



## **Boston University Study Abroad London**

### **Modern British Art and Design**

#### **CAS AH 320 (Core course)**

#### **Course Description**

This course provides an overview of Modern and Contemporary British Art and Design. The course addresses the historical changes that have impacted on the aesthetics of museum culture, collecting, commercial galleries, patrons, curators, and artists. It begins by assessing late nineteenth-century art and design, which examines the changes that have taken place in practice, and reception up to the present day.

The course provides the evaluative tools for the critical historical and aesthetic evaluation of art works and the institutions that house them through the permanent collections and temporary exhibitions in London. The course is designed to engage students with the major developments in Modern British Art and Design. Understanding the art map of London is also a component of this course.

The course draws on London's rich permanent collections and temporary exhibitions that contribute to the city's vibrant and constantly changing art scene. The four-hour sessions are a mixture of seminar room meetings, and field trips, and meet directly at the site of a relevant museum, gallery, or temporary exhibition space.

#### **Hub Outcomes (Course Objectives)**

This teaching sets out to enable students to fulfil two learning outcomes: Aesthetic Exploration and Historical Consciousness.

#### **1. Aesthetic Exploration**

##### **Aesthetic Exploration 1**

Students will demonstrate their knowledge and appreciation of art works from the turn of the twentieth century in Modern and Contemporary British Art and Design to include the cultural contexts in which the works were produced, and to be able to identify their ongoing significance and relevance to current art practice.

##### **Aesthetic Exploration 2**

Students will demonstrate the reasoning skills and vocabulary necessary to interpret Modern and Contemporary British Art and Design in understanding its various genres and the skills needed for a successful exhibition.

### **Aesthetic Exploration 3**

Through seminar room discussions students will provide a formative analysis of their understanding of the aesthetic characteristics and cultural implications of Modern and Contemporary British Art and Design.

## **2. Historical Consciousness**

### **Historical Consciousness 1**

Students will create historical narratives, evaluate interpretations based on historical evidence, and construct art historical arguments about Modern and Contemporary British Art and Design, and will assess why these have changed over time.

### **Historical Consciousness 2**

Students will demonstrate an ability to interpret primary source material to include the works, sketches, artist's and curator's notes, artist's video recordings etc.), to draw on a range of interpretative skills including visual and textural analysis by situating the material in their historical and cultural contexts.

### **Historical Consciousness 3**

Students will demonstrate knowledge of historical periods, and movements, in relation to historical social change, to explain how these factors affected the kind of art that was being produced, and the impact this had on the development of art institutions.

### **Additional Course Objectives**

On completion of this course, students will be able to:

- Demonstrate knowledge and understanding of Modern and Contemporary British Art and Design;
- Engage critically with the major historical developments related to Modern and Contemporary British Art and Design;
- Identify the changing landscape of art to the broader changes in British culture;
- Demonstrate critical analysis of individual art works, changing methods and materials and how they relate to broader trends;
- Assess the aesthetic strengths and weaknesses of British art institutions;
- Write effective and robust articles that are historically accurate and aesthetically aware.
- Become open-minded in entertaining new ways of thinking about studying
- Understand the benefits that are gained in working through research to gain new insights, in art that can only benefit wider learning.

### **Other Outcomes**

This course aims to enhance life skills, such as independent working, self-motivated study, personal self-confidence and good time keeping.

### **Approach to Learning**

Active-learning and experiential-learning are the drivers of this course which takes place seeing firsthand the art works. Each session is structured around a presentation and PowerPoint by the instructor that may also use video materials. The teaching session involves questions and answers and is followed by a field trip relating to the area of discussion. Students are required to undertake a minimum of

two relevant readings with additional reading where possible. The purpose of the reading in conjunction with the field trips is to broaden their historical and aesthetic understanding of Modern and Contemporary British Art and Design. It is also designed to equip the students with the necessary skills for their course work paper and written examination. The aim is that the students can demonstrate a robust aesthetic and historical understanding of Modern British Art and Design that can be replicated outside of the classroom, and in other areas of ongoing and later study. \* Students are required to give a 10-minute presentation on an agreed and relevant topic, as part of their formative assessment.

### **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, as travel is involved with the field trips. Mobile phones must be switched off. Listening to iPods or other devices is also not permitted, all headphones and earphones must be removed. Attendance at full class sessions, including visits is mandatory.

**Active learning** is the core educational strategy that is implemented on the course to ensure students actively participate in knowledge construction to demonstrate their aesthetic and historical consciousness. Students who do not demonstrate this by participating in discussions will lose 10% of their final grade.

### **Grading**

The following Boston University table explains the grading system that is used by most faculty members on Boston University's Study Abroad London Programmes.

| <u>Grade</u> | <u>Honour Points</u> | <u>Usual %</u> |
|--------------|----------------------|----------------|
| A            | 4.0                  | 93-100         |
| A-           | 3.7                  | 89-92          |
| B+           | 3.3                  | 85-88          |
| B            | 3.0                  | 81-84          |
| B-           | 2.7                  | 77-80          |
| C+           | 2.3                  | 73-76          |
| C            | 2.0                  | 69-72          |
| C-           | 1.7                  | 65-68          |
| D            | 1.0                  | 60-64          |
| F            | 0.0                  | Unmarked       |

### **Grading Criteria**

'**Incomplete**' or **I** grades are not permitted because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. We also do not allow '**Audits**' (AU), '**Withdrawals**' (W), or '**Pass/Fail**' (P) grades.

The grades reflect the quality of the work. Lecturers and students should use the following criteria for an understanding of what each grade means.

**A** This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.

**A-** Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.

**B+, B, B-** This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.

**C+, C, C-** Work in this grade range is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range.

Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a C grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment, and, of course, be the student's own work except where properly cited.

**D** A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

**F** The failing grade indicates the work is seriously flawed in one or more ways:

- Obvious lack of familiarity with the material
- So poorly written as to defy understanding
- So brief and insubstantial that it fails to properly address the subject
- Material presented is not relevant to the assignment
- Demonstrates evidence of plagiarism (see following section in Academic Conduct Code)

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism. This can be accessed via Blackboard Learn: <http://learn.bu.edu>

*\* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

## **Attendance Policies**

### **Classes**

All Boston University London Programme students are expected to attend every class session, seminar, and field trip to fulfil 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:*

The Authorised Absence Approval Request Form is available through the Academic Affairs section of the BU London Personal Page: <https://fm.bu-london.co.uk/fmi/webd/>

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

Students who expect in advance to be absent from any class should notify a member of Academic Affairs and complete an Authorised Absence Approval Request Form ten working days in advance of the class date.

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 notify Academic Affairs as soon as possible by submitting an Authorised Absence Approval Request Form in advance of the class. If it is the student's first absence of the semester (from any class) a doctor's note is not required.

**Illness (multiple days):** If a student is missing more than one class day due to illness, the student must complete an Authorised Absence Approval Request Form and a sick note from a local doctor excusing their absence from class. Once well enough, the student will need to meet with Academic Affairs.

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 Academic Affairs 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 Disability & Access Services to request accommodations for the semester they are abroad. Students are advised by BU-DAS 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-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to the DAS 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 Academic Affairs and if the lateness continues, may have their final grade penalised.