



**Boston University Study Abroad**  
London

**Exploring Art and Society in London: The Value of Art**  
**CAS AH 411 (*Elective A*)**  
**[Semester] [Year]**

**Instructor Information**

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B. Time	[Days] [Times]
C. Location	[Classroom], 43 Harrington Gardens, SW7 4JU or field trip
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**Course Overview**

What is the value of art? Art has many values: aesthetic, commercial, social and personal, and our response to any of its values depends our own culture, education and life experience. Is art necessary?

The aim of this course is to examine these and other topics whose common focus is the relationship between art and society. Students will look in depth at a selected number of works of art across a wide range, and make site visits to selected London museums, galleries and commercial organisations. One of the purposes of the course will be to ask how best to reach out to the vast non-specialist audience who visit museums and galleries, and to examine what it is that seems to make experiencing art a necessity for that audience, and to ask why certain works of art can fetch such high prices today. One of the features of the class will be the encouragement of mutual exploration and discussion of works of art, places, ideas, personal observation, and styles of writing. No previous knowledge of art or art history is required, and students from all disciplines are welcome.

Students will engage in the first-hand scrutiny of works of art, make case studies, and visit museums and galleries in order to explore: art and perception; art and national identity; art and morality; art and money. In the classroom students will study in detail a selected number of works of art which can be seen in London, and in the follow-up field trips they will explore these works further in situ, as well analyse and assess the museums and institutions where they now reside

The recommended introductory book for the course is the much-praised "The Value of Art", written by the renowned art dealer and market expert Michael Findlay. Born in Scotland, Findlay was one of the earliest dealers in SoHo, New York. Later he was International Director of Fine Arts at Christie's, New York, and is now a director at Acquavella Galleries, New York. Students will also explore the writings and/or television programmes of four best-selling authors whose intended audience was / is not that of the specialist art historian, but the public at large.

**Kenneth Clark** (1903-1983), celebrated for his television series "Civilisation" has a measured scholarly historian's style. He is a master of the English language and the telling visual

comparison. **John Updike** (1932-2009), Pulitzer prize-winning novelist, wrote exhibition reviews for New York magazine. He is noted for his unfussy style and ability to find beauty and consolation in the commonplace. **Robert Hughes** (1938-2012) was the fiery art critic for TIME magazine. His television series “The Shock of the New” was an examination of the qualities and characteristics of Modern Art. He saw art as a catalyst for social and political change and was dismayed when the art world abandoned radicalism and embraced commercialism. **Jeanette Winterson** (b. 1959) discovered the visual arts through an unexpected epiphanic experience. She writes from an evangelical standpoint, encouraging her readers to find personal transformation and fulfilment through the direct contemplation of art.

## Course Objectives

### *Hub-aligned Course Objectives*

Students look in depth at selected works of art and make site visits to London museums, galleries and commercial organisations. They engage in the first-hand scrutiny of works of art, and make case studies and field trips to explore: art and perception; art and national identity; art and morality; art and money. They will demonstrate their knowledge and appreciation of the visual art displayed and the cultural context of its creation through synthesising the tours, discussions and visual material studied in class, in their essay, presentation and letter on works of art and writers about art. They will further identify the ongoing relevance of these works of art through their study and discussion of the venues in which the art appears (aligned to Aesthetic Exploration Learning Outcome 1).

During this course, students will consider how to reach out to the non-specialist audience who visit museums and galleries, and to examine what makes experiencing art a necessity for it. Students also explore the writings and/or television programmes of four best-selling authors whose intended audience was the public at large. The four writers exemplify different approaches to writing about art. Through these readings, viewings, discussion and their synthesis into the assignments, students will acquire and apply an interpretive vocabulary and gain skills in looking, seeing and reasoning that demonstrate an evolving perception and appreciation of the aesthetic and social contexts of art (aligned to Aesthetic Exploration Learning Outcome 2).

During the course students develop their skills in the evaluation and analysis of art through expanding the ways they perceive and value various works of visual art, organised around the themes of perception, national identity, morality and money. Students will write an essay, work on group projects, participate in quizzes, present a work of art of their own choice, and prepare a final examination letter to extend the reasoning skills, historical and cultural knowledge, and vocabulary necessary for interpreting works of art and refine innovative and analytical skills (aligned to Aesthetic Exploration Learning Outcome 3).

Through observation, discussion, the exercise of different modes of perception, and the experience of the different ways in which art is valued, students on this course learn to consider the many ways in which individuals and institutions create, define and support art over time. Having studied the circumstances in which a work of art comes into existence technically, historically, culturally, the risks and strategies employed by artists to produce a work of visual art, the success or failure of any work of art to achieve its intended aims, and thought about the extent to which any artist is influenced or confined by their own social circumstances and the prevailing styles of their epoch, students are then required to apply this understanding of creativity, as well as demonstrate their own creative abilities, in an essay and a final examination letter. (aligned to Creativity/Innovation Learning Outcome 1).

Students write a final examination letter to a well-known personality of the student's choosing, who may be living or dead, exist or have existed in real life, or come from the pages of fiction. The letter is to recommend a visit one of the London museums or galleries that have been visited, explain why it is worth visiting, and what might be especially appealing about the museum or gallery. The letter will also advise looking in depth at one of the works from that museum or gallery that was studied in class, and one other not so studied, and explain in detail why it is worthwhile to do so. The letter is intended to encourage a fulfilling art and museum or gallery experience, and engagement with the two works. The letter is also to recommend reading one of the four authors and explain why that might be beneficial.

The letter is intended to stretch a student's curiosity, to encourage him /her to research, and then imaginatively enter the mind-set, priorities and sensibilities of the person to whom he/ she is writing, and to devise a convincing argument that will persuade the chosen personality to make the journey to London, and tempt him / her, perhaps by offering the reassurances of familiarity and similarity or, perhaps, by challenging him/her to take the risk of venturing outside his/her presumed comfort zone. The strategy to be adopted is entirely of a student's own devising (aligned to Creativity/Innovation Learning Outcome 2).

#### *Additional Course Objectives*

- To equip students with the tools and skills needed to appreciate and understand works of art in a variety of contexts.
- To encourage students to engage with the cultural, creative, financial, moral, perceptual and aesthetic rewards and challenges of an engagement with individual works of art.
- To give students an appreciation of the skills required to communicate about art and aesthetics to a general audience.
- To introduce students to the variety of careers and opportunities in the appreciation of/ exhibition of / buying and selling of, works of visual art.

#### **Course Methodology**

The course will be taught over ten 4-hour sessions, which will be equally divided between the classroom and field trips, plus a final examination letter presentation session. Students will be expected to participate in group-discussions and will be asked to work individually or in groups and make presentations. On field trips students should be dressed for all weather walking. Please note that cameras may be brought. Mobile phones must be switched off at all times. Smoking is not permitted. Attendance at all classes and visits is mandatory – please see the attendance policy at the end of this syllabus.

#### **Required Readings and Viewings**

The required reading for each class session is indicated in the Course Chronology. All readings are available through the BU London Library.

#### **BOOKS**

##### Introductory

- Michael Findlay: *The Value of Art*  
To see Michael Findlay in a live interview, go to <https://vimeo.com/11343980>

##### Core texts to read (and re-read)

- John Updike *Just Looking/Always Looking*  
There are many interviews with John Updike available in YouTube. Here is one of the most relevant

<https://www.youtube.com/watch?v=RApWC3Mn3UA>

- Jeanette Winterson *Art Objects: Essays on Ecstasy and Effrontery*  
There are several interviews with Jeannette Winterson available in YouTube. Here is one of the most relevant

<https://www.youtube.com/watch?v=LDcGwOB1Cq4>

- Kenneth Clark: *Looking at Pictures; Landscape into Art*
- Robert Hughes; *Nothing if not Critical*

### AUDIOVISUAL MATERIAL

#### Core programmes to view (and re-view)

- Kenneth Clark *Civilisation: A Personal View*  
All episodes of this pioneering 13-part television series are available on <https://www.youtube.com/watch?v=TxsvroiUHik>  
It is also available in book form as: Kenneth Clark: *Civilisation: A Personal View*
- Robert Hughes: *The Shock of the New*  
This ground breaking 8-part television series is available on <https://www.youtube.com/watch?v=J3ne7Udaetg>  
It is also available in book form as: Robert Hughes: *The Shock of the New: Art and the Century of Change*
- A recent BBC documentary about Clark's life  
<https://www.youtube.com/watch?v=Yu6RzYSgStc>
- A short assessment of Hughes 's life and writings made when he died  
<https://www.youtube.com/watch?v=OPCIIFPLx00>

### Assessment Method

1. Essay: During the first half of the course students will be asked to hand in a 1,500-word (six double-spaced pages) formal essay on a given topic (with a bibliography/further reading). The essay counts for **25%** of the overall mark.
2. Questionnaires: During each field trip students will be asked to complete questionnaires and make recommendations. These will count together for **25%** of the overall mark.
3. Final Examination and Presentation: Students will be asked to submit a written element, of 2,000 to 2,500 words in length (eight to ten double-spaced pages), and make a presentation of approximately three to five minutes of the written element of the examination.

The written element will be in the form of a personal letter to a well-known personality of the student's choosing. The letter is to recommend that the chosen personality visit one of the London museum or galleries visited by the class, explain why it is worth visiting, why the personality might find a visit rewarding, and what is especially appealing about the museum or gallery. The letter will also advise looking in depth at one of the works we have studied in class, and one other that we have not so studied from the same gallery or museum and explain in some detail why it is worthwhile to do so. The letter is intended to encourage the personality to have a fulfilling art and museum or gallery experience, and to engage with the two works. The letter is also to recommend that the personality engages with one of the 4 authors on the core reading list (other than the one

discussed in the first essay) and explain why the chosen personality might benefit from or appreciate the attitudes of this author.

As well as the written letter, which is to be handed in on examination day – students will present the contents of the letter in an illustrated presentation followed by Q and A, to the class on the final examination day, explaining in addition why the particular personality has been chosen. The letter and the presentation will count for **50%** of the overall mark.

**NB. It is essential that the 2 works specified above are discussed in the letter, as well as the author.**

### **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

Please refer to the Academic Handbook for additional criteria and policies on plagiarism.

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

### **Course Chronology**

**Class One:** [Date]

**Meeting place:** Classroom

- Agenda for the day is handed out and explained
- Introduction to the course and the course participants.
  - The diverse range of the galleries to be visited, and of the writers to be studied, are explained.
- Topic One: Art and Perception. Two paintings from the Courtauld Galleries will be examined in depth and in detail as a group discussion. Through them the differences between observation, perception and interpretation will be addressed.
  - The analytical, imaginative and empathetic element of looking at works of art in detail lays the foundation for the creative and innovative aspects of this course, and anticipates the individual and group presentations, the essay and the letter.
- The core readings and viewings for the course will be discussed and the personalities, careers, and attitudes of Michael Findlay, Kenneth Clark and Jeanette Winterson will be introduced by means of short extracts from their written works plus short television interviews with Findlay, Clark and Winterson.
  - This discussion of art and its audiences, of public and private reactions to and experiences of art, lays a foundation for the public engagement aspect of the questionnaires/surveys, for the individual and group presentations, the essay and the letter.

### **Recommended Readings and Viewing for Classes 1-2**

*Set textbook Reading for Classes 1 and 2:*

- Kenneth Clark *Civilisation*. Episodes 1-3 / Chapters 1-3

- Jeanette Winterson *Art Objects* Imagination and Reality pp 133-151
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**Class Two:** [Date]

**Meeting place:** Courtauld Galleries, Somerset House

- Agenda for the day is handed out and explained
- RAC introduces Somerset House and the Galleries with a walking tour and historical explanation of the uses and architecture of the building.
- Students explore further and in situ the two paintings discussed the previous week, completing the questionnaires, and making a critical assessment of their display and presentation, their relationship with other works of art, and the information made available to the public.
- Students will also critically assess the purpose and organisation of, and visitor behaviour and perceptions in the galleries.
  - Here students gain experience in identifying and assessing the individual and institutional factors which promote and /or inhibit the perception of art in this venue.
- Students meet with RAC in front of Manet's *Bar at the Folies Bergeres* and Cezanne's *Still Life with Plaster Cupid* for a Q and A and group discussion. Students meet with RAC in the tea room for a final discussion. Questionnaires are handed in.

**Set Readings and Viewings:** See Class 1

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**Class Three:** [Date]

**Meeting place:** Classroom

**Topic:** Art and National Identity

- Agenda for the day is handed out and explained.
- The visit to the Courtauld Galleries is reviewed, and questionnaires on the Galleries handed in.
- Two paintings from the National Gallery will be examined in depth and in detail as a group discussion.
- The core readings and viewings for the course will be discussed and the personalities, careers, and attitudes of Robert Hughes and John Updike will be introduced by means of short extracts from their written works plus short television interviews with Hughes and Updike.
- There will be a discussion on experiencing art and the different values that are inherent in art, leading to a quiz on the five senses.
  - This formative assessment encourages thinking about the multiple creative strategies that students, curators, writers and other mediators of art can use to enhance the experience art by a public audience.
- Topics for student presentations in Classes Five and Six will be assigned and discussed

**Readings and Viewings:**

Robert Hughes *The Shock of the New* Episodes 3-4 / Chapters 4-6

John Updike *Always Looking*: The Clarity of American Art pp3-26; The Love of Facts: pp 36-51

John Updike *Just Looking*; Some Rectangles of Blue; Violence at the Windows pp 113-125

John Updike *Still Looking* "O Beautiful for Spacious Skies" pp 26-45; An oil on canvas pp xi - xv

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**Class Four:** [Date]

**Meeting place:** National Gallery

- Agenda for the day is handed out and explained
- Students complete questionnaires and explore further and in situ the two paintings discussed the previous week, making a critical assessment of their display and, presentation, relationship with other works of art, and information made available to the public.
- Students will also critically assess the purpose and organisation of, and visitor behaviour and perceptions in the National Gallery.
- Students join the public tour of the collection and make a critical assessment of the tour.
  - The assessment of one of the world's great National Galleries (together with the public tour) will enable students to understand better the significance of their readings and their observations of the public's engagement with art, and help to expand the vocabulary they can employ to describe their own experiences of art, the venues visited, as well as help to expand the possibilities inherent in their presentations.
- Students meet with RAC in front of Rubens's *Samson and Delilah* and ter Borch's *A Woman playing a Lute to Two Men* for a Q and A and group discussion.
- Students meet with RAC in basement coffee shop for final discussion; questionnaires are handed in.

**Reading and Viewings:** See Class 3

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**Class Five:** [Date]

**Meeting place:** Classroom

Topics: (1) Group presentations

(2) Art and Money

- Agenda for the day is handed out and explained
- Students make group presentations on the four authors assigned at the end of Class Three
- Review of visit to National Gallery
- Two works of art from the Wallace Collection are examined in depth and in detail as a group discussion
- Quiz on Art and Money
- Discussion on individual presentations and essay

**Set Reading and Viewings:** See Classes 1-4

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**Class Six:** [Date]

**Meeting place:** Classroom

Topics: (1) Individual presentations

(2) Presentation by RAC

- Agenda for the day is handed out and explained
- Students make their presentation on their chosen work of art as assigned at the end of Class Three
- Presentation by RAC on *Art and Society: A Crash Course on Five Centuries of Art History, Part 1 (Italian Renaissance to the Baroque 1500 – 1700)*
- Discussion on final examination letter: "What makes a good letter?"

**Readings and Viewings:**

Kenneth Clark *Civilisation* Episodes 7-9 / Chapters 7-9

Kenneth Clark *Moments of Vision* Bernard Berenson pp 108-130

Robert Hughes *Shock of the New* Episodes 6-7 / Chapters 6-7

Robert Hughes *Nothing if not Critical* Bernard Berenson pp 352-367  
John Updike *Just Looking* Is Art worth It? pp79-93; Something Missing pp 46-65  
*Always Looking: The Artful Clarks* 50-67  
John Updike: *Still Looking* Jackson Whole pp 200-211  
Jeanette Winterson: *Art Objects* Art and Life pp 153-164; A work of my own pp 165-192

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**Class Seven:** [Date]

**Meeting place:** Wallace Collection

**Topic:** Art and Money

- Agenda for the day is handed out and explained
  - Introduction to the Wallace Collection by a member of their staff
  - Students complete questionnaires and explore further and in situ the two paintings previously discussed, making a critical assessment of their display and presentation, relationship with other works of art, and information made available to the public.
  - Students will also critically assess the purpose and organisation of, and visitor behaviour and perceptions in the Wallace Collection
  - Students meet with RAC in front of Poussin's *Dance to the Music of Time* and the Sevres porcelain *Pot pourri* for a Q and A and group discussion.
  - Students meet with RAC in tea room for final discussion. Questionnaires are handed in.
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**Class Eight:** [Date]

**Meeting place:** Classroom

**Topic:** Art and Morality I

- Agenda for the day is handed out and explained
- Visit to Wallace Collection is reviewed
- Two paintings from Tate Britain are examined in depth and in detail as a group discussion
- Presentation by RAC on *Art and Society: A Crash Course on Five Centuries of Art History, Part 2 ( Enlightenment to Impressionism 1700 – 1900)*
- Audiovideo material by Robert Hughes on modern art, the avant-garde, and on the role of the art market
  - The changing patterns of patronage, the birth and development of commercial art dealing, the innovation of National Galleries and the Salon System are introduced in Classes Six and Eight, as is the manner in which modern art impinged on and altered the development and operation of each.
- Q and A on Examination Letter
  - Building upon the Final Examination Letter discussion in Class Six, students will have the opportunity to receive and provide further feedback to each other, as well as from RAC.

**Readings and Viewings:**

Kenneth Clark *Civilisation* Episodes 10-13 / Chapters 10-13

Kenneth Clark *Moments of Vision: Art and Society* pp 63-82; *Art History and Criticism as Literature* pp 82-91

*Ruskin Today:* Ruskin's writings on Art and Architecture pp 123-136

Robert Hughes *Shock of the New* Episode 8 / Chapter 8

<http://www.newrepublic.com/article/books-and-arts/105862/the-decline-the-city-mahagonny>

John Updike *Just Looking* Writers and artists pp 191-200

John Updike *Always Looking: Whistler in the Dark* pp 82-95

J A M Whistler *The Gentle Art of Making Enemies* (1890) Whistler v. Ruskin: Art and Art Critics  
Jeanette Winterson *Art Objects* The Semiotics of Sex pp 103-118; The Psychometry of Books pp 119-132; Writer, Reader, Words pp 25-44  
Eva Hesse <http://www.jeanettewinterson.com/journalism/eva-hesse/>

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**Class Nine:** [Date]

**Meeting place:** Tate Britain

**Topic:** Art and Morality II

- Agenda for the day is handed out and explained
- Students complete questionnaires and explore further and in situ the two paintings previously discussed, making a critical assessment of their display and, presentation, relationship with other works of art, and information made available to the public
- Students will also critically assess the purpose and organisation of, and visitor behaviour and perceptions in Tate Britain
- Students meet with RAC in front of Francis Bacon's *Three Figures for the Base of a Crucifixion* and Barbara Hepworth's *Pelagos* for a Q and A and group discussion
- Students join public tour of the modern collection
- Students meet with RAC in tea room for final discussion. Questionnaires are handed in.

**Set Reading and Viewings: See Class Eight**

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**Class Ten:** [Date]

**Meeting place:** Visit to Auction House and West End Dealer, tbc

These visits provide an opportunity to learn first-hand from practitioners in the field

- 1) about the nature and purpose of the work of a dealer whose primary focus is contemporary art and the activities and sensibilities of living artists
  - 2) the complexities of selling of works of art at auction and how this differs from art dealing
  - 3) the career opportunities available in both the world of art dealing and art auctioneering.
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**Contingency Class Date:** [Date] Students are obliged to keep this date free to attend class should any class dates need to be rescheduled.

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**Examination:** [Date]

**Final Examination and Presentation**

Students write a personal letter to a well-known personality of their choosing, of 2,000 - 2,500 words in length (eight to ten double-spaced pages), and to make a presentation. The letter is to recommend that the chosen personality visit one of the London museums or galleries that we have visited in the class, explain why it is worth visiting, why the personality might find a visit rewarding, and what is especially appealing about the museum or gallery. The letter will also advise looking in depth at one of the works we have studied in class and one other that we have not studied, from the same gallery or museum, and explain in some detail why it is worthwhile to do so. The letter is intended to encourage the personality to have a fulfilling art and museum or gallery experience, and to engage with the two works. The letter is also to recommend that the personality reads one of the 4 authors on the reading list (other than the one students have discussed in their first essay) and explain why their chosen personality might benefit from or appreciate reading this author. As well as the written letter, which is to be handed in on examination day – students will present the contents of the letter in an illustrated presentation followed by Q and A, to the Class on the Final Examination Day, explaining in addition why the particular personality has been chosen. The letter and the presentation will count for **50%** of the overall mark.

**NB. It is essential that the 2 works specified above are discussed in the letter, as well as the author.**

*\*\*Examination timetables will be posted on the BU London Blackboard page two weeks prior.*

## **Attendance**

### *Classes*

All Boston University London Programme students are expected to attend each and every class session, seminar, and field trip in order 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*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorised 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/report-absence/>

**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 to 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 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 BU-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to Disability & Access Services 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.

## **Terms and Conditions**

Promptness and punctuality are expected, slackness in this respect is discourteous and disruptive, and will be penalised. Weekend trips and family visits are not acceptable reasons for either lateness or absence. Students must check their e-mail for field trip updates and reminders.

### *Additional Readings*

#### 1 Online Readings

For Robert Hughes see:

- The Decline of the City Mahagonny  
June 25, 1990  
Art, money, New York, the 1980s: a jeremiad.  
<http://www.newrepublic.com/article/books-and-arts/105862/the-decline-the-city-mahagonny>
- On Art and Money  
<http://www.nybooks.com/articles/archives/1984/dec/06/on-art-and-money/?pagination=false>
- Poussin  
<http://www.artchive.com/artchive/P/poussin.html>
- Bernard Berenson - Only in America  
<http://www.nybooks.com/articles/archives/1979/dec/20/only-in-america/?pagination=false>

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For John Updike see:

- “What is American about American art?”  
<http://www.nybooks.com/articles/archives/2008/jun/26/the-clarity-of-things/>
  - All his reviews for The New York Review of Books  
[www.nybooks.com/contributors/john-updike/](http://www.nybooks.com/contributors/john-updike/)
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For Jeannette Winterson see:

- Her writings on the visual arts are posted on her website  
<http://www.jeanettewinterson.com/publication/visual-arts/>

2 Readings posted on Blackboard

John Updike *Museums and Women and other Stories*: Museums and Women pp 3-17  
*Still Looking*: An oil on canvas pp xi - xv