



Boston University British Programmes
Modern British Art and Design
Caroline Donnellan
CAS AH 320
Core Phase

Course Tutor: Caroline Donnellan

E-mail: CarolineDonnellan@ukgateway.net

Meeting: Ithaca, Room 5, 35 Harrington Gardens, SW7 4JU and London Galleries.

Contact Hours: 36 + 2 hour exam

Timetabled:

Class time: (4 hours) apart from Lectures 3: Imperial War Museum and Lecture 8: Tate Modern. Both sessions will run from (6 hours), therefore there is no Lecture 9.

Exam Date:

Course Overview: Core Class for the Arts and Art Administration Internship Track.

The course is designed as an introduction to the visual arts in Britain.

Topics to be discussed will include: History of British Design; Modern British Design; Designing Exhibitions; London Art Market; The Art Institution; The Bloomsbury Group & Others; Modern British Painting; And Representing Modern Culture - Photography.

Teaching Pattern: Teaching Sessions will be divided between classroom lectures and field trips. Students should be dressed for all weather walking.

Attendance at all classes and visits is mandatory. Students missing any session without a doctor's letter or authorisation from the Director will automatically be docked a grade. Persistent lateness will be penalised.

Assessment Method: Grades for the course will be made up by the following criteria:

50% for the Research Paper which is due (date) at 12.00pm and is to be handed into the Academic Office. * Please do not print off your essay on the due date, as there may be printer problems and late submission of the research paper will result in the automatic docking of a grade.

Essay Question: How did British design become modern in the twentieth-century?

The essay should be 2,000 words in length with captioned illustrations. The written paper should indicate thorough research and critical use and engagement of bibliographic sources - books; the internet is not an acceptable source.

50% for the Exam: The two hour exam paper takes the form of two questions which will be handed out in Lecture Eight.

COURSE SCHEDULE

Lecture One:

Meeting: Ithaca

Lecture: History of British Design.

Field Trip(s): V&A Museum: The British Galleries - Permanent Exhibition

Wellcome Collection: From Atoms to Patterns - Temporary Exhibition (24th April-10th August 2008)

Reading: Michael Snodin, chapter 12, 'Style: Victorian Britain 1837-1901', pp. 341-367 & chapter 13, 'Who Led Taste?: Victorian Britain 1837-1901', pp. 369-399 in

Eds. Michael Snodin & John Styles, *Design & The Decorative Arts: Britain 1500-1900*, V&A Publications, London, 2001.

Lecture Two:

Meeting: Ithaca

Lecture: Modern British Design

Field Trip: Design Museum: Richard Rogers + Architects from the House to the City Temporary Exhibition (24th April-25th August 2008)

Reading: Anne Massey, chapter 3 'The Modern Movement' & chapter 8 'The Post-Modern Era' in *Interior Design of the Twentieth Century*, Thames and Hudson, revised & expanded edition, 2001.

Lecture Three:

Meeting: Ithaca

Lecture: Designing Exhibitions.

Field Trip: Imperial War Museum: First & Second World War Displays - Permanent Exhibitions

For Your Eyes Only: Ian Fleming and James Bond - Temporary Exhibition (17th April 2008-1st March 2009)

Reading: tbc.

Lecture Four:

Meeting: Ithaca

Lecture: London Art Market

Field Trip: Bond Street via Sotheby's - Cork Street - Masons Yard.

Jake & Dinos Chapman - Temporary Exhibition (30th May-12th July 2008)

Reading: Norman Rosenthal et al., *Sensation: Young British Artists from The Saatchi Collection*, Exhibition catalogue, Royal Academy of Arts, 1997.

Julian Stallabrass, 'Introduction, The Market and The State' in *High Art Lite: British Art in the 1990's*, Verso, 1999.

Lecture Five:

Meeting: Ithaca

Lecture: The Art Institution.

Field Trip: National Gallery (Impressionism & Neo-Impressionism) onto

Royal Academy Summer Show - Temporary Exhibition (9th June-17th August 2008)

Reading: Brandon Taylor, chapter 1 'In the Image of the King: Towards the Royal Academy of Arts & chapter 2 'Publics for Trafalgar Square' in *Art for the Nation*, Manchester University Press, 1999.

Lecture Six:

Meeting: Ithaca

Lecture: Bloomsbury Group & Others.

Field Trip: National Portrait Gallery-Courtauld Institute Galleries (Post Impressionism, Cubism & Primitivism)

Reading: Frances Spalding, Introduction and relevant biographies in *Insights The Bloomsbury Group*, National Portrait Gallery Publications, 2005.

Lecture Seven:

Meeting: Ithaca

Lecture: Modern British Painting - Vorticism

Field Trip: Tate Britain (Realism-Futurism)

Reading: James Malpas, chapter 1 'The Beginnings of Realism & chapter 2 'Realist Painting in England 1900-1940' in *Realism*, Tate Publishing, 1997.

Exam Papers will be handed out in Lecture Eight

Lecture Eight:

Meeting: Ithaca

Lecture: Representing Modern Culture: Photography

Field Trip: Tate Modern (Surrealism-Sensationalism)

Street and Studio: An Urban History of Photography - Temporary Exhibition (22nd May-31st August 2008)

Reading: Emma Barker, "The Museum in the Community: the New Tates" in ed. Emma Barker, *Contemporary Cultures of Display* pp. 178-199, Yale University Press, 1999.

: Research Paper due and is to be handed in the Academic Office.

Final Exam:

Meeting: Ithaca

see BU website for updates: <http://www.bu-london.co.uk/examsFA06.html>

Bibliography

Michael Archer, *Art since 1960*, Thames & Hudson, 2002.

Ed., Sylvia Backemeyer, *Making Their Mark, Art, Craft and Design at the Central School 1896-1966*, Herbert Press, 2000.

Ed. Emma Barker, *Contemporary Cultures of Display*, Yale University Press, 1999.

David Batchelor, *Minimalism*, Tate Publishing, 1997.

Fiona Bradley, *Surrealism*, Tate Publishing, 1997, reprint 2000.

David Cottington, *Cubism*, Tate Publishing, 1998, reprint 2003.

Elizabeth Cumming & Wendy Kaplan, (1991), *The Arts and Crafts Movement*, Thames & Hudson, 2002.

Robert Cumming, *Christies Guide to Collecting*, Phaidon Christies Ltd., 1994.

Magdalena Droste, *Bauhaus 1919-1939*, Taschen, 2002.

Carol Duncan, *Civilizing Rituals: Inside Public Art Museums*, Routledge, 1995.

Denis Farr, *English Art, 1870-1949*, Oxford Paperbacks, 1984.

Christopher Frayling, *The Royal College of Art*, Barrie-Jenkins, 1987.

Charles Harrison, *English Art and Modernism*, (1981), Yale University Press, 1994.

Charles Harrison, *Modernism*, Tate Publishing, 1997, reprint 2004.

Eleanor Heartney, *Postmodernism*, Tate Publishing, 2001, reprint 2004.

Richard Hollis, *Graphic Design: A Concise History*, (1994), Thames & Hudson, reprint 2001.

Richard Humphreys, *Tate Britain Companion to British Art*, Tate Publishing, 2001.

Richard Humphreys, *Futurism*, Tate Publishing, 1999, reprint 2003.

Sheila Kirk, *Philip Webb: Pioneer of Arts & Crafts Architecture*, Wiley-Academy, 2005.

Wendy Kaplan, *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, Thames & Hudson, 1994.

Margaret Kentgens-Craig, *The Bauhaus & America: First Contacts 1919-1936*, The Mitt Press, 1999.

David Lawrence, *A Logo for London*, Capital Transport Publishing, 2000.

Eds., Karen Livingstone & Linda Parry, *International Arts & Crafts*, V&A Publications, 2005.

James Malpas, *Realism*, Tate Publishing, 1997, reprint 2003.

Anne Massey, *Interior Design of the 20th Century*, (1990), Thames & Hudson, 2001.

Philip B. Meggs, *A History of Graphic Design*, 3rd edition, Allen Lane, 1998.

Sandy Nairne, *State of the Art*, Chatto & Windus, 1987.

Ed., Linda Parry, *William Morris*, Philip Wilson Publishers, 1996.

Ed., Marcia Pointon, *Art Apart, Art Institutions & Ideology across England and America*, Manchester University Press, 1994.

David Raizman, *History of Modern Design*, Laurence King, 2003.

Norman Rosenthal et al, *Sensation*, The Royal Academy of Arts Exhibition Catalogue, 1997

Michael Snodin & John Styles, *Design in the Decorative Arts: Britain 1500-1900*, V&A Publications, 2001.

Frances Spalding, *The Tate a History*, Tate Gallery Publishing, 1998.

Penny Sparke, *A Century of Design: Design Pioneers of the 20th Century*, (1998), Mitchell Beazley, reprint 2002.

Penny Sparke, *An Introduction to Design Culture: 1900 to Present*, (1986), Routledge, second edition 2004.

Julian Stallabrass, *High Art Lite: British Art in the 1990s*, Verso, London, 1999.

Brandon Taylor, *Art for the Nation: Exhibitions and the London Public 1747-2001*, Manchester University Press, 1999.

Brandon Taylor, *The Art of Today*, Weidenfeld Nicholson, 1995.

Belinda Thomson, *Post-Impressionism*, Tate Publishing, 1998, reprint 2003

Alan Weill, *Graphics: A Century of Poster and Advertising Design*, Thames & Hudson, 2004.

Ben Weinreb & Christopher Hibbert, *The London Encyclopaedia*, Macmillan, 1983.

Jonathan M. Woodham, *Twentieth-Century Design*, Oxford University Press, 1997.

GRADING SYSTEM

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

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

“Incomplete” or **I** grades are not permitted to be issued by faculty, because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. The grades reflect the quality of the work.

It is also important to realise that grades below C may not be transferable to non BU students' home institutions. Lecturers and students should use the following criteria for an understanding of what each grade means.

“Withdrawn” The Boston University Provost has announced that faculty members may no longer assign grades of "W" (Withdrawn). In supporting this policy, the Registrar's Office will no longer assign W grades on individual students' official Boston University records, even if the grade sheet has a "W" recorded for a student. Alternative grades to "W" are "F" (Failing) or "MG" (Missing Grade).

GRADING CRITERIA

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

PLAGIARISM

Simply stated, plagiarism is taking another's work and presenting it as your own.

Dictionary definitions of plagiarism frequently include terms such as theft or steal. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct.

Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. In the professional world it can ruin a career.

Boston University's Code of Student Responsibilities states:

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean."

The value of any grade, credit, honour or degree received by a student presupposes that all work submitted by a student is his or her own. A student who uses or relies upon the work of others or who, except under conditions expressly permitted by the instructor, furnishes assistance to another student, violates the standards of the University. Students must insist upon academic honesty and integrity from their fellow students and must report promptly any case of alleged violation of academic conduct. Failure to do so is a violation of this code.

Plagiarism can take many forms, including the reproduction of published material without acknowledgement, or representing work done by others as your own. This includes the increasingly common practice of purchasing and downloading work from Internet "paper mills." Students should be extremely careful when submitting work for this course that all work is correctly sourced. Print-outs of web sites that have been used in research may be required by the lecturer in cases of a grade dispute and all web site based reference material should be kept by the student until after the end of the semester.