BOSTON UNIVERSITY

HISTORY OF ART & ARCHITECTURE

GRADUATE PROGRAM

2013-2014

Information in this booklet is accurate as of September 3, 2013. The department reserves the right to change fees, program requirements, plans of study, the academic calendar, or to make any other changes deemed necessary or desirable, giving advance notice of changes when possible.

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Associate Chair: Alice Tseng

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Director of Graduate Admissions (DGA): Jonathan Ribner

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Director of Museum Studies (DMS): Melanie Hall

Graduate Studies Committee: Jonathan Ribner, Qianshen Bai (Spring), Paolo Scrivano, Kim Sichel (Fall), Michael Zell

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Staff 2013-14

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The Graduate Program

The Boston University Department of History of Art & Architecture offers programs of study leading to the Master of Arts (MA) and Doctor of Philosophy (PhD) degrees in history of art and architecture. In addition, we offer a Certificate in Museum Studies, which is usually completed in conjunction with the MA. These programs are designed to prepare students for careers in teaching, museum curatorship, administration, and related fields. Opportunities for specialized study exist in most areas of Western, Asian, African, and Islamic art. The application deadline for January 2014 admission is October 15, 2013; the deadline for September 2014 admission is January 15, 2014. Applicants may be admitted to the post-bachelor’s MA or MA/PhD programs or to the post-master’s PhD program.

The Director of Graduate Studies (DGS) and the other members of the Graduate Studies Committee administer the Graduate Program. The Graduate Studies Committee is responsible for admissions, financial aid, and academic standards. All inquiries about the program can be forwarded to Professor Bruce Redford (bredford@bu.edu), Director of Graduate Studies, Department of History of Art & Architecture, Boston University, 725 Commonwealth Avenue, Room 302, Boston, MA 02215; telephone 617/353-2520; fax 617/353-3243.

The History of Art & Architecture faculty reviews the academic standing of each graduate student every semester. Students whose work is deemed unsatisfactory may be asked to withdraw from the graduate program; the decision of the faculty in this regard is final.

Course Structure

Graduate students may enroll in four types of courses: practica, colloquia, seminars, and directed studies.

Practica (AH 501 and AH 502) offer internships or other hands-on training designed to provide direct experience with art historical work in a professional setting, such as a museum or gallery. These courses are arranged and administered by the Director of Museum Studies.

Colloquia (700-level courses) are related to undergraduate lecture courses in the same subject. Students enrolled in colloquia are required to audit the lectures in the related undergraduate course, as well as attend a separate section for graduate students. The graduate section functions as a workshop and discussion group in which students are introduced to professional-level bibliographical and methodological tools in the subject.

Seminars (500-level, 800-level courses) Courses at the 500 level present topics in history of art and architecture at an advanced introductory level and are open to graduate students and qualified undergraduates. Courses at the 800 level deal with specific topics or problems in history of art and architecture, which are investigated in-depth and from various points of view; they are open to graduate students only. Seminars in curatorial issues are taught in a museum or gallery.

Directed studies (AH 901/902) may be taken as reading courses in areas for which no colloquia or seminars are being offered, or in order to work on research projects usually, but not necessarily, related to the doctoral dissertation. Students wishing to pursue a directed study should submit well-founded, clearly formulated proposals to the instructor with whom the student plans to work and to the Director of Graduate Studies. All directed studies must be approved by the DGS.

Transfer Credit

Master’s candidates may receive transfer credit for up to two courses taken outside of Boston University, provided that these courses have been taken as part of a graduate degree program but not used toward the awarding of any other degree. No transfer credit for courses taken outside of Boston University is granted to post-master’s PhD candidates.
Leave of Absence

Students may petition the Graduate School for a maximum of two semesters leave of absence prior to fulfilling degree requirements. However, students must be registered either for course work or as continuing students for the semester preceding and the semester during which degree requirements are completed.

Financial Aid

A variety of fellowships, assistantships and grants are available to qualified degree candidates. Dean's Fellowships offer five years of support (tuition and fee coverage in addition to an annual stipend) for entering post-BA and post-MA PhD students. (Students may not apply directly to the Graduate School for these fellowships.) In addition to the Dean's Fellowships, the Department of History of Art & Architecture annually awards a number of teaching fellowships and graduate assistantships (tuition assistance in return for work per week). Graduate assistants are usually assigned to the Boston University Art Gallery or as research assistants to the department's faculty.

Grants in the Field of American Art Several grants are available for graduate students of American art. Students engaged in writing dissertations on American Art can apply to the Beaze and Harry Adelson Research and Travel Fellowship for American Art, which will fund dissertation research and travel expenses up to $2500. The Raymond and Margaret Horowitz Foundation Dissertation Fellowship is awarded to cover one year of dissertation research on American Art, in the amount of a $25,000 stipend and $2500 in research and travel expenses. History of Photography Grants Kate and Hall Peterson have given the department a discretionary fund for the support and encouragement of doctoral studies in the History of Photography. Fellowships in Asian Art History The Richard and Geneva Hofheimer Fellowship and the Ralph C. Marcove Fellowship are two endowed fellowship funds that support graduate studies in Asian art history. Graduate Travel Grants The Art History Alumni Association Fund and the Patricia Hills Endowed Graduate Fellowship Fund provide funds for students giving papers at conferences or needing to do archival research. For detailed instructions for application eligibility and reimbursement, see the Sample Examinations and Forms section of the Handbook. In addition, the Graduate School of Arts & Sciences distributes travel grants (both a short-term and a long-term Graduate Research Abroad Fellowship) twice each year for students conducting research outside of the United States. Students must be nominated by the department for the GRAF awards.

Teaching in Boston University Summer Term

Doctoral candidates are eligible to teach undergraduate courses in Summer Term. In the fall semester, the Department Chair will circulate application submission instructions to all eligible graduate students.

The MA Degree in History of Art and Architecture

Applicants for the MA degree choose from one of three tracks: a general track, a track with specialized focus on the history of architecture, and a track with specialized focus on the history of Asian art and architecture.

History of Art and Architecture

Applicants for the MA degree in history of art and architecture must have a background of coursework equivalent to an undergraduate minor in history of art and architecture at Boston University, i.e., a two-semester survey course and three additional courses in history of art and architecture. In addition, two years of college work or the equivalent in a modern foreign language should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts and Sciences is three years.

The Director of Graduate Studies serves as the initial advisor for all entering MA students. MA students may choose another faculty advisor at any time.

COURSE REQUIREMENTS
Eight courses are required; the average course load is two courses per semester. Five of these eight courses must be distributed among the following ten areas of concentration, including at least one Western and one non-Western course, and including at least one colloquium (700-level) and one graduate seminar (800-level): 1) Ancient, 2) Medieval, 3) Renaissance, 4) Baroque and 18th Century, 5) American, 6) Modern, 7) Asian, 8) African, 9) Islamic, or 10) other non-Western.

Of the three other courses, two may be in areas other than history of art and architecture with the permission of the Director of Graduate Studies.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree, but a minimum total of 9 courses would be required, which must include AH520, AH521, AH501 (or AH502) plus a fourth course to be decided in consultation with the Director of Museum Studies.

LANGUAGE EXAMINATION

Reading knowledge of one modern foreign language is required for the master's program in history of art and architecture. Language proficiency can be demonstrated through the language examination offered by this department or the successful completion of a reading course sponsored by the Graduate School. The department examination or Graduate School-sponsored course must be taken before the end of the second semester of residence and passed before taking the MA examination. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Italian, or Spanish are the recommended languages.

The language examinations are given in the department twice each year and consist of a scholarly text to be translated with the help of a dictionary. Exam dates are listed in the calendar of events in this handbook. The examination may be taken no more than two times. Sample passages are on file in the main office and in the Sample Examinations and Forms section of the handbook. The Modern Foreign Languages and Literatures Department offers noncredit language reading classes in German, French, Spanish, and Italian for graduate students. Enrolling in such classes and passing the final examinations will fulfill the departmental requirements; check with the Director of Graduate Studies for confirmation of this procedure. An additional language may be required for some graduate seminars. Entering students should ensure that they have adequate language training before beginning the program.

MASTERS EXAMINATION

The MA examination is held once near the beginning of each academic year and consists of one full day of testing. Students write five one-hour essays in at least four of the following nine fields: 1) Ancient 2) Medieval 3) Renaissance 4) Baroque & 18th century 5) American 6) Modern 7) Asian 8) African 9) Islamic. Faculty read the essays in their respective fields, leading to one of three possible results: High Pass, Pass, or Fail.

MASTERS SCHOLARLY PAPER

The final requirement for the MA degree is the preparation of a scholarly paper, usually one written for a history of art and architecture course that has been revised according to professional standards of presentation. The Scholarly Paper Form must be submitted as soon as the topic is approved by the primary advisor, but in no case later than one month prior to the submission of the finished paper. After the advising faculty member and a second reader have approved it, the final paper is to be submitted to the DGS for approval by the Graduate Studies Committee. Although it is common practice for both readers of the paper to be faculty members in History of Art & Architecture, the second reader can be affiliated with an outside program; in this case, the DGS and first reader must give their written approval. A spiral-bound copy of the scholarly paper is required for the student’s file for archival purposes.

History of Architecture

Applicants for the MA degree specializing in the history of architecture must have a background of coursework equivalent to an undergraduate minor in history of art and architecture at Boston University, i.e., five courses in the history of art and architecture, including a general architectural history survey. Those who have not taken the relevant courses must audit AH205. In addition, two years of college work or the equivalent in a modern foreign
language should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years.

The Director of Architectural Studies serves as the initial advisor for MA students specializing in architectural history. Students may choose another faculty advisor at any time.

**COURSE REQUIREMENTS**

Students must take a total of eight courses; the average course load is two courses per semester. Of these, a theory and methods course, AH 892 (Approaches to Architectural History), and a documentary course, AM 553 (Documenting Historic Buildings and Landscapes), are required. Students take six further courses, of which two may be in art history, city planning, or other related fields. Courses are chosen in consultation with student’s advisor and the Director of Architectural Studies or the Director of Graduate Studies.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree with a specialization in architectural history, but a minimum total of 10 courses would be required, which must include AH520, AH521, AH501 or AH502 plus one other to be decided in consultation with the Director of Museum Studies.

**LANGUAGE EXAMINATION**

Reading knowledge of one modern foreign language is required for the master’s program in history of art and architecture. Language proficiency can be demonstrated through the language examination offered by this department or the successful completion of a reading course sponsored by the Graduate School. The department examination or Graduate School-sponsored course must be taken before the end of the second semester of residence and passed before taking the MA examination. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Italian, or Spanish are the recommended languages.

The language examinations will be given in the department twice each year, and will consist of a scholarly text to be translated with the help of a dictionary. Exam dates are listed in the calendar of events in this handbook. The examination may be taken no more than two times. Sample passages are on file in the main office and in the Sample Examinations and Forms section of the handbook. The Modern Foreign Languages and Literatures Department offers noncredit language reading classes in German, French, Spanish, and Italian for graduate students. Enrolling in such classes and passing the final examinations will fulfill the departmental requirements; check with the Director of Graduate Studies for confirmation of this procedure. An additional language may be required for some graduate seminars. Entering students should ensure that they have adequate language training before beginning the program.

**MASTERS EXAMINATION**

The MA examination for architectural history will be held once near the beginning of each academic year and will consist of one full day of testing. In preparation for the exam and in consultation with their advisors, students choose nine of the following fifteen fields: 1) Ancient 2) Medieval 3) Renaissance 4) Baroque and 18th century 5) 19th century 6) 20th and 21st century 7) American 8) African 9) Asian 10) Islamic 11) Landscape history and theory 12) Preservation history and theory 13) Material culture and decorative arts 14) Architectural theory, methodology and historiography 15) Museum history and theory. On the day of the exam, students write five one-hour essays in at least four of the chosen fields. The fifth essay can be written in a field chosen from the general art history examination list.

**MASTERS SCHOLARLY PAPER**

Students write an MA scholarly paper on an architectural topic. The Scholarly Paper Form must be submitted as soon as the topic is approved by the primary advisor, but in no case later than one month prior to the submission of the finished paper. After the advising faculty member and a second reader have approved it, the final paper is to be submitted to the DGS for approval by the Graduate Studies Committee. A spiral-bound copy is required for the student’s file for archival purposes.
History of Asian Art and Architecture

Applicants for the MA degree specializing in the history of Asian art and architecture must have a background of coursework equivalent to an undergraduate minor in history of art and architecture at Boston University, i.e., five courses in the history of art and architecture, including at least one survey-level course and one upper-level course in Asian art and architecture. In addition, two years of college work or the equivalent in modern Chinese or Japanese should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree, specializing in Asian art and architecture, but a minimum total of 9 courses would be required, which must include AH520, AH521, AH501 or AH502 plus one other to be decided in consultation with the Director of Museum Studies.

COURSE REQUIREMENTS

Eight courses are required; the average course load is two courses per semester. Students are required to take five courses in Asian art and architectural history. They must include the basic colloquia courses: AH 726 – Arts of Japan, and AH 727 – Arts of China. Students who have already taken courses comparable to the Arts of China and the Arts of Japan may substitute other courses with the consent of the Director of Graduate Studies. Students take three other courses in Asian art and architectural history, including at least one graduate seminar (800-level). The final three of the eight courses are electives. Students may, with the approval of the Director of Graduate Studies, take courses in non-Asian art and architecture history or in related fields such as Asian history, literature, and religion.

LANGUAGE EXAMINATION

All students specializing in Asian art must acquire proficiency in modern Chinese or modern Japanese. Language proficiency in Asian languages can be demonstrated through the language examination offered by this department or successful completion of third-year (sixth-semester) modern Chinese or modern Japanese in the Department of Modern Languages & Comparative Literature. In the case that the student is specializing in a field of Asian art and architecture that is not Chinese or Japanese, the Director of Graduate Studies will determine the language requirement in consultation with the student’s advisor.

MASTERS EXAMINATION

The MA examination will be held once near the beginning of each academic year and will consist of one full day of testing. Students write five one-hour essays, at least four of which cover Asian art and architecture. The fifth essay can be written in a field chosen from the general art history examination list.

MASTERS SCHOLARLY PAPER

Students write an MA scholarly paper on an Asian topic. The Scholarly Paper Form must be submitted as soon as the topic is approved by the primary advisor, but in no case later than one month prior to the submission of the finished paper. After the advising faculty member and a second reader have approved it, the final paper is to be submitted to the DGS for approval by the Graduate Studies Committee. A spiral-bound copy will be required for the student’s file for archival purposes.

The PhD Degree in History of Art and Architecture

Internal MA degree students who are interested in continuing into the PhD program must apply through the regular admissions process organized by the Graduate School. Admission to the PhD program is dependent upon the student’s overall preparation and qualifications, including his or her coursework, MA exam, scholarly paper, ability to do independent research, support from a departmental doctoral advisor, as well as the appropriateness of his or her academic goals.
Applicants holding the MA degree from outside Boston University and deemed by the Graduate Studies Committee to be without strong history of art and architecture backgrounds may be admitted to the PhD program with special student status and be expected to complete two graduate courses on a probationary basis. In order to remain in the program, the student must earn a grade of at least B+ in each course. The Graduate Studies Committee will then review the student's progress and notify the student of their decision. Applicants from outside Boston University without evidence of reading competence in a modern foreign language must pass a language examination by the end of their first semester of residence at Boston University. All PhD students must choose a faculty advisor during their first semester of study.

Applicants for the PhD degree choose one of two tracks: a general track (which includes students specializing in Asian and other non-Western art and architecture) and a track with specialized focus on the history of architecture.

History of Art and Architecture

COURSE REQUIREMENTS

Eight courses are required for the PhD; the average course load is three or four courses per semester. It is recommended that two of these eight courses be in disciplines other than history of art and architecture. Two of the history of art and architecture courses must be graduate seminars (800-level).

PHD LANGUAGE EXAMINATION

A second language is required for the doctoral program in history of art and architecture. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. It may be necessary in some areas of specialization for the student to pass an examination in a third language, determined by the advisor and approved by the DGS. Students specializing in African art and architecture history must successfully complete four semesters of an African language as their second language. For students specializing in Asian art, in addition to proficiency in modern Chinese or modern Japanese (depending on the chosen field of specialization), students must acquire reading knowledge in a second language. The second language can be either an Asian or European language, as decided in consultation with the student's advisor. To meet the requirement for reading knowledge of a second language, students can take the language examination offered by the department, successfully complete the reading course offered by the Graduate School, or enroll in language courses in the Modern Foreign Languages and Literatures Department. In the case of an Asian language, successful completion of second-year modern Chinese, Japanese, or Korean satisfies the department language requirement. The requirement for a second language for all students must be met by the end of the second semester of residence. A student may not take the qualifying examination until the PhD language requirement has been satisfied.

QUALIFYING EXAMINATION

The PhD qualifying examination is taken following the completion of coursework. It consists of an oral and written component and is a prerequisite to the writing of the dissertation. It is designed to confirm the student's mastery of a field of specialization and a comprehensive knowledge of two others. There will be at least three examiners, with at least one History of Art & Architecture faculty member who is a specialist in the major field. It is expected that the fields will include at least three different media or areas of endeavor (painting, sculpture, architecture, decorative arts, photography, or the history of criticism), and will also span at least two centuries (or significantly more, depending on the standards of the art historical area involved).

A Qualifying Examination Form is available in the department office and a sample is appended to this handbook. After conferring with the primary advisor about the areas of concentration, the date of the exam, and the names of the examiners, the student will submit the signed form to the DGS for Graduate Studies Committee approval. It is expected that the form will be submitted to the DGS as soon as the areas of specialization are determined, but in no case later than three months prior to the scheduled date of the examination. The student needs to coordinate the date and place of the examination with the Department Administrator and each of the examiners. No qualifying exam may be taken before all incomplete grades have been resolved.
The oral portion of the qualifying examination lasts two hours and incorporates images and discussion. The written component of the exam consists of a research paper designed to demonstrate the student’s facility in carrying out research in one of the chosen fields of expertise. The examiners will prepare either a single topic or a choice of topics for the research paper at the conclusion of the oral examination. Within two weeks of accepting the assigned topic, the student must produce a research paper of approximately fifteen to twenty pages, with footnotes and a bibliography. When all three examiners have read and approved the research paper, the student will be notified of successful passage to candidacy by the primary advisor or the DGS. Students will also receive a written report on their performance on the qualifying examination from the primary advisor. This statement will incorporate other examiners’ reports, or those will be appended as separate statements. The written report will go into the student’s file.

DISSERTATION

A dissertation prospectus signed and approved by the first and second readers must be submitted to the DGS for Graduate Studies Committee approval within three months (or at the end of the summer) following successful completion of the qualifying examination. Suggestions for the format of the prospectus can be found on the dissertation prospectus approval form and in the Sample Examinations and Forms section of the handbook. Upon acceptance by the Committee, two copies of the prospectus should be given to the Director of Graduate Studies; one copy will be filed with the Graduate School Office, and the other will remain in the student’s file in the department. The Department will notify the College Art Association for posting in their “Dissertations in Progress” section, published annually in the June issue of The Art Bulletin. After the first and second readers approve a completed draft of the dissertation, the candidate will make arrangements to defend the dissertation before a committee of five or more persons, including the first and second readers.

Graduate School forms and procedures regarding the prospectus, abstract, and final oral defense committees must be followed. The PhD Dissertation Defense Abstract form should be submitted at least three weeks prior to the final oral exam (a.k.a. the defense). The Final Oral Examination form should be submitted two weeks prior to the exam. The format of the dissertation should follow the Graduate School’s Dissertation Format Requirements, available in pdf form on the Forms, Policies, and Procedures link of the Graduate School of Arts and Sciences website. Two copies of the final draft of the dissertation must be submitted to the Graduate School. In all other respects, the form of the final draft will follow A Guide for Writers of Dissertations and Theses and current supplements available in the Graduate School Office. Note the deadlines published in the calendar at the back of this handbook for submission of the first draft to the department and of the final draft to the Graduate School. At least two weeks prior to the defense of the dissertation, the candidate should make an appointment (approximately 30 min.) with the Academic Records Officer for a review of the format (Martha Khan - 617 353-2694). Students outside of the New England area should contact Ms. Khan regarding procedures for review of the dissertation.

History of Architecture

COURSE REQUIREMENTS

Students must take a total of eight courses; the average course load is two courses per semester. It is recommended that two of these eight courses be in disciplines other than the history of art and architecture. Two of the courses must be graduate seminars in architectural history (800-level).

PHD LANGUAGE EXAMINATION

A second language is required for the doctoral program in history of art and architecture. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. It may be necessary in some areas of specialization for the student to pass an examination in a third language, determined by the advisor and approved by the DGS. Students specializing in African art and architecture history must successfully complete four semesters of an African language as their second language. For students specializing in Asian art, in addition to proficiency in modern Chinese or modern Japanese (depending on the chosen field of specialization), students must acquire reading knowledge in a second language. The second language can be either an Asian or European language, as decided in consultation with the student’s advisor. To meet the requirement for reading knowledge of a second
language, students can take the language examination offered by this department, successfully complete the reading course offered by the Graduate School, or enroll in language courses in the Modern Foreign Languages & Literatures Department. In the case of an Asian language, successful completion of second-year modern Chinese, Japanese, or Korean satisfies the department language requirement. The requirement for a second language for all students must be met by the end of the second semester of residence. A student may not take the qualifying examination until the language requirement has been satisfied.

QUALIFYING EXAMINATION

The PhD qualifying examination is taken following the completion of coursework. The exam consists of oral and written portions and is designed to confirm the student's mastery of a field of specialization and a comprehensive field. There will be at least three examiners, with at least one History of Art & Architecture faculty member who is a specialist in the major field.

The specialized field should be a focused and clearly defined area of study related to the student’s future dissertation topic. The comprehensive field should span at least two centuries in time and cover the history and theory of at least three of the following areas of study:

1. architecture
2. landscape architecture
3. urban planning
4. preservation
5. material culture

A Qualifying Examination Form is available in the department office and a sample is appended to this handbook. After conferring with the primary advisor about the areas of concentration, the date of the exam, and the names of the examiners, the student will submit the signed form to the DGS for Graduate Studies Committee approval. It is expected that the form will be submitted to the DGS as soon as the areas of specialization are determined, but in no case later than three months prior to the scheduled date of the examination. The student needs to coordinate the date and place of the examination with the Department Administrator and each of the examiners. No qualifying exam may be taken before all incomplete grades have been filed.

The oral portion of the qualifying examination lasts two hours and incorporates images and discussion. The written component of the exam consists of a research paper designed to demonstrate the student's facility in carrying out research in one of the student's chosen fields of expertise. The examiners will prepare either a single topic or a choice of topics for the research paper at the conclusion of the oral examination. Within two weeks of accepting the assigned topic, the student must produce a research paper of approximately fifteen to twenty pages, with footnotes and a bibliography. When all three examiners have read and approved the research paper, the student will be notified of successful passage to candidacy by the primary advisor or the DGS. Students will also receive a written report on their performance on the qualifying examination from the primary advisor. This statement will incorporate other examiners' reports, or those will be appended as separate statements. The written report will go into the student's file.

DISSERTATION

A dissertation prospectus signed and approved by the first and second readers must be submitted to the DGS for Graduate Studies Committee approval within three months (or at the end of the summer) following successful completion of the qualifying examination. Suggestions for the format of the prospectus can be found on the dissertation prospectus approval form and in the Sample Examinations and Forms section of the handbook. Upon acceptance by the Committee, two copies of the prospectus should be given to the Director of Graduate Studies; one copy will be filed with the Graduate School Office, and the other will remain in the student's file in the department. The Department will notify the College Art Association for posting in their “Dissertations in Progress” section, published annually in the June issue of The Art Bulletin. After the first and second readers approve a completed draft of the dissertation, the candidate will make arrangements to defend the dissertation before a committee of five or more persons, including the first and second readers.

Graduate School forms and procedures regarding the prospectus, abstract, and final oral defense committees must be followed. The PhD Dissertation Defense Abstract form should be submitted at least three weeks prior to the final
oral exam (a.k.a. the defense). The Final Oral Examination form should be submitted two weeks prior to the exam. The format of the dissertation should follow the Graduate School’s Dissertation Format Requirements, available in pdf form on the Forms, Policies, and Procedures link of the Graduate School of Arts & Sciences website. Two copies of the final draft of the dissertation must be submitted to the Graduate School. In all other respects, the form of the final draft will follow A Guide for Writers of Dissertations and Theses and current supplements available in the Graduate School Office. Note the deadlines published in the calendar at the back of this handbook for submission of the first draft to the department and of the final draft to the Graduate School. At least two weeks prior to the defense of the dissertation, the candidate should make an appointment (approximately 30 min.) with the Academic Records Officer for a review of the format (Martha Khan - 617 353-2694). Students outside of the New England area should contact Ms. Khan for procedures for review of the dissertation.

The Certificate in Museum Studies

The departmental certificate in Museum Studies is awarded to students who have completed four courses that satisfy the certificate’s requirements. These must include AH520, AH521, and AH501 (or AH502) - an internship in a museum or non-profit arts organization. The fourth course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is tailored to the specific student’s program. Possible options include a second internship, AH524, AH576, AH804 (when it is a conservation seminar), or a number of other classes if approved by the Director of Museum Studies, including courses from other departments and the Metropolitan College’s graduate program in Arts Administration.

These courses may be taken either as part of or in addition to the courses required for the MA or the PhD. Students enrolled simultaneously in the MA and Certificate programs may complete the course requirements for both programs by taking more courses than the eight courses for the MA alone. This typically includes five required area courses (general track and Asian track) or six required courses (architecture track), plus four museum courses. With approval of the Director of Museum Studies, the curatorial seminar may occasionally double as an area distribution for the MA, but in this case, the total of nine required courses remains. The Certificate is awarded at the completion of the master’s degree. The program in museum studies is also open to MA students in other disciplines of graduate study, as well as qualified non-degree students. The Department has ongoing internship placements at a range of institutions, including the Museum of Fine Arts, Boston; Historic New England Inc.; the Addison Gallery of American Art, Phillips Academy; the Photography Resource Center; the Peabody-Essex Museum; the Boston Public Library; the Harvard University Art Museums; the List Art Center at M.I.T.; the Isabella Stewart Gardner Museum; the Preservation Society of Newport County; and the Institute of Contemporary Art, among others.

Departmental Activities

The annual Boston University Graduate Symposium on the History of Art & Architecture is held each spring at the Museum of Fine Arts, Boston and is open to the general public. The Symposium is sponsored by the graduate students of this department, who solicit abstracts and select speakers from universities throughout the U.S. and Canada. The Symposium provides an opportunity for younger scholars to share their recent research in a professional forum. Further information can be obtained from the Symposium’s coordinators.

The Visual Resources Center is a University-wide resource housed and administered by the History of Art & Architecture Department. The Center’s Cumulus database consists of over 60,000 digital images available for academic use. In addition, the Center houses over 500,000 35mm slides of art historical images. Images are those used for teaching in the Department and are largely correlated to the curriculum. There is also a large core collection of architecture, sculpture, painting, Greek and Roman art and architecture, Asian, and African art, as well as contemporary art. There are a number of art-related videos and DVDs. The Visual Resources Center also houses workstations with terminals for viewing images and playing videos, and holds projection equipment for student use. Access to the Visual Resources Center is limited to the Boston University community. The center’s director is Arleen Arzigan.

Graduate students in the MA program and Museum Studies Certificate program are actively involved in the Boston University Art Gallery, conducting research and organizing exhibitions, which often travel to other museums and

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galleries. The Boston University Art Gallery is located at 855 Commonwealth Avenue, Boston, MA 02215; Tel: 617/353-4672; http://www.bu.edu/art/.

The Photographic Resource Center is located on the Boston University campus at 832 Commonwealth Avenue, Boston, MA 02215; Tel: 617/975-0600; http://www.bu.edu/prc/. The library and gallery are available to Boston University students. A list of current events can be obtained from the Center.

The Graduate Student History of Art & Architecture Association (GSHAAA) is active in organizing intellectual and social activities for the graduate students. GSHAAA provides opportunities for graduate students to give papers to their colleagues, participate in reading groups, and attend lectures given by invited guest speakers. GSHAAA also attempts to diminish the distance between the faculty and the students by inviting professors to give informal talks to the graduate students. GSHAAA raises funds for the operation of its activities through various enterprises, such as the sale of books donated by professors and students.

**Graduate Courses in History of Art and Architecture**

Courses taught by the History of Art & Architecture faculty are complemented each semester by related courses taught in other departments and programs. Students are encouraged to see related course offerings in the American and New England Studies Program, in the departments of Archaeology, English, History, Classics, Romance Studies, and Modern Languages and Comparative Literature. Such courses must have the prior approval of the Director of Graduate Studies in History of Art & Architecture. For descriptions of courses, see the bulletin of the Boston University Graduate School.

**Undergraduate/Graduate Practica and Courses**

- AH 501* Practicum in Museum Studies, semester I (also available in Summer)
- AH 502* Practicum in Museum Studies, semester II (also available in Summer)
- AH 504 Topics in Religion and the Visual Arts
- AH 520* The Museum and Historical Agency
- AH 521* Curatorship: Exhibition Development
- AH 524* The Object and the Museum
- AH 528 Mesoamerican Art
- AH 529 Seminar: Twentieth-Century Chinese Art
- AH 530 Chinese and Japanese Calligraphy: History, Theory and Practice
- AH 531 Modern Asian Art in a Global Context
- AH 532 Japanese Print Culture
- AH 534 Roman Art
- AH 540 Europe and the Islamic World
- AH 541 Courtly Commissions: Ottoman Art and Architecture
- AH 547 Gothic Art
- AH 555 Ancient American Writing Systems
- AH 557 High Renaissance and Mannerist Art in Italy
- AH 563 Alliance of Art and Power in the Baroque
- AH 565 The Print in Northern Renaissance and Baroque Art
- AH 570 Seventeenth and Eighteenth-Century American Architecture
- AH 571 African American Art
- AH 572 Gilded Age America
- AH 576 Collections: Ancient and Historical in Modern Context
- AH 580 Architectural Technology and Materials
- AH 582 Historic Houses
- AH 584 Boston Architecture
- AH 585 Twentieth Century Architecture and Urbanism
- AH 586 Early Modern America: Visual Culture, 1900–1930
- AH 592 Twentieth Century Painting and Sculpture
- AH 593 Atonality and Abstraction
- AH 595 English Country House
- AH 597 The Baroque
Graduate Colloquia

AH 699  Teaching College Art History
AH 725  Arts of Asia
AH 726  Arts of Japan
AH 727  Arts of China
AH 733  Greek Art and Architecture
AH 734  Roman Art and Architecture
AH 742  Medieval Art and Religion
AH 745  Romanesque Art
AH 747  Gothic Art
AH 748  The Medieval Book
AH 750  Early Renaissance Art
AH 751  High Renaissance Art
AH 753  Renaissance Architecture and Theory
AH 757  Renaissance Art
AH 758  Michelangelo
AH 759  Northern Renaissance Painting
AH 761  Baroque Art
AH 762  Venice and Its Arts
AH 764  Documenting Historic Buildings
AH 765  Baroque Art in Northern Europe
AH 766  Eighteenth-Century Art
AH 767  Material Culture
AH 771  Nineteenth-Century Photography
AH 776  American Vernacular Architecture
AH 777  American Furniture and Allied Arts, 1630-1830
AH 779  Visual Culture in the 19th Century United States
AH 782  Nineteenth-Century Architecture in Europe and America
AH 783  American Architecture
AH 784  American Art
AH 785  American Painting Until 1900
AH 786  Twentieth-Century American Painting
AH 788  British Painting
AH 790  Nineteenth-Century Painting and Sculpture
AH 791  Twentieth-Century Painting and Sculpture
AH 792  Contemporary Painting and Sculpture
AH 795  History and Criticism of Photography
AH 798  Colloquium in Twentieth-Century Architecture

Graduate Seminars

AH 802  The Theory and Method of Art Historical Writing
AH 803  Seminar at the Museum of Fine Arts, semester I
AH 804  Seminar at the Museum of Fine Arts, semester II
AH 812  Portraiture
AH 820  Seminar: Asian Art
AH 822  Seminar: African Art
AH 830  Ancient Art
AH 833  Greek Art and Architecture
AH 834  Roman Art and Architecture
AH 837  Greek and Roman Art
AH 844  Medieval Art and Architecture
AH 846  Romanesque and Gothic Art
AH 848  The Medieval Book
AH 851  Fifteenth-Century Italian Painting and Sculpture
Faculty Biographies 2013-14

Qianshen Bai, Associate Professor; Chinese Art. BA, Peking University; MA, Peking University, Rutgers University, Yale University; MPhil, Yale University; PhD, Yale University.

An internationally recognized calligrapher, Professor Bai offers courses on Chinese painting, art and politics, and Chinese and Japanese calligraphy. His most recent book is Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century.

Cynthia Becker, Associate Professor; African Art. BA, University of New Orleans; MA, PhD University of Wisconsin-Madison.

Cynthia Becker is a scholar of African arts specializing in the arts of the Imaazigh (Berbers) in northwestern Africa, specifically Morocco, Algeria, and Niger. Her research has been supported by grants from Fulbright, the Council of American Overseas Centers, Fulbright-Hays, the Radcliffe Institute for Advanced Study and the American Institute of Maghreb Studies. Professor Becker has served as a consultant for numerous museum exhibitions and published articles on the visual and performing arts of the Imaazigh as well as the trans-Saharan slave trade. Her book Amazigh Arts in Morocco: Women Shaping Berber Identity was published by the University of Texas Press in July of 2006. She co-author of Desert Jewels: Jewelry and Photography from the Xavier Guerand-Hermès Collection (New York: Museum for African Art, 2009). Becker is currently working on a book about the Afro-Islamic aesthetics and ceremonial practices of the Gnawa (descendants of former slaves in Morocco) that considers the history of the trans-Saharan slave trade and its implications on material culture in both western and northern Africa. Other projects include the visual expression of Amazigh consciousness by contemporary painters/activists, the influence of Sufism on contemporary Moroccan art, and the visual culture and history of the Mardi Gras Indians of New Orleans (her hometown).

Jodi Cranston, Professor; Renaissance Art. BA, Yale University; MA, Columbia University; MPhil, Columbia University; PhD, Columbia University.

Professor Cranston is the author of two books, The Poetics of Portraiture in the Renaissance (Cambridge University Press, 2000) and The Muddied Mirror: Materiality and Facture in Titian's Later Paintings (Penn State University Press, 2010) and has contributed several articles to interdisciplinary Renaissance publications. She was the recipient of a Charles Ryskamp Fellowship from the American Council of Learned Societies in 2004-5. An active participant in international scholarly conferences in art history and Renaissance studies, Professor Cranston is currently working on the female nude and the interrelationship between beauty and narrative in Italian Renaissance art.

Emine Fetvaci, Assistant Professor; Islamic Art. BA, Williams College; Ph.D., Harvard University.

Professor Fetvaci has taught at BU since 2007. Her courses cover the vast geography and history of the Islamic world. Her research focuses on issues such as the codification of a historical record, the creation of collective memory, and the connections between artistic patronage and self-fashioning in early-modern courtly societies. She is particularly interested in the arts of the book in the Islamic world, and Ottoman, Mughal, and Safavid art and architecture. Her forthcoming book, Picturing History at
The Ottoman Court, highlights the important role of illustrated manuscripts in the formation of Ottoman identity during the sixteenth century. She is currently working on a comparison of Ottoman and Mughal illustrated histories as well as a monograph on the albums of the Ottoman sultan Ahmed I.

Melanie Hall, Associate Professor. BA, University of Leeds. Professor Hall teaches courses on museums and historic preservation, on English and American country houses, and American and British decorative arts. She has worked in the museum and heritage sectors and regularly serves on Boston museum advisory committees. She has organized several international museum and preservation symposia. She publishes on architectural heritage and is currently editing Towards World Heritage: International Origins of the Preservation Movement.

Patricia Hills, Professor; American Art. BA, Stanford University; MA, City University of New York, Hunter College; PhD, New York University. Professor Hills teaches courses on American art and is a specialist in the history of American painting, African American art, and art and politics. Her numerous books include John Singer Sargent, Eastman Johnson, Stuart Davis, Alice Neel, May Stevens, Modern Art in the USA: Issues and Controversies of the 20th Century, and Painting Harlem Modern: The Art of Jacob Lawrence.

Deborah Kahn, Associate Professor; Medieval Art. BA, Sarah Lawrence College; MA, PhD, Courtauld Institute of Art, University of London. An internationally-recognized specialist in British Romanesque sculpture, Professor Kahn offers a full range of courses on medieval art and architecture. She is the author of Canterbury Cathedral and its Romanesque Sculpture and of The Romanesque Frieze and its Spectator.

Fred S. Kleiner, Professor; Eurasian and Roman Art; BA, University of Pennsylvania; MA, PhD, Columbia University. Professor Kleiner is the author of more than a hundred articles, reviews, and books, including The Arch of Nero in Rome: A History of Roman Art; and the 10th to 14th editions of Gardner’s Art through the Ages. He was Editor-in-Chief of the American Journal of Archaeology from 1985 to 1998, and since 2009 has served as Secretary of the Text and Academic Authors Association. Professor Kleiner won Boston University’s Metcalf Award for Excellence in Teaching in 2002 and has twice received the Distinguished Teaching Prize of the College of Arts and Sciences Honors Program. He has also won the College of Arts and Sciences Prize for Advising in the Humanities.

S. Rebecca Martin, Assistant Professor; Greek Art. BA, Smith College; PhD, University of California, Berkeley. Professor Martin’s research focuses on the ancient Mediterranean, particularly the intersection of the Greek and Phoenician worlds, with emphasis on ethnicity, identity and culture. She has written on Greek and Phoenician art and archaeology, much of which is tied to her participation in the excavations of Tel Dor, Israel. Her current book project concerns eastern Mediterranean culture contact.

William D. Moore, Associate Professor; American Material Culture. AB, Harvard University; MA, PhD, Boston University. Professor Moore teaches courses on American material culture and vernacular landscapes. He is the author of Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes and numerous articles interrogating the interrelationship between built form and systems of belief. Having worked extensively in museums and historic preservation, he is particularly interested in the dynamics by which artifacts are used to convey meaning to the general public. His current book project analyzes the nation’s fascination with the Shakers in the years between 1925 and 1965.

Keith N. Morgan, Professor; American and European Architecture. BA, The College of Wooster; MA, Winterthur Program of the University of Delaware; PhD, Brown University. Professor Morgan is a scholar of nineteenth century European and American architecture and a former national president of the Society of Architectural Historians. In April 2009, the University of Virginia Press published Building of Massachusetts: Metropolitan Boston, for which he served as editor and one of the principal authors. He has recently completed a monograph on the professional and social networks of the Frederick Law Olmsted landscape architectural office and its impact on the development of Brookline, Massachusetts.

Bruce Redford, Professor; Eighteenth-Century Art and Literature and History of the Classical Tradition. BA, Brown University; BA, Cambridge University; PhD, Princeton University. An interdisciplinary scholar who also holds an appointment in the Department of English, Professor Redford teaches courses in the art and literature of the Baroque and the Enlightenment. His most recent book is Dilettanti: The Antic and the Antique in Eighteenth-Century England. He is at work on a cultural history of the swagger portrait.
Ana María Reyes, Assistant Professor; Latin American Art. PhD, University of Chicago.
Professor Reyes, who specializes in Cold War era aesthetic discourses, has co-edited a book on Bolivarian cultural studies and published articles on the commemoration and the aestheticization of violence in contemporary Colombian art, as well as the art criticism of Marta Traba. She is at work on a book-length study, *Notes on an Exclusive History of Colombia: Beatriz González, Strategic Localism, and the Limits of Modernization*.

Jonathan P. Ribner, Associate Professor; Nineteenth-Century and Modern Art. BA, Middlebury College; MA, PhD, New York University.
A scholar of late 18th- and 19th-century French and British art, Professor Ribner is the author of *Broken Tablets: The Cult of the Law in French Art from David to Delacroix*. His current research views art in relation to national traditions of science, public health, religion, literature and music.

Paolo Scrivano, Assistant Professor; Modern Architecture. DA, PhD, Politecnico di Torino.
Professor Scrivano’s research interests focus on 20th-century architecture: in particular, he has researched and written on early 20th-century French architecture, historiography, postwar Italian architecture, Americanization and transnationalism. His current book project is dedicated to the relation between Italian and American architectural cultures during the postwar years.

Kim Sicel, Associate Professor; History of Photography and Modern Art. BA, Brown University; MPhil, MA, PhD, Yale University.
Professor Sicel teaches courses on photographic history and on European modernism, and writes about European and American photography. Her publications include *Germaine Krull: Photographer of Modernity; Street Portraits 1935-76: The Photographs of Jules Aarons; Germaine Krull: The Monte Carlo Years; To Fly: Contemporary Aerial Photography; From Icon to Ivory: German and American Industrial Photography; Brassai: Paris le jour, Paris la nuit; and Black Boston: Documentary Photography and the African American Experience*. She is working on a book about photographic books.

Alice Y. Tseng, Associate Professor; Japanese Art and Architecture. BA, Columbia University; MA, PhD, Harvard University.
Professor Tseng’s specialization encompasses the art and architecture of Japan, with particular focus on the 19th and 20th centuries. Specific topics of research interest are the history of institutional buildings, collections, exhibitions, and transnational and transcultural connections between Japan and Euro-America. She was the recipient of the Founder’s Award from the Society of Architectural Historians for her article “Styling Japan: The Case of Josiah Conder and the Museum at Ueno, Tokyo.” She is the author of *The Imperial Museums of Japan: Architecture and the Art of the Nation* (University of Washington Press, 2008). She has published articles on various facets of Japanese art, including architecture, painting, and photography. Currently she is writing a book on the modern monuments of Kyoto.

Gregory Williams, Assistant Professor; Contemporary Art. BA, Claremont McKenna College; MA, Tufts University; PhD, City University of New York.
Professor Williams teaches courses in modern and contemporary art and critical theory. His book, *Permission to Laugh: Humor and Politics in Contemporary German Art*, appeared in 2012 with the University of Chicago Press. He has written catalogue essays for major exhibitions of the work of Martin Kippenberger and Rosemarie Trockel, as well as numerous articles and reviews on international contemporary artists for art periodicals such as *Artsforum, frieze* and *Texte zur Kunst*.

Michael Zell, Associate Professor; Baroque and Eighteenth-Century Art. BA, McGill University; PhD, Harvard University.
Professor Zell is a scholar of seventeenth-century Dutch art, with a particular focus on Rembrandt. His most recent book is *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam* and he is currently writing another book titled: *For the Love of Art: Lieblings, Amateurs, and Gift Exchange in Seventeenth-Century Dutch Culture*. Professor Zell teaches courses on European art and architecture of the seventeenth and eighteenth centuries.
### Calendar of Important Dates

#### Fall 2013

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 29</td>
<td>Registration for courses with the Director of Graduate Studies (by appointment for new students)</td>
</tr>
<tr>
<td>Sep 03</td>
<td>First day of classes</td>
</tr>
<tr>
<td>Sep 06</td>
<td>MA Exam, 9:00 AM-2:30 PM</td>
</tr>
<tr>
<td>Sep 13</td>
<td>Departmental language exams, 9:00-10:30 AM</td>
</tr>
<tr>
<td>Oct 04</td>
<td>Dissertation prospectus due in the GRS office for May 2014 degree</td>
</tr>
<tr>
<td>Oct 04</td>
<td>First draft of PhD dissertation due to the department (submitted to readers) for Jan 2014 degree</td>
</tr>
<tr>
<td>Oct 04</td>
<td>First draft of MA scholarly paper due to the department (submitted to readers) for Jan 2014 degree</td>
</tr>
<tr>
<td>Oct 30</td>
<td>Registration for spring 2014 begins</td>
</tr>
<tr>
<td>Nov 01</td>
<td>Diploma application due in the GRS office for Jan 2014 degree</td>
</tr>
<tr>
<td>Dec 11</td>
<td>Last day of classes</td>
</tr>
<tr>
<td>Dec 13</td>
<td>Last day for MA scholarly papers to be submitted for Jan 2014 degree</td>
</tr>
<tr>
<td>Dec 13</td>
<td>Last day to hold dissertation defense for Jan 2014 degree*</td>
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<tr>
<td>Dec 13</td>
<td>Approved and signed PhD dissertation (2 copies) due in the GRS office for Jan 2014 degree</td>
</tr>
<tr>
<td>Dec 16</td>
<td>Final exams begin</td>
</tr>
<tr>
<td>Dec 20</td>
<td>Final exams end</td>
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</tbody>
</table>

*Please note that the dissertation abstract, approved by the department, is due to the Graduate School three weeks before the date of the dissertation defense. The schedule for the dissertation defense, approved by the department, is due to the Graduate School two weeks before the defense date.*
Spring 2014

Jan 14  Registration for courses with the Director of Graduate Studies (by appointment for new students)
Jan 15  First day of classes
Jan 17  Departmental language exams, 9:00-10:30 AM
Feb 01  MA and PhD diploma applications due in the GRS office for May 2014 degree
Feb 01  First draft of PhD dissertation due to the department (submitted to readers) for May 2014 degree
Mar 07  First draft of MA scholarly paper due to the department (submitted to readers) for May 2014 degree
TBA    Annual Boston University Graduate Student Symposium on the History of Art & Architecture
TBA    Registration for fall 2014 begins
Apr 11  Last day for MA scholarly papers to be submitted for May 2014 degree
Apr 11  Last day to hold dissertation defense for May 2014 degree*
Apr 11  Approved and signed PhD dissertation (2 copies) due in the GRS office for May 2014 degree
May 01  Last day of classes
May 06  Final exams begin
May 10  Final exams end
May 16-18 Commencement and departmental reception
Jun 06  First draft of PhD dissertation due to the department (submitted to readers) for Sep 2014 degree
Jul 01  MA and PhD diploma applications due in the GRS Office for Sep 2014 degree
Jul 04  First draft of MA scholarly paper due to the department (submitted to readers) for Sep 2014 degree
Aug 15  Last day for MA scholarly papers to be submitted for Sep 2014 degree
Aug 15  Last day to hold dissertation defense for September 2014 degree*

*Please note that the dissertation abstract, approved by the department, is due to the Graduate School three weeks before the date of the dissertation defense. The schedule for the dissertation defense, approved by the department, is due to the Graduate School two weeks before the defense date.
Information on Forms, Policies & Procedures can be found on the link below:

http://www.bu.edu/cas/students/graduate/forms-policies-procedures/

A list of useful information and forms are provided by the GRS on this link. The Graduate School of Arts & Sciences Bulletin also contains detailed information about all degree requirements, procedures, and policies.

*Boston University’s policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.*
Sample Examinations And Forms

Please note that the following forms are provided for your information and should not be used to submit to the Department or the Graduate School.

Request official and up-to-date forms from the appropriate office or download them from the GRS website.

1. Certificate of Full-Time Participation Form
2. Sample MA exam
3. Sample language exams
4. Travel Expense Reimbursement Form
5. Scholarly Paper Form
6. Internship in Art Museums Form
7. Diploma Application for the MA degree Form
8. Continuing Student Status Registration Form
9. PhD Qualifying Exam Form
10. Suggested Format for the Dissertation Prospectus
11. Dissertation Prospectus Approval Form
12. PhD Dissertation Defense Abstract Form
13. Schedule of the Final Oral Exam (PhD) Form
14. Diploma Application for the PhD degree Form
CERTIFICATE OF FULL-TIME PARTICIPATION IN GRADUATE PROGRAM
(Full-Time Certification Form)

A student enrolled for less than twelve credits may be certified as a full-time student by filing this form, signed by the advisor and the department chairman or director of graduate studies. For full-time status, the student must be fully engaged at Boston University in a program composed of one or more of the general elements listed below, in ways recognized by the University as related to progress toward competence in the field of the intended degree. Indicate specifically the type and amount of independent work you are doing, in support of your claim to full-time status. Failure to file this form with the registration material results in part-time registration status.

THIS FORM MUST BE SUBMITTED WITH YOUR COMPLETED REGISTRATION MATERIAL.
Do not use this form if you are registering for Continuing Study.
Use Continuing Student Status Registration Form.

CALENDAR YEAR: 20 ___ ___ SEMESTER (circle one): FALL SPRING SUMMER 1 SUMMER 2

NAME ______________________________ E-MAIL ____________________
Last, First

BU ID __ __ __ __ __ DEPARTMENT _________________________________

**********

No. of No. of
Courses, Credits

COURSE REGISTRATION: ☐ ☐

INDEPENDENT WORK PERTINENT TO THE COMPLETION OF DEGREE REQUIREMENTS:
(Please be specific.)

________________________________________________________________________

________________________________________________________________________

GRADUATE SCHOOL APPOINTMENT (check below if applicable):

☐ Teaching Fellowship

☐ Research Assistantship/Fellowship Faculty

Research Supervisor _____________________

**********

REQUIRED SIGNATURES:

Student ________________________________ Date ____________

Major Advisor ___________________________ Date ____________

Department Chairman ______________________ Date ____________

or Director of Graduate Studies

GRS Office use only. Do not write below.

Course number: __________________________ Staff Initials and processing date:

____________________________

825r 10/05
Sample MA and Language Exams
Write five one-hour essays in at least four of the following nine fields:


African Art

1. Discussions of African architecture are typically framed around issues of authenticity and tradition. Discuss some of the problems at play with these issues, their implications for the study of African architecture, as well as alternative paradigms for thinking about African architecture. Consider these issues with specific reference to architecture in Djenne (Mali) and the surrounding region. In your essay, refer to at least three examples.

2. A consideration of the patron/client relationship features prominently in the field of African art. Discuss the role of the professional artisan class with a particular focus on Berber and Tuareg art in North Africa and the Saharan. Address how and why the role and status of the artisan has changed in recent years.

American Art

1. Discuss the evolution of the tall office building from its mid-nineteenth century origins forward. Consider the issues of materials, technology, and style, and include at least five specific examples of skyscrapers to document your answer.

2. Imagine that you are going to give five lectures on the portraiture of celebrity (including famous and infamous people) in American art from John Singleton Copley to the present. Discuss the artists, their works, and the issues you would focus on in each lecture. Include at least one photographer.

Ancient Art

1. Identify and discuss these two structures, taking into account their function, style and decoration. Discuss them in terms of patronage and place them in their appropriate historic and cultural context. In what ways does each reflect the interests and intentions of the culture that created it?

2. Each of these structures is a feat of engineering. Discuss the ways in which each is suited to its designated function and the architectural techniques that made its construction possible.

Asian Art:

1. Please discuss the major painting styles from the late Warring States period to the Han dynasty. Your discussion should include at least 4 paintings in two different styles.
2. Discuss the impact of tea on the arts of Japan. Your answer should address at least three of the following art forms: painting, calligraphy, ceramics, architecture, garden design, tea utensils, flower arrangement.

Baroque Art:

1. How do artists and architects of the Baroque period explore spirituality by means of the sensual and the theatrical? Your answer should take account not only of subject matter but also of technique. For example, you might consider in the case of painting the use of tenebrism or emblematic details; in the case of architecture, the "bel composto" or intermingling of multiple mediums. Use at least four examples.

2. Analyze the relationship between art and authority during the Baroque period. Drawing upon painting, sculpture and architecture, consider the ways in which specific works or groupings of works (for example, Rubens's "Marie de Medicis" cycle) create icons of power. How do such icons both reflect and promote a specific program—be it religious, political, or social? Use at least four examples.

Islamic Art:

1. The study of Islamic art is generally divided into two historical periods, "early" Islamic art and "later" Islamic art, with the mid-thirteenth century as the divider between the two periods. Why do scholars use the date ca. 1250 as a turning point in the study of Islamic art and architecture? Do you think this periodization is appropriate? If so, what are the characteristics that distinguish Islamic art prior to 1250 from later production? If not, what are the continuities that are ignored by this periodization? In your essay, refer to at least four specific works of art or architecture to demonstrate your argument.

2. Discuss the evolution of mosque architecture. What are the sources for mosque architecture in early Islamic art? How do mosque plans change through the centuries? In your essay discuss at least 4 specific mosques.

Medieval Art

1. "I am a woman, poor and old,
   Quite ignorant, I cannot read
   They showed me by my village church
   A painted paradise with harps
   And Hell where damned souls are boiled,
   One gives me joy, the other frightens me."

What do these verses by the French Medieval poet Francois Villon reveal about imagery in the twelfth and thirteenth centuries? Please use specific examples from sculpture, painting and metalwork in your response.
2. Today we put a premium on originality. Did artists in the Middle Ages put the same premium on originality? Use specific examples in your answer please.

Modern Art

1. Track the history of modern art’s involvement with particular sites, from 19th-century murals to contemporary land art. Explore the manner in which objects are linked to specific locations—physically, conceptually, and historically. Choose five projects or artworks dating from 1880 to the present, and refer to at least three countries.

2. Discuss the use of color as it alternates between objective description and personal expression from 1850 to 1950. Select at least four artists who have each made a significant contribution to the use of color. Be sure to discuss their wider historical and social context.

Renaissance Art

1. Using these paired examples, discuss the role of artistic competition in Renaissance Italy. How does the idea of rivalry between Renaissance artists relate to the ideas of competition with the past and with other liberal arts?

2. What is the varied significance of the city or urban space in Renaissance Italy? Using the provided examples for your discussion, address how the city was considered a work of art (i.e. a symbolic place) in the Renaissance?
MA Exam—Asian:

Write five one-hour essays:

QUESTION 1
Discuss the major painting styles from the late Warring States period to the Han dynasty. Your discussion should include at least 4 paintings in two different styles.

QUESTION 2
Discuss the impact of tea on the arts of Japan. Your answer should address at least three of the following art forms: painting, calligraphy, ceramics, architecture, garden design, tea utensils, flower arrangement.

QUESTION 3: Answer one of the questions below
Discuss the importance of Qin-Han stone inscriptions in the development of early Chinese calligraphy. Your discussion should include the function, format, and calligraphic style of those inscriptions. At least four works should be discussed.

OR

Discuss the development of Chinese calligraphy in the Song dynasty. Your discussion should include at least two major Song calligraphers. Discussions should include the cultural background and major works of these calligraphers.

QUESTION 4: Answer one of the questions below
Discuss innovations in the landscape prints designed by Katsushika Hokusai and Utagawa Hiroshige. Your answer should refer to specific works by both artists.

OR

Define shasei 写生 and discuss the use of shasei in the work of three of the artists listed below:
Shiba Kōkan, Itō Jakuchū, Katsushika Hokusai, Utagawa Hiroshige, Takahashi Yuichi
QUESTION 5: Answer the Asian question below OR one of the questions from the non-Asian fields

Discuss Chinese painting in the early Qing and Dong Qichang's influence in this period. Your discussion should include at least four works by three different artists.

OR

One of the non-Asian questions below:

African Art

1. Discussions of African architecture are typically framed around issues of authenticity and tradition. Discuss some of the problems at play with these issues, their implications for the study of African architecture, as well as alternative paradigms for thinking about African architecture. Consider these issues with specific reference to architecture in Djenne (Mali) and the surrounding region. In your essay, refer to at least three examples.

2. A consideration of the patron/client relationship features prominently in the field of African art. Discuss the role of the professional artisan class with a particular focus on Berber and Tuareg art in North Africa and the Sahara. Address how and why the role and status of the artisan has changed in recent years.

American Art

1. Discuss the evolution of the tall office building from its mid-nineteenth century origins forward. Consider the issues of materials, technology, and style, and include at least five specific examples of skyscrapers to document your answer.

2. Imagine that you are going to give five lectures on the portraiture of celebrity (including famous and infamous people) in American art from John Singleton Copley to the present. Discuss the artists, their works, and the issues you would focus on in each lecture. Include at least one photographer.

Ancient Art

1. Identify and discuss these two structures, taking into account their function, style and decoration. Discuss them in terms of patronage and place them in their appropriate historic and cultural context. In what ways does each reflect the interests and intentions of the culture that created it?

2. Each of these structures is a feat of engineering. Discuss the ways in which each is suited to its designated function and the architectural techniques that made its construction possible.

Baroque Art:
1. How do artists and architects of the Baroque period explore spirituality by means of the sensual and the theatrical? Your answer should take account not only of subject matter but also of technique. For example, you might consider in the case of painting the use of tenebrism or emblematic details; in the case of architecture, the "bel composto" or intermingling of multiple mediums. Use at least four examples.

2. Analyze the relationship between art and authority during the Baroque period. Drawing upon painting, sculpture and architecture, consider the ways in which specific works or groupings of works (for example, Rubens's "Marie de Medicis" cycle) create icons of power. How do such icons both reflect and promote a specific program—be it religious, political, or social? Use at least four examples.

Islamic Art:

1. The study of Islamic art is generally divided into two historical periods, "early" Islamic art and "later" Islamic art, with the mid-thirteenth century as the divider between the two periods. Why do scholars use the date ca. 1250 as a turning point in the study of Islamic art and architecture? Do you think this periodization is appropriate? If so, what are the characteristics that distinguish Islamic art prior to 1250 from later production? If not, what are the continuities that are ignored by this periodization? In your essay, refer to at least four specific works of art or architecture to demonstrate your argument.

2. Discuss the evolution of mosque architecture. What are the sources for mosque architecture in early Islamic art? How do mosque plans change through the centuries? In your essay discuss at least 4 specific mosques.

Medieval Art

1. "I am a woman, poor and old,
Quite ignorant, I cannot read
They showed me by my village church
A painted paradise with harps
And Hell where damned souls are boiled,
One gives me joy, the other frightens me."

What do these verses by the French Medieval poet Francois Villon reveal about imagery in the twelfth and thirteenth centuries? Please use specific examples from sculpture, painting and metalwork in your response.

2. Today we put a premium on originality. Did artists in the Middle Ages put the same premium on originality? Use specific examples in your answer please.

Modern Art
1. Track the history of modern art's involvement with particular sites, from 19th-century murals to contemporary land art. Explore the manner in which objects are linked to specific locations—physically, conceptually, and historically. Choose five projects or artworks dating from 1880 to the present, and refer to at least three countries.

2. Discuss the use of color as it alternates between objective description and personal expression from 1850 to 1950. Select at least four artists who have each made a significant contribution to the use of color. Be sure to discuss their wider historical and social context.

Renaissance Art

1) Using these paired examples, discuss the role of artistic competition in Renaissance Italy. How does the idea of rivalry between contemporary artists relate to Renaissance concepts of competition with the past and with other liberal arts?

2) What is the varied significance of the city or urban space in Renaissance Italy? Using the provided examples for your discussion, address how the city was considered a work of art (i.e., a symbolic place) in the Renaissance?
Il principe, la corte, le città

Elena Fasano Guatini

Vi sono, nella prima edizione di Causalità e imperi del Mediterraneo nel
Trecento, di Filippo e di Fernand Braudel, due pagine sulla Toscana an-
cora oggi suggestive.

Allo storico francese gli anni a cavallo tra Cinquecento e Seicento sembravano segnare un'ora critica per gli stati eccessivamente vasti e
per gli imperi, in primo luogo per l'enorme "monarchia spagnola", la-
vorevole invece - scrisse con parole di Giovanni Botero - agli "stat
mediocri". Di questi i Granducato mediceo - prima abilmente gui-
dato da Cosimo I, poi retto con prudente fermezza da Francesco I (fig.
1) nella scia della Spagna, e infine passato sotto "il principato così
creatore" di Ferdinando II (fig. 2) - era per lui l'esempio più fulgido.

Alla straordinaria floruitur di Livorno, la nuova città portuale che Fer-
dinando I aveva realizzato a partire dal progetto di Francesco, si ac-
compagnavano i massicci investimenti di capitale nelle bonti e nel-
l'agricoltura e la vastità degli affari maneggiati dal terzo Granducato,
"principe mercante a un tempo, banchiere sotto nomi fitizi, prestat
ore in tutte le grandi piazze d'Europa, padrone dell'enorme com-
mercio di redistribuzione del grano, animato dagli arrivi nordici a Li-
vorno". Forse l'urlo più ricco del suo tempo, in relazione d'affari
con inglesi e olandesi, padrone di navi che giravano il mondo. Alla sua
fortuna si intrecciava quella del commercio, dell'industria, dell'agri-
coltura di tutta la Toscana. Proprio questa ricchezza mercantile, agri-
cola, manufacturata era la base e il fulcro della bellezza di Firenze e
della fama dei suoi artisti, chiamati a lavorare - dopo essersi distinti al
servizio dei Medici - presso i più grandi sovrani d'Europa.

Uno rapido schizzo a tinte vive, assai diverso dalle immagini grie-
gie - di "rassegna e "fallimenti" - trasmesse da altri studiosi, soprattutto italiani, in atti longani e recenti. Anche più tarda, del resto, 
Braudel rifiutò l'idea complessiva delle "decadenza" italiana, e pre-
ferì parlare di un "secondo rinascimento", caratterizzato, fina alla
metà del Seicento, da una larga partecipazione degli stati penisula-
ti (e dunque anche della Toscana) alla storia di un Mediterraneo an-
cora vitale, e da una cultura sempre capace di irradiarsi in Europa.

Ai suoi occhi la stessa vicenda di Galileo, compiutasi negli atti tren-
ta di quel secolo, rispecchiava, certo, "l'intransigenza occhiuta del-
l'inquisizione" e l'acquisizione del potere granducal nel confronto
della Chiesa controreformistica, e segnava una svolta profonda, ma
non un completo declino.

Evocare questi colori sullo sfondo degli episodi che sono oggetto

2. Scipione Pulzone, Ritratto di Ferdinando I de' Medici, Firenze,
Galleria degli Uffici.
alla mostra, la fortuna letteraria e iconografica dell'Arte e del Tasso e la diffusione di motivi cavallereschi nella cultura tascana a cavallo fra i due secoli — può essere utile per due ragioni. Consentia da un lato di aprire una prospettiva forse più stretta a spiegare questi episodi; di individuare all'interno alcuni caratteri distinti, tardo rinascimentali nel quadro europeo. Terra di mercanti in un tempo in cui avvenivano diffusamente affermandosi merci nobiliari, retta da principi mercanti in mezzo a re circondati da nobili e ormai avviali sulla strada dell'assolutismo, la cui sovranità si ammantava di tratti sacri e guerrieri. Terra — si deve aggiungere — di lontane e non esaurire tradizioni cuneaie, nella quale il ricordo del passato non solo sopravviveva in memoria storica, ma aveva anche lasciato una traccia, sia pur modificata, nelle istituzioni.}

Una storia, dunque, 'diversa', ad altrettanto contrastante con quella che alternò, in Italia e in Europa, preparando contemporaneamente la nascita dello 'Stato buraco' e l'avvento di una società aristocratica? No deveva. Nonostante le forze delle tradizioni e il peso dell'identità locale anche nel Granducato si fece sentire con grande tenue europea; e proprio dell'intreccio tra quell'identità e queste tendenze si può cogliere la specificità del contesto storico di cui fa mostra poesia in luce alcuni aspetti artistici e culturali rilevanti.

Il 'principato creatore' di Ferdinando I, verso granducato di Toscana, già principe-cardinale investito per dieci anni alla corte romana, affidato al fratello Napoleone nell'ottobre del 1587 e morto nel 1609, non è stato oggetto, in realtà, di grande attenzione tra gli storici. Né lo sono stati quei successivi, al cui centro fu la fragile ma complessa figura di Costantino I (1669-21) e quello della Reggenza, esercitata alla sua morte, non senza scontri, dalle due granduchesse vedove, Maria Cristina di Lorena, sua madre, e Maria Maddalena d'Asburgo, sua moglie (1621-28). Grazie alle informazioni di carattere politico e istituzionale pure sommarie, che ci sono state trasmesso da una lunga tradizione di studi, al di là di ogni leggenda o la seicentesca 'Storia del granducato di Toscana sotto il governo della Casa Medici di Rignano Chiarucci', ad alcune note ricche e alle testimonianze eloquenti di alcuni contemporanei, potiamo tuttavia cogliere a grandi linee, nel loro aspetto di continuità e di mutamento, le vicende che si delinearono in quegli anni e il clima che le accompagnava.

Mutamenti e continuità: interamente sul piano economico, il terzo granducato fu anche dominato negli grandi scacchi politici internazionali, e risuonò senza dubbio a conferire al Granducato una visibilità nuova. Reso a 'correle la sola fortuna di Spagna', come aveva invece fatto Francesco, addebitato nel suo lungo periodo carlino alia grande scuola di Roma ('officina', 'aveva definita, di 'tutte le pratiche del mondo'), si mosse con abilità sullo sceneggiare politico europeo di fine secolo. Nella mensafrica francese vide un possibile contrappasso all'egemonia spagnola e non esistere a coglier le possibilità offerte dall'avvento di Enrico IV sul trono. Ne assecondò anzi gli sviluppi, con prestiti mirati e iniziative diplomatiche: fu tra coloro che si impegnarono per indurre il re egiziano alla convenzione, e poi per ottenere la sua assoluzione da Clemente VIII. Finché durò il contratto francogiapponese trovò così uno spazio di autonomia, unendo all'uso della diplomazia e del denaro quello delle armi: è nota la protratta occupazione, nella rada di Marsiglia, di Chateaugay, dove la 'Porta fiorentina' che si apre nella marina ricorda ancora la fama presenza delle 'granduchesine. Solo la pace intervenuta tra Francia e Spagna nel 1598 poté, poi, più ancora, il ripiegamento della Francia oltre le Alpi nel 1601, con la cessione di Saluzzo al duca di Savoia, lo indusse a cercare un soldi facile rivalutamento sul fronte asburgico. Per nulla mai rinunciare alla guerra di corsa con le navi otomane (grandi, nei suoi anni, i farti dei cavalieri di San- to Stefano) cercò, finché gli fu possibile, di negoziare con l'Impero turchico, per aprire al suo paese nuovi sbocchi commerciali. Era inoltre ben consapevole dei fatti di movimento, avvenuti nel quadro politico europeo dall'avvio dei commerci orientali e dall'accesa dell'It qua- terenza disamericana e delle Province Unite, e anche in relazione a quel lontano polo esterno costituire una politica medioevale di lar- go respiro. Fondamentale fu appunto la decisione di costruire Livor- no: una decisione dispendiosa e impegnativa, ispirata da motivi san- to economici quanto politici e militari.

Ma, pur riconoscendo a Ferdinando I i tratti di un principe forte e innovatore, non bisogna attribuire al suo avvento il senso di una svolta epocale. Nella storia interna del Granducato si spiega senz'altro una fase di 'conservazione', nel senso in cui il termine era allora usato dalle teorie della regione di stato', alcune dei quali, come Scipione Ammirato e Filippo Cavalcanti, ebbero grande fortuna proprio alla corte medicea. Chiuse il tempo degli 'ampliamenti', che nell'ultima fase delle guerre d'Italia aveva fruttato ai Medici il visso acquisto di Siena, Ferdinando I, in effetti, si preoccupò in primo luogo di garantire la stabilità politica dei stati ereditati dal padre, e che costrui- tori del sistema di governo. Nonostante le riforme e i riformatori parziali degli uffici che come- nono il suo granducato, 'conservò' così da una lato, come avrebbero fatto anche i suoi successori, i fondamenti finanziari fissati a Fi- renze nel 1530-2, frutto del compromesso stabilito all'arrivo del principato tra i Medici e l'oligarchia cittadina. Continuano a esistere i consigli (il Senato del Quarantotto, il Consiglio del Doge, il Magistrato supremo) che allora erano sostituiti gli organi superiori del governo repubblicano; le vecchie magistrature allora preservate o adattate, caratterizzate dal principio comunale della rotazione degli uffici, la nuova delle cariche centrali e delle giurisdizioni terri- toriali al principe fiorentino, principio basilare del vecchio stato cit- tadino. Attorniati anche alle forme e ai simboli, Ferdinando I si preoc- cupò di restaurare l'uso declinante dell'"abito civile" proprio della tradizione cittadina, riproponendolo "al suo antico splendore e di- gnità". Per parte sua il giuscausia — così diceva nel 1608 l'ambascia- tore veneziano Francesco Morosini — di essere "principio d'elezione", creato, come già Costantino, dal voto dei grandi consigli cittadini. Ma entro questo quadro istituzionale — un quadro che, aveva scritto vent'anni prima Tomaso Contarin, apportava "satisfazione all'univer- sole senza pericolo del presente governo" — manteneva i metodi personali e autoritari e gli strumenti per poter ottenere il governo dal pa- dre. Lui solo deciseva "tutte le materie importanti ed attinenti alla amministrazione del governo"; dalla sua sola "volontà e deliberazione" dipen- devano "tutte le cose". In questo modo personale di governare, sen- za avere "alcun consiglio appresso di nè […] come appresso agli altri principi si commuta", nel suo ruolo di governo, il Contarin teneva in un tratto procelloso e potenente dire quasi abitue di Granduchi, rispetto ai modelli principeschi e monarca, coevi.

La somiglianza, sotto questo aspetto, dei ritratti di Costantino I, di Francesco e di Ferdinando I tracciati dagli specialisti conservatori della Serenissima Repubblica può sembrare quasi di maniera. Sappiamo però che anche quei due erano reali esemplari degli apparati su cui i primi tre granduchi si servirono come supporto per la loro politica di gu- vernare, avvalendosi di fatto delle loro competenze le magistrature tra- zionali: segretari, Auditori (spesso valenti giuristi), cancellieri scritti personalmente, perlopiù di al fi di fuori del patriziato fiorentino. Una continuità rafforzata da quella degli uomini che ne rimproverano i rai- ghe: se tra i più stretti collaboratori di Ferdinando I Carlo Antonio...
La tercera escena de nuestra pintura fue narrada, según J. de Voragine, por San Lino, quien indicó que cuando San Pedro supo que su vida estaba amenazada y que la iglesia romana podía quedarse pronto sin pastor, reunió a los hermanos y tomando de la mano a Clemente lo ordenó obispo de Roma y lo sentó en la cátedra que hasta ese día había ocupado él mismo (Fig. 4). Este episodio no presenta problemas de identificación debido a la inscripción que lo acompaña: Hic constituit petrus clementem in episcopatum. Sin embargo, es uno de los más interesantes de la obra, tanto por su significación como por los problemas históricos que plantea la consagración de San Clemente por San Pedro. En este sentido, el papel que San Clemente jugó en el establecimiento de la primacía de la iglesia romana es indiscutible, pero no así su posición en el catálogo de obispos de Roma, es decir, de pontífices de la iglesia cristiana. Respecto a la última cuestión, dicho catálogo, según una tradición del siglo II, consideraba a Clemente como el tercer pontífice romano. Ello se debe a que esta tradición situaba a San Pedro y San Pablo como pioneros que establecieron la iglesia romana juntos, pero que no presidieron su cátedra, reconociéndose como primer obispo a Lino, a quien sucedió Cleto y a éste Clemente.13 Una segunda tradición, de fines del siglo II o principios del III, y que fue la admitida definitivamente por la iglesia cristiana, situaba a San Clemente como el cuarto obispo de Roma (h. 91–101), después de San Pedro, San Lino y San Cleto sucesivamente.14 Finalmente, hubo una tercera tradición sobre este tema transmitida por Tertuliano (h. 150/170–230), en la que se indicaba que San Clemente fue el segundo Papa, sucediendo en el cargo a San Pedro, que fue el primero y quien le consagró como su sucesor.15 Evidentemente fue esta última tradición la recogida por la Legenda Aurea, tanto en el relato dedicado a San Pedro apóstol como en una parte del dedicado a San Clemente, en los cuales además se justifica el papel atribuido por la iglesia a San Lino y San Cleto, pero reservando a Clemente la primacía de haber sido el heredero directo de San Pedro y por voluntad del propio apóstol.20

La tradición que situaba a San Clemente en cuarta posición de la lista de pontífices debía ser perfectamente conocida a principios del siglo XIV, así pues, si a pesar de todo, el episodio de la consagración y consiguiente sucesión de San Clemente fue elegido para formar parte de un ciclo dedicado a San Pedro, debió ser en favor del contenido iconográfico con el que se quiso cargar el programa iconográfico de esta obra. Dicho programa no sólo se debió usar como propaganda y apología del papado, en cuanto institución descendiente de San Pedro, sino también de una determinada filosofía papal, que defendía la preeminencia y legitimidad de la iglesia romana, tanto frente a la autoridad laica como frente a determinados sectores eclesiásticos.19

Respecto a ello, el valor que tenía la figura de San Clemente, como heredero de la autoridad apostólica, era bastante más adecuado y claro que el que podía haber tenido la figura de San Lino, si se le hubiese presentado como heredero de San Pedro, porque fue justamente San Clemente el primero que defendió la autoridad del obispo de Roma frente al resto de la cristianidad. Así, se ha destacado la contundencia de su actuación respecto a los problemas de la iglesia de Corinto, donde una facción se revolvió contra el obispo llegando a destituirlo. La respuesta de Clemente, plasmada en su Prima epistola a los coríntios, se ha visto como una prueba evidente del inicio de la primacía de la iglesia romana, es decir, del papado, respecto al resto de la cristianidad.21 Por tanto, la elección del episodio que enlazaba con la tradición que vio en Clemente al sucesor directo de Pedro, legitimado además por el propio apóstol, quizá supuso indirectamente una legitimación o defensa de la política papal. Una política que guzaba de la infalibilidad que le otorgaba ser heredero apostólico, de acuerdo a una sucesión establecida por el propio apóstol Pedro y que la convertía en la única sucesión válida, al margen, como se verá, de cual fuese su sede geográfica.
DIE ZEIT DER KRIEgsREPORTAGEN

1936 - 1945


Berühmt wurde die Bilddokumentation zum spanischen Bürgerkrieg, in der erstmals die Fotografie des „fallenden Soldaten“ von Robert Capa Verwendung fand, kombiniert mit der Aufnahme eines zweiten hinfällenden Soldaten an exakt gleichen Ort. Die Restbilder vom 5. September 1936 druckte *Regards*. Wirklich bedeutend waren die Reportagen Capas vom „Kampf um Madrid“ aus *Regards* und „This is War!“ aus der *Picture Post*: Zweifel Seiten umfaßte die Berichte mit seinen Fotografien. In der Zuordnung von Schrift und Bilderserie, in der unregelmäßigen Anordnung der Mo-
Quand Monet présenta *Impression, soleil levant* lors de la première exposition organisée par la « Société anonyme des artistes peintres, sculpteurs, graveurs, etc. » en 1874, le titre de ce tableau donna son nom au groupe des « impressionnistes ». À côté de cette toile, Monet en exposait une autre, plus grande, représentant à peu près la même vue du basin du Havre, mais beaucoup plus détaillée, et par un jour de pluie, il donna à cette dernière peinture le titre *Le Havre, bateaux de pêche sortant du port* (collection particulière, W 296) ; plus tard, il expliqua qu’il avait intitulé la plus petite des deux toiles *Impression, soleil levant* parce que « ça ne pouvait vraiment pas passer pour une vue du Havre » (M. Guilleminot, 1898, p. [1]). Le terme « impression » était déjà largement utilisé par les peintres pour décrire un effet d’atmosphère saisie dans l’instant, mais les artistes exposaient rarement, sinon jamais, des tableaux aussi rapidement esquissés qu’*Impression, soleil levant* ; en fait, aucune autre peinture de cette première exposition de groupe n’était traitée de façon aussi sommaire.

*Impression, soleil levant* a été exécutée en un laps de temps très bref, probablement en une seule séance ; les bateaux du premier plan et le soleil avec ses reflets ont été ajoutés alors que les fines couches de peinture précédentes étaient encore humides (les formes plus sombres qui se discernent vaguement par transparence sont les traces d’une autre œuvre que Monet avait commencée sur la même toile). Si spontanée soit-elle dans son exécution, cette œuvre n’en témoigne pas moins de la connaissance qu’avait Monet du travail d’autres artistes, en particulier de Turner et de Whistler. Le thème du soleil levant ou couchant et de ses reflets était récurrent chez Turner, tant dans les tableaux extrêmement élaborés présentés par le peintre lors des expositions (cat. 4, par exemple), que dans les aquarelles rapidement exécutées (cat. 15, par exemple). À vrai dire, l’image du soleil au-dessus d’un port est un écho lointain de Claude Lorrain, dont l’une des scènes de port était accrochée, à la National Gallery de Londres, à côté du tableau de Turner intitulé *Levier de soleil dans la brume – Pêcheurs nettoyant et vendant le poisson* (cat. 2). Par ailleurs, dans le tableau de Monet, la manière d’étaler largement de fines couches de peinture à l’huile, comme des lais, et la délicatesse du traitement des bateaux à l’arrière-plan évoquent à l’évidence les *Nocturnes* de Whistler (cat. 43, 46).

On a considéré *Impression, soleil levant* comme un manifeste du mouvement impressionniste, mais les liens de cette œuvre avec Turner d’une part, Whistler d’autre part, la situent clairement dans le contexte plus large de l’histoire de la peinture de paysage. 13
### HISTORY OF ART AND ARCHITECTURE
**EXPENSE FORM**

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# SCHOLARLY PAPER FORM

**BOSTON UNIVERSITY ~ ART HISTORY DEPARTMENT**

## 1. PROPOSED TOPIC

This portion to be completed by student, signed by the proposed readers, and submitted to the D.G.S. no later than 1 month prior to the completion of the scholarly paper. The D.G.S. returns the approved form to the student, keeping a copy on file.

<table>
<thead>
<tr>
<th>Student Name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposed Topic</td>
<td></td>
</tr>
<tr>
<td>Proposed 1st Reader</td>
<td>date</td>
</tr>
<tr>
<td>Proposed 2nd Reader</td>
<td>date</td>
</tr>
<tr>
<td>Topic approved by D.G.S. for Graduate Studies Committee</td>
<td>date</td>
</tr>
<tr>
<td>Proposed Date of Completion</td>
<td></td>
</tr>
</tbody>
</table>

---

This portion to be signed by both readers and submitted with the approved paper to the D.G.S. for placing in the student's file.

## 2. COMPLETED PAPER

Final title as it appears on the title page:

<table>
<thead>
<tr>
<th>Approvals:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Reader</td>
<td>date</td>
</tr>
<tr>
<td>2nd Reader</td>
<td>date</td>
</tr>
<tr>
<td>DGS for Graduate Studies Committee</td>
<td>date</td>
</tr>
</tbody>
</table>

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725 COMMONWEALTH AVENUE, ROOM 302, BOSTON, MA 02215, (617) 353-2520
# Internship in Art Museums and Historical Agencies

**Art History Department - Boston University**

To be filled out by intern and supervising official at host institution and returned to the Director of Museum Studies before the start of the internship.

## PART A: to be filled out by intern

1. **name**
2. **year of graduation**
   - degree expected
   - B.A., M.A., Other:
3. **local address**
4. **local telephone number**
   - e-mail address
5. **Director of Museum Studies or faculty advisor**
6. **practicum course number**
   - semester enrolled

## PART B: to be filled out by official at cooperating institution under whose supervision student intern will be working

1. **name of supervising official**
2. **name and address of institution**
3. **telephone number and extension**
4. **e-mail address (if available)**
5. **date of interview**
6. **description of project**
7. **expected result of project**
8. **dates of internship (length)**
9. **schedule (hours)**
10. **financial remuneration (if applicable)**

## PART C: to be filled out at the end of internship by the Director of Museum Studies

1. **date report is filed**
2. **grade**
3. **comments**

---

725 Commonwealth Avenue, Room 302, Boston, MA 02215
(617) 353-2520
INFORMATION AND INSTRUCTIONS FOR ALL APPLICANTS
FOR THE MASTER'S DEGREE

DEADLINES FOR SUBMISSION OF THE DIPLOMA APPLICATION:
NOVEMBER 1 for JANUARY GRADUATION    FEBRUARY 1 for MAY GRADUATION
JULY 1 for SEPTEMBER GRADUATION

INFORMATION FOR FILING THE APPLICATION: An unofficial copy of your current academic record (transcript) must accompany this Diploma Application. A copy of your transcript can be printed from the Student Link (www.bu.edu/studentlink). Please print from the “Transcript Preview” option, which is found under “Academics” and choose to print the transcript with your name and ID.

Before you submit the diploma application and transcript, it is recommended that you review your record with your Major Advisor or the Director of Graduate Studies in your department or program. If any information is missing (the dates exams were passed, resolved incompletes that have not been recorded, etc.), please make a notation on the copy of the transcript and ask the department to provide a copy of the missing information to attach to this application.

If sometime during the semester you know you will not be completing your requirements in time for the degree to be conferred, please notify the Graduate School and submit a new diploma application for the next graduation date.

NOTICE FOR JANUARY GRADUATES: Students who wish to request medical insurance coverage for the fall semester only must complete the Medical Insurance Premium Adjustment Form with Student Accounting Services at 881 Commonwealth Avenue. The deadline to submit the adjustment form to that office is usually the first week in January. Please confirm the date with Student Accounting Services.

INFORMATION FOR STUDENTS SUBMITTING A THESIS: For those Master’s candidates completing degree requirements with a thesis, please pay particular attention to the deadline for submission of the final copies of the thesis. In fairness to all students trying to complete the requirements, this deadline is strictly enforced. (Please see Graduation Calendar.) The Thesis guidelines (Library Research Guide) is available on the Graduate School website. Please follow the guidelines exactly. Do not assume that exceptions to the format will be permitted by the Library. When the thesis is near completion, and the preliminary pages are in place (but before final copies have been made and signed by your readers), please make an appointment for a thesis format review with the Records Officer, who is located in the Graduate School Office (353-2694, wellman@bu.edu). This appointment must be made no later than two weeks before the deadline for submission of the thesis.

*Please Note: Analytical papers, master's papers, scholarly papers, master's essays, library papers, policy papers, etc. are not submitted to the Graduate School. Please inquire in your department for the required format and deadlines.

DIPLOMA DISPERSAL

*SEPTEMBER AND JANUARY GRADUATES:
*Please note: Students who graduate in September or January will receive their diplomas by mail. When you receive notification that you have been added to the tentative list of graduates, you will be asked by the Office of the University Registrar to provide an address to which your diploma should be mailed. Diplomas will be mailed approximately one month from the date of graduation. September and January graduates may still attend the ceremonies in May.

*MAY COMMENCEMENT CEREMONIES FOR SEPTEMBER, JANUARY, AND MAY GRADUATES:
All-University Commencement Exercises are held once each year in May. Information regarding the May ceremonies and the purchase of caps and gowns will be available in the spring semester on the University website (www.bu.edu/commencement). It is suggested that students contact their departments in April for information regarding participation in the departmental convocations.
GRADUATE SCHOOL OF ARTS AND SCIENCES

DIPLOMA APPLICATION FOR THE MASTER'S DEGREE

Please submit this form to the Graduate School Records Office, Room 112, 705 Commonwealth Avenue, Boston, MA 02215

Deadlines: November 1 for January Graduation; February 1 for May Graduation; July 1 for September Graduation

This diploma application is valid only for the *graduation date specified below; a new application must be filled out and submitted to the Graduate School if the student does not graduate as planned. A student must be registered in the semester in which degree requirements are completed and in the preceding semester.

NAME ______________________________________
First Middle Last

When the Graduate School Staff adds you to the tentative list of graduates, a message from the Registrar's Office will be sent to your BU e-mail address. You will be asked to confirm or, if you wish, to change how you would like your name to be printed on your diploma.

BU ID _______________  *EXPECTED GRADUATION DATE

CURRENT ADDRESS _______________________________________________

____________________________________________________ TEL Phone NO.

ZIP CODE

MAJOR FIELD (see list of major fields and codes) CODE NUMBER MAJOR ADVISOR

DEGREE PROGRAM:

□ MA □ MFA □ MS □ BA/MA

(32 or more credits) (144 or more credits) (80 or more credits)

□ MA/MS □ JD/MA □ Post-Bachelor's PhD

□ JD/MA (consult JD/MA program advisor) (for the Master's degree a minimum of 32 credits)

PREVIOUS DEGREE(S) EARNED, INSTITUTION(S), DATE(S) AWARDED
_________________________________________________________

Print abbreviation of each previous degree earned as it appears on the official transcript.

Each student must fulfill all requirements for the Master's degree as published in the Graduate School of Arts and Sciences Bulletin. Refer to the Policies and Procedures section of the bulletin and to the department or program section for the specific requirements of your degree program. Please indicate in the following section whether or not each requirement has been satisfied and use the line to the right to provide information as to when an outstanding requirement will be completed.

Language requirement**

Language satisfied by: □ examination □ coursework

□ English (international students)

SATISFIED NOT SATISFIED NOT REQUIRED

□ □ When will language be satisfied?

Comprehensive Examination

SATISFIED NOT SATISFIED NOT REQUIRED

□ □ When exam be taken?

Thesis

SATISFIED NOT SATISFIED NOT REQUIRED

□ □ When thesis be submitted to GRS?

Other i.e., master's project, scholarly paper, library paper, policy paper, internship, etc.

□ □ When it be submitted to department/program?

**Proficiency in a foreign language is a requirement for the Master's degree in some fields of the Graduate School. It may be satisfied by examination or coursework (at least one academic year of an intermediate level language). If a department or program permits, an international student may satisfy the foreign language requirement with English. Please refer to your department or program's section of the GRS Bulletin for information pertaining to the language requirement.

STUDENT'S SIGNATURE _______________________________ DATE ____________
### GRADUATE SCHOOL OF ARTS AND SCIENCES

**Major Fields and Hegis Codes**

<table>
<thead>
<tr>
<th>MAJOR FIELD</th>
<th>CODE</th>
<th>MAJOR FIELD</th>
<th>CODE</th>
</tr>
</thead>
<tbody>
<tr>
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<td>2218</td>
<td>Geography</td>
<td>2206</td>
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<tr>
<td>American and New England Studies</td>
<td>4905</td>
<td>History</td>
<td>2205</td>
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<tr>
<td>Preservation Studies</td>
<td>0289</td>
<td>History of Art and Architecture</td>
<td>1003</td>
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<tr>
<td>Anthropology</td>
<td>2202</td>
<td>International Relations</td>
<td>0317</td>
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<td>Applied Anthropology</td>
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<td>IR &amp; International Communication</td>
<td>5509</td>
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<td>Applied Linguistics</td>
<td>4961</td>
<td>IR &amp; Environmental Policy</td>
<td>0322</td>
</tr>
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<td>Archaeology</td>
<td>2203</td>
<td>IR &amp; Religion</td>
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<tr>
<td>Archeological Heritage Mgmt</td>
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<td>IR &amp; JD/Law</td>
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<td>Geoarchaeology</td>
<td>2222</td>
<td>IR &amp; Global Development Policy</td>
<td>0314</td>
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<td>Old Archaeology</td>
<td>2220</td>
<td>IR &amp; International Affairs</td>
<td>0315</td>
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<td>Astronomy</td>
<td>1911</td>
<td>IR &amp; Latin American Studies</td>
<td>0308</td>
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<tr>
<td>Bioinformatics (School: EGS)</td>
<td>0499</td>
<td>Mathematics</td>
<td>1701</td>
</tr>
<tr>
<td>Biology</td>
<td>0401</td>
<td>Molecular Biology, Cell Biology &amp; Biochemistry</td>
<td>0445</td>
</tr>
<tr>
<td>Biostatistics</td>
<td>0419</td>
<td>Music (MA)</td>
<td>1005</td>
</tr>
<tr>
<td>Biotechnology (BA/MA only)</td>
<td>0433</td>
<td>Musicology (PhD)</td>
<td>1013</td>
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<td>Cellular Biophysics</td>
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<td>Philosophy</td>
<td>1509</td>
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<td>1905</td>
<td>Physics</td>
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<td>Classical Studies</td>
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<td>Political Science</td>
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<tr>
<td>Cognitive and Neural Systems</td>
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<td>Psychology</td>
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<td>Computer Science</td>
<td>0701</td>
<td>Religious and Theological Studies</td>
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<td>Earth and Environment</td>
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<td><em>Subfields:</em></td>
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<td>Counseling Psychology and Religion</td>
<td>1583</td>
</tr>
<tr>
<td>Energy and Environmental Analysis</td>
<td>0120</td>
<td>History of Christianity</td>
<td>1587</td>
</tr>
<tr>
<td>Environmental Remote Sensing &amp; Geographic Systems</td>
<td>0119</td>
<td>Islamic Studies</td>
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<tr>
<td>Geography</td>
<td>2206</td>
<td>Jewish Studies</td>
<td>1585</td>
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<tr>
<td>Economic Policy</td>
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<td>Philosophy of Religion</td>
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<td>Political Economy</td>
<td>2255</td>
<td>Psychology of Religion</td>
<td>1592</td>
</tr>
<tr>
<td>Global Development Economics</td>
<td>2251</td>
<td>Religion and Literature</td>
<td>1588</td>
</tr>
<tr>
<td>Editorial Studies</td>
<td>2256</td>
<td>Religion and Society</td>
<td>1586</td>
</tr>
<tr>
<td>English</td>
<td>1501</td>
<td>Science, Philosophy, and Religion</td>
<td>1590</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>1507</td>
<td>Social Ethics</td>
<td>1589</td>
</tr>
<tr>
<td>Playwriting</td>
<td>1516</td>
<td>Theology</td>
<td>5524</td>
</tr>
</tbody>
</table>

**Degree Codes:**

- 41=MA
- 42=MA, MFA
- 48/88=MA/PhD
- 81=PhD
ATTENTION

A REGISTRATION FORM FOR CONTINUING STUDENT STATUS IS ATTACHED

Students who are eligible to use this form for registration must come to the Graduate School Office to register. Unless authorized by GRS, forms received by mail or from departments or programs will not be processed.

The following students may use this form for registration:

1. Students who have completed all required course credits, including research credits, and are registering for Continuing Student Status for the first time.

2. Former Teaching Fellows who will be returning to Continuing Student Status.

3. Students who registered late for Continuing Student Status, and do not have a registration record for the coming semester.

A PhD student who is CURRENTLY REGISTERED for Continuing Study WILL BE REGISTERED by Graduate School Staff. A confirmation of the continuing study registration will be mailed to the student. Exceptions: The student applied for graduation, registration occurred late in the previous semester, or the student is non-compliant (there is a balance on the account, immunizations are not up to date or complete, or current campus emergency contact phone number needs to be confirmed and/or updated).
CONTINUING STUDENT STATUS REGISTRATION FORM
(CERTIFIED FULL-TIME)

NOTE: This form is used in place of the Office of the University Registrar's Registration Form. You need not submit a Registration Form if using this Continuing Student Status Registration Form.

A student in a degree program who has completed all required coursework must be registered for Continuing Study each semester of the regular academic year until all remaining requirements have been completed (except in the case of approved Leave of Absence). Payment of the Continuing Study Fee each semester entitles the student to appropriate access to and use of the libraries, research laboratories, academic staff, and other academic facilities of the University for the purpose of completing such requirements as examinations, research, and thesis or dissertation work. Continuing Study students who are PhD candidates may elect to audit one course each semester at no additional cost. This academic course must provide information related to the dissertation topic. GRS courses at the 900-level, language and physical education courses, studio courses, and courses with labs may not be audited.

Exception: Teaching Fellows must register for the two-credit supervised teaching course, 699. Therefore, Teaching Fellows may not register for Continuing Study. Teaching Fellows may not use this form to register.

SEASON: ☐ FALL ☐ SPRING ☐ SUMMER 1 ☐ SUMMER 2 ☐ CALENDAR YEAR 20____

NAME ______________________________________________________________________

E-MAIL ____________________________________________________________________

BU I.D.# ______  DEPARTMENT or PROGRAM ______________________________________

CERTIFICATE OF FULL-TIME PARTICIPATION IN GRADUATE PROGRAM
(Full-Time Certification Form)

A student registered for fewer than 12 credits or for Continuing Study but engaged otherwise in full-time study, research, or teaching pertinent to the completion of degree requirements or to gaining competence in the field of study, may be certified as a full-time student. If you are eligible for certification, please complete this form and submit it with all of the required signatures.

You must indicate specifically the type of independent work you are doing, in support of your claim to full-time status:

____________________________________________________________________________

Do you have a Research Assistantship or Research Fellowship? ☐ Yes ☐ No

REQUIRED SIGNATURES:

STUDENT ______________________________________________________ DATE ________

MAJOR ADVISOR ______________________________________________ DATE ________

DEPARTMENT CHAIR/PROGRAM DIRECTOR or DIRECTOR OF
GRADUATE STUDIES ___________________________________________ DATE ________

G RS Office use only. Do not write below.

Course number: ___________________________ Staff initials and processing date: ___________________
ATTENTION

A REGISTRATION FORM FOR CONTINUING
STUDENT STATUS IS ATTACHED

Students who are eligible to use this form for registration must come to the Graduate School Office to register. Unless authorized by GRS, forms received by mail or from departments or programs will not be processed.

The following students may use this form for registration:

1. Students who have completed all required course credits, including research credits, and are registering for Continuing Student Status for the first time.

2. Former Teaching Fellows who will be returning to Continuing Student Status.

3. Students who registered late for Continuing Student Status, and do not have a registration record for the coming semester.

*******************************************************************************

A PhD student who is CURRENTLY REGISTERED for Continuing Study WILL BE REGISTERED by Graduate School Staff. A confirmation of the continuing study registration will be mailed to the student. Exceptions: The student applied for graduation, registration occurred late in the previous semester, or the student is non-compliant (there is a balance on the account, immunizations are not up to date or complete, or current campus emergency contact phone number needs to be confirmed and/or updated).
CONTINUING STUDENT STATUS REGISTRATION FORM
(PART-TIME)

NOTE: This form is used in place of the Office of the University Registrar's Registration Form. You need not submit a Registration Form if using this Continuing Student Status Registration Form.

A student in a degree program who has completed all required coursework must be registered for Continuing Study each semester of the regular academic year until all remaining requirements have been completed (except in the case of approved Leave of Absence). Payment of the Continuing Study Fee each semester entitles the student to appropriate access to and use of the libraries, research laboratories, academic staff, and other academic facilities of the University for the purpose of completing such requirements as examinations, research, and thesis or dissertation work. Continuing Study students who are PhD candidates may elect to audit one course each semester at no additional cost. This academic course must provide information related to the dissertation topic. GRS courses at the 900-level, language and physical education courses, studio courses, and courses with labs may not be audited.

Exception: Teaching Fellows must register for the two-credit supervised teaching course, 699. Therefore, Teaching Fellows may not register for Continuing Study. Teaching Fellows may not use this form to register.

SEMESTER: ☐ FALL ☐ SPRING ☐ SUMMER 1 ☐ SUMMER 2 ☐ CALENDAR YEAR 20   
E-MAIL

NAME ___________________________________________  
Last, First

BU I.D.# ___________________ DEPARTMENT or PROGRAM

REQUIRED SIGNATURE:  
_________________________________________ DATE ________________________

Every student is responsible for knowing the general regulations of the Graduate School of Arts and Sciences as stated in the "Policies and Procedures" section of the Graduate School of Arts and Sciences Bulletin and with the more specific requirements stated in the individual section on each department, division, or program which may go beyond, or supplement, those of the Graduate School. At any time the administrative staff will be happy to interpret or clarify any rule or regulation. The Bulletin is available on-line at <www.bu.edu/bulletins/GRS>.

GRS Office use only. Do not write below.

Course number: ___________________________ Staff initials and processing date: ___________________________
# PH.D. QUALIFYING EXAM FORM

**BOSTON UNIVERSITY ~ ART HISTORY DEPARTMENT**

### 1. PROPOSAL FOR EXAMINATION

This portion of the form is to be completed by the student and the chair of the examining committee. It should be submitted to the D.G.S. for approval as soon as fields and exams are in place, but no later than three months prior to the proposed date of the exam.

<table>
<thead>
<tr>
<th>Student Name</th>
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</thead>
<tbody>
<tr>
<td>Proposed date of examination</td>
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</table>

<table>
<thead>
<tr>
<th>PROPOSED COMMITTEE:</th>
<th></th>
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<tbody>
<tr>
<td>Field 1</td>
<td>Committee Chair</td>
</tr>
<tr>
<td>Field 2</td>
<td>Professor</td>
</tr>
<tr>
<td>Field 3</td>
<td>Professor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Approved by D.G.S.:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>

The original of this form will be held on file in the Department until the date of the examination. Copies will be given to the members of the committee.

### 2. COMPLETED ORAL EXAMINATION

This portion of the form is to be completed at the conclusion of the oral exam.

<table>
<thead>
<tr>
<th>Signature of Committee Chair</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>

1. Signature of Professor  
   Date

2. Signature of Professor  
   Date

3. Signature of student  
   Date

### 3. ESSAY PORTION

This portion of the form is to be completed after the oral exam, and filed in the Department until the conclusion of the IJ examination.

<table>
<thead>
<tr>
<th>This essay topic has been approved by the examination committee:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>

### 4. PASSED TO CANDIDACY

Approved paper should be attached to this form for approval by the Committee Chair.

<table>
<thead>
<tr>
<th>Approved by Committee Chair:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Approved by D.G.S. and passed to candidacy:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>
Suggested Format for the Dissertation Prospectus

The dissertation prospectus should include the following sections:

I. Introduction: Thesis statement
II. State of the Literature
III. Methodology
IV. A chapter outline, in prose form
V. Sources: a discussion of archival and other resources
VI. Research to date
VII. Bibliography

The University's maximum length for the approved prospectus is twenty double-spaced pages, not including bibliography.
Instructions for Submitting the Dissertation Prospectus

After completing coursework, language requirements, and the qualifying examinations, a student proposes a dissertation topic and asks the department to identify first and second (and in some departments third) readers for the dissertation. Anyone who serves as a reader on a dissertation must be a member of the College of Arts and Sciences/Graduate School Faculty. Your department may request that a qualified person other than a CAS/GRS Faculty Member serve as a second or third reader on the dissertation. Please contact your chairman's office regarding the procedures for requesting a Special Service Appointment from the Dean of the Graduate School. The first reader will be a member of the student's department, except by special arrangement with the Graduate School of Arts and Sciences.

The dissertation prospectus should be completed before the more extensive phase of dissertation research is undertaken. The department is responsible for reviewing and evaluating a draft prospectus. The review is followed by revision and the production of a final draft, which must be approved by the readers, the director of graduate studies, and the chairman. The approved prospectus is submitted to the Graduate School on or before the date specified in the GRS Graduation Calendar. The approval page that follows should be completed and returned to the Graduate School Records Office, Suite 112, 705 Commonwealth Avenue, with the approved prospectus.

Although the length of the prospectus will vary from discipline to discipline, it cannot exceed twenty double-spaced (or ten single-spaced) pages, not including bibliography. Specific procedures for meeting the general guidelines described here vary from department to department. Please consult the Director of Graduate Studies of your department for specific requirements.

It is recommended that before you submit your prospectus you review your academic transcript with your Major Advisor to determine that all requirements, with the exception of the dissertation, have been satisfied. Please refer to the Policies and Procedures section of the Bulletin of the Graduate School of Arts and Sciences for general regulations which concern all students and the more specific requirements stated in the departmental sections.
Dissertation Prospectus Approval Page

Please attach this page to the approved prospectus and submit it to the
Graduate School Records Office, Suite 112, 705 Commonwealth Avenue. (Please type or print clearly.)

NAME ____________________________

DEPARTMENT ____________________________

PROPOSED TITLE OF DISSERTATION ____________________________

<table>
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<tr>
<th>Language Examination</th>
<th>Language</th>
<th>Date Passed</th>
<th>Qualifying Examination</th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student's Signature</td>
<td></td>
<td></td>
<td>Date Prospectus Submitted to Department</td>
<td></td>
</tr>
</tbody>
</table>

APPROVED BY

First Reader

Name ____________________________
Signature and Date ____________________________

Second Reader

Name ____________________________
Signature and Date ____________________________

Third Reader (optional)

Name ____________________________
Signature and Date ____________________________

Director of Graduate Studies

Name ____________________________
Signature and Date ____________________________

Department Chairman

Name ____________________________
Signature and Date ____________________________

Received by Graduate School Records ____________________________
Doctoral Dissertation Defense Abstract

This form must be submitted to the Graduate School of Arts and Sciences Records Office, Suite 112, with one copy of the dissertation abstract (maximum of 350 words) at least three weeks in advance of the defense of the dissertation. The proper heading of the dissertation abstract must be printed at the top of the abstract. Prior to submission, the abstract must have been read and approved by your Major Professor, the Director of Graduate Studies, and the Department Chairman. The student will be notified of the approval of the abstract or if revisions are required. Upon final approval by the Graduate School of Arts and Sciences, the Schedule of the Final Oral Examination (dissertation defense) and fourteen copies of the approved abstract must be submitted to the Records Office. These must be received at least two weeks in advance of the defense date. Please type or print clearly.

<table>
<thead>
<tr>
<th>Name</th>
<th>BU ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department</td>
<td>BU ID</td>
</tr>
<tr>
<td>Daytime Telephone Number</td>
<td>Tentative Date of Defense</td>
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DEPARTMENTAL REVIEW OF THE DISSERTATION ABSTRACT

Abstract read and approved by:

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<td>Signature, Department/Division Chairman</td>
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GRADUATE SCHOOL REVIEW OF THE DISSERTATION ABSTRACT

Dean's review and recommendations

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Initials

REVIEW OF THE REVISED DISSERTATION ABSTRACT

Dean's review and recommendations

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Initials
Information for Scheduling the Final Oral Examination for the Degree of Doctor of Philosophy (Dissertation Defense)

Prior to the submission of the Final Oral Examination Schedule, the candidate should have submitted to the Graduate School of Arts and Sciences an abstract which received the approval of the Major Professor (First Reader), Director of Graduate Studies, and the Department Chairman. The student will be notified by the Graduate School of the results of the review of the Dean. Upon notification of the approval of the abstract, the student must submit the examination schedule to the Graduate School Records Office at least two weeks in advance of the examination. Fourteen copies of the approved abstract must accompany the form. Each copy should be printed single-sided and stapled.

Each member of the Final Oral Examining Committee must be a member of the CAS/GRS faculty or have been granted a Special Service Appointment by the Dean of the Graduate School. Please provide addresses of committee members, if different from the department of the student. The Graduate School Records Office will notify all persons concerned upon receipt of this schedule.
Schedule of the Final Oral Examination for the Degree of Doctor of Philosophy

Arrangements for a Final Oral Examination (Dissertation Defense) are the responsibility of the individual department, division, or program. Please see information page for instructions pertinent to the scheduling of this examination. Please type this form or print clearly.

CANDIDATE

BU ID ___________________________ E-MAIL ADDRESS ___________________________

DEPARTMENT, DIVISION, OR PROGRAM ___________________________

TITLE OF DISSERTATION ___________________________________________

__________________________________________

DATE, TIME, AND PLACE OF EXAMINATION (include room number, building/department, and street address where defense will take place) ___________________________________________

__________________________________________

EXAMINING COMMITTEE (Minimum of five who have agreed to serve at the designated time)
Please provide addresses of committee members, if different from the department of the student.

First Reader

Name ___________________________ Faculty Title ___________________________

Second Reader

Name ___________________________ Faculty Title ___________________________

Third Reader (optional)

Name ___________________________ Faculty Title ___________________________

Chairman of Examining Committee (other than a reader)

Name ___________________________ Faculty Title ___________________________

Telephone Extension ___________________________

Additional Committee Members

Name ___________________________ Faculty Title ___________________________

Name ___________________________ Faculty Title ___________________________

SIGNATURE, DEPARTMENT CHAIRMAN ___________________________

DATE ___________________________
INFORMATION AND INSTRUCTIONS FOR ALL APPLICANTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEADLINES FOR SUBMISSION OF THE DIPLOMA APPLICATION:

NOVEMBER 1 for JANUARY GRADUATION    FEBRUARY 1 for MAY GRADUATION

INFORMATION FOR FILING THE APPLICATION: An unofficial copy of your current academic record (transcript) must accompany this Diploma Application. A copy of your transcript can be printed from the Student Link (www.bu.edu/studentlink). Please print from the “Transcript Preview” option, which is found under “Academics” and choose to print the transcript with your name and ID.

Before you submit the diploma application and transcript, it is recommended that you review your record with your Major Advisor or the Director of Graduate Studies in your department or program. If any information is missing (the dates exams were passed, resolved incompletes that have not been recorded, etc.), please make a notation on the copy of the transcript and ask the department to provide a copy of the missing information to attach to this application.

If sometime during the semester you know you will not be completing your requirements in time for the degree to be conferred, please notify the Graduate School and submit a new diploma application for the next graduation date.

NOTICE FOR JANUARY GRADUATES: Students who wish to request medical insurance coverage for the fall semester only must complete the Medical Insurance Premium Adjustment Form with Student Accounting Services at 881 Commonwealth Avenue. The deadline to submit the adjustment form to that office is usually the first week in January. Please confirm the date with Student Accounting Services.

INFORMATION FOR FORMATTING AND SUBMITTING A DISSERTATION. Please pay particular attention to the deadlines for submission of the final copies of the dissertation. In fairness to all students trying to complete the requirements, this deadline is strictly enforced. (Please see Graduation Calendar.)

Dissertation guidelines (Library Research Guide) are available on the Graduate School website. Please follow the guidelines exactly. Do not assume that exceptions to the format will be permitted by the library. When the dissertation is near completion, and the preliminary pages are in place (but before the Final Oral Examination (Dissertation Defense), please make an appointment for the dissertation format review by the Records Officer, who is located in the Graduate School Office (353-2694, wellman@bu.edu). This appointment must be made no later than two weeks before the defense of the dissertation. Students living outside of the New England area may contact the Records Officer regarding alternative procedures for the format review.

DIPLOMA DISPERAL

* JANUARY GRADUATES:
*Please note: Students who graduate in January will receive their diplomas by mail. When you receive notification that you have been added to the tentative list of graduates, you will be asked by the Office of the University Registrar to provide an address to which your diploma should be mailed. Diplomas will be mailed approximately one month from the date of graduation. January graduates may still attend the ceremonies in May.

*MAY COMMENCEMENT CEREMONIES FOR JANUARY, AND MAY GRADUATES:
All-University Commencement Exercises are held once each year in May. Information regarding the May ceremonies and the purchase of caps and gowns will be available in the spring semester on the University web site, (www.bu.edu/commencement).
GRADUATE SCHOOL OF ARTS AND SCIENCES

DIPLOMA APPLICATION FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

Please submit this form to the Graduate School Office, Room 112, 705 Commonwealth Avenue, Boston, MA 02215.

Deadlines: November 1 for January Graduation; February 1 for May Graduation

This diploma application is valid only for the *graduation date specified below; a new application must be submitted to the Graduate School if the student does not graduate as planned. A student must be registered in the semester in which degree requirements are completed and in the preceding semester.

NAME

First Middle Last

When the Graduate School Staff adds you to the tentative list of graduates, a message from the Registrar's Office will be sent to your BU e-mail address. You will be asked to confirm or, if you wish, to change how you would like your name to be printed on your diploma.

BU ID __________________________ TELEPHONE NO. __________________________

CURRENT ADDRESS __________________________ E-MAIL __________________________

ZIP CODE __________________________

MAJOR FIELD (see list of major fields and codes) __________________________

CODE NUMBER __________________________ MAJOR ADVISOR __________________________

DEGREE PROGRAM: [ ] Post-Master's PhD (8 or more courses) [ ] Post-Bachelor's PhD (16 or more courses) [ ]

EXPECTED GRADUATION DATE __________________________

PREVIOUS DEGREE(S) EARNED, INSTITUTION(S) DATES(S) AWARDED __________________________

Print abbreviation of each previous degree earned as it appears on the official transcript.

Each student must fulfill all requirements for the degree of Doctor of Philosophy as published in the Graduate School of Arts and Sciences Bulletin. Refer to the Policies and Procedures section of the bulletin and to the department or program section for the specific requirements of your degree program. Please indicate in the following section whether or not each requirement has been satisfied and use the line to the right to provide information as to when an outstanding requirement will be completed.

Satisfied Not satisfied (indicate below when requirement will be satisfied)

All courses required to satisfy departmental course requirements [ ] [ ] ________________

Language Examination: Please specify language(s) __________________________

[ ] NOT REQUIRED

Qualifying Examination [ ] [ ] __________________________

Proposal/Prospectus/Outline approved by department and submitted to Graduate School [ ] [ ] ________________

Date or approximate date of the defense of the dissertation ________________

If the final signed copies of the dissertation have been submitted to the Graduate School, indicate date of submission ________________

Information you think would be helpful when your record is being reviewed (optional):

STUDENT'S SIGNATURE __________________________ DATE __________________________
## GRADUATE SCHOOL OF ARTS AND SCIENCES

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