetic skills which can be used throughout academic development. 

Teaching Pattern 
Teaching Sessions will be divided between classroom lectures and field trips – where it is not possible to attend as a group these will be self-guided. Students should be dressed for all weather walking. Laptops are not permitted and mobile phones must be switched off at all times. Listening to iPods or other devices is also not permitted. Attendance at full class sessions, including visits is mandatory.
Assessment Method
Course Work Essay: How is Tate Modern – modern?
The course work essay counts for 50% of the overall mark and is due Thursday 8 February at 8.45am and is to be handed into the Student Affairs Office. The essay should be 2,000 words in length with captioned images. The written paper should indicate thorough research by critical use of bibliographic sources to include books and journals. The Internet is not an acceptable source, other than use of online published sources such as JSTOR. * The marked course work essay will be returned two weeks from the hand-in date.

Exam: The two-hour exam paper is Monday 19 February time: tbc. The exam paper consists of one question and is to be answered from a choice of three questions which counts for 50% of the overall mark. The questions will be sent out one week prior to the exam date. Critical use of bibliography sources is required for the exam response.

Grading
Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism: http://www.bu.edu/london/current-semester
* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.

Attendance

Classes
All Boston University London Programme students are expected to attend each and every class session, seminar, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

Authorised Absence:
Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness for more than one day. In this situation students should submit the Authorised Absence Approval Form with the required doctor’s note as soon as possible). The Authorised Absence Approval Request Form is available from: http://www.bu.edu/london/current-semester/

Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence

Students may apply for an authorised absence only under the following circumstances:

- **Illness (first day of sickness):** If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student’s lecturer).

- **Illness (multiple days):** If a student is missing more than one class day due to illness, the student must call into the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and a sick note from a local doctor excusing their absence from class.
• Important placement event that clashes with a class (verified by internship supervisor)
• Special circumstances which have been approved by the Directors (see note below).

The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.

*Unauthorised Absence:* Any student to miss a class due to an unauthorised absence will receive a 4% grade penalty to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a ‘Fail’ in the class and therefore expulsion from the programme.

**Religious Holidays**
Boston University’s Office of the University Registrar states:

‘The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.’

**Special Accommodations**
Each student will need to contact the Office of Disability Services to request accommodations for the semester they are abroad. Students are advised by BU-ODS not to expect the same accommodations as they receive on campus.

BU London can only uphold special accommodations if we have received the appropriate documentation from the BU-ODS. We cannot accept letters from other universities/centres.

All disabilities need to be known to the ODS in Boston if they are to be used as a reason for requiring a change in conditions, i.e. reduced internship hours or special accommodations for the internship schedule.

**Lateness**
Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Associate Director for Academic Affairs and if the lateness continues, may have his/her final grade penalised.

**COURSE SCHEDULE**

**Lecture One: Thursday 18 January, 9.00am–1.30pm**
Meeting: Brompton Room
Class: Curating Modern Russian Art
Field Trip: Tate Modern
Further Reading: Nicholas Serota (2013 [1996]) *Experience or Interpretation: The Dilemma of Museums of Modern Art*, please read up to and including the paragraph on Matisse’s *The Red Studio*, pp. 7–20.

**Lecture’s Two–Three: Sunday 21 January, 10.30am–6.00pm**
Meeting: Inside Angel Underground Station
Class: London Art Market
Field Trip: Business Design Centre + Cork Street + Newport Street Gallery

**Lecture Four: Wednesday 24 January, 9.00am–1.00pm**
Meeting: Brompton Room
Class: Early Modern Art (Impressionism–Neo-Impressionism)
Field Trip: National Gallery

**Lecture Five: Thursday 25 January, 9.00am–1.00pm**
Meeting: Brompton Room
Class: British Collectors (Presentations)
Field Trip: Courtauld Gallery
Permanent Collection: Post–Impressionism, Cubism & Fauvism.

**Lecture Six: Wednesday 31 January, 9.00am–1.00pm**
Meeting: Brompton Room
Class: Representing London
Field Trip: Tate Britain
Frances Spalding (1998) The Tate a History, please read Chapter 1. The Potent Tate.

Lecture Seven: Thursday 1 February, 9.00am–1.00pm
Meeting: Brompton Room
Class: The Gallery of National Portraits: Cézanne
Temporary Exhibition: Cézanne Portraits (26 October 2017–11 February 2018)
Field Trip: National Portrait Gallery

Lecture Eight: Wednesday 7 February, 9.00am–1.00pm
Meeting: Brompton Room
Class: Exhibiting War
Field Trip: Imperial War Museum
Permanent Collection: First World War Galleries & The Holocaust Exhibition.

Course work assignment due: Thursday 8 February at 8.45am, please submit to the Student Affairs Office, first floor, Harrington Gardens.

Contingency Class Date: Friday 9 February Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

Lecture Nine: Thursday 8 February, 9.00am–1.00pm
Meeting: Brompton Room
Class: Modern British Design
Field Trip: London Transport Museum
Permanent Collection: London Transport Design
Exam Questions will be sent out one week before the exam on Monday 12 February

Lecture Ten: Wednesday 14 February, 9.00am–1.00pm
Meeting: Brompton Room
Class: Charles Saatchi and the London Art Market
Field Trip: Saatchi Gallery
Further Reading: Matthew Collins (1999) This is Modern Art, please read Chapter 6. The Shock of the Now.

No classes: Thursday 15 February due to earlier extended sessions

Exam: Monday 19 February
Exam times and locations will be posted on the BU London Programmes Blackboard course page and will be emailed to students, a week before the final exam.

All students must attend a mandatory drop-in session (to sign Internship Agreement and for any questions about placement, social programmes, travel and academics) on Friday 9 February in the Boston Room (Student Common Room), 43 Harrington Gardens, SW7 4JU.

BIBLIOGRAPHY
The following books are intended as a guide for the course work essay and the exam question and are not proposed to be read as an exhaustive list over the duration of the course.

Christopher Frayling (1996) *Design of the Times, One Hundred Years of The Royal College of Art*, Richard Dennis Publishers.
Richard Humphreys (2001) *Tate Britain Companion to British Art*, Tate Publishing.
Marco Livingstone (1985 [1981]) *David Hockney*, Thames & Hudson.

Additional readings may be posted on Blackboard: http://learn.bu.edu