

Key to Course Listings

Catalog numbers are part of a University-wide numbering system. Generally, courses numbered 100 to 199 are introductory, 200-299 are intermediate, and 300-499 are advanced (upper-level).

Reorganized or renumbered courses are denoted by a parenthetical number in boldface following the course number. When renumbering or reorganization has left the SUBJECT unchanged, only the previous catalog number is given; if the SUBJECT has also changed, the previous SUBJECT name and course number appear. A reorganized or renumbered course cannot be repeated for credit without special permission.

Cross-listed courses are sponsored by more than one department or program and may be elected in any of the participating units. Cross-listings appear in boldface and are denoted by a slash between the participating units.

Course titles appear in boldface after the catalog number.

Prerequisites appear in italics after the course title. Some prerequisites are advisory. They suggest the assumed background or level of academic experience, and students should be guided by these statements. Some prerequisites are mandatory and are enforced at the point of registration. The *Course Guide* and the *LS&A Bulletin* indicate the cases when prerequisites are enforced.

Prerequisites are of three types:

- *Courses*. Unless otherwise stated, the phrase "or equivalent" may be considered an implicit part of the prerequisite for any course. When a student has satisfactorily completed a course(s) at the required level of competency and when that course is believed to be substantially equivalent to one listed as a prerequisite, the student must consult the instructor or department. If equivalency is determined to have been satisfied, election may be approved by issuance of electronic permission.
- *Class standing* (first year, sophomore, junior, senior). A course might be appropriate for "first and second year students only," or for "juniors and seniors."
- *Permission of instructor*. The phrase "or permission of instructor" may be considered an implicit part of the statement of prerequisites for any course. When permission is a stated requirement, or when a student does not have the stated prerequisite for a course but can give evidence of sufficient background, the student should obtain approval from the instructor or department concerned and an electronic permission issued.

The Credit Symbol, an Arabic numeral in parentheses, denotes the credits earned for the course. Credit is granted in semester hours. Except for small seminars where the reading and/or writing requirements are intensive, one credit represents no less than one hour of class meeting time each week of the term, and usually represents two hours of work outside of class for each class hour.

Area distribution designation is approved by the LS&A Curriculum Committee on a yearly basis. A course may be approved with the designation natural science (*NS*), social science (*SS*), humanities (*HU*), mathematical and symbolic analysis (*MSA*), creative expression (*CE*), interdisciplinary (*ID*), or excluded from distribution (*Excl*).

Courses meeting certain college requirements are so listed. Language other than English (*LR*) courses may be used toward meeting the Language Requirement. The First-Year Writing Requirement may be met by courses designated (Introductory Composition). Courses approved with the designation "Language Requirement" or "Introductory Composition" may not be used as part of an area distribution plan. If an introductory language course is designated "Excluded" (*Excl*), it may not be used to satisfy the LS&A language requirement. (*BS*) means that the course may be used toward the 60 approved credits required for the B.S. degree. Courses meeting or partially meeting the Quantitative Reasoning

requirement are designated (*QR/1*) or (*QR/2*). Courses with standard approval for meeting the Race & Ethnicity (*R&E*) requirement are so indicated. Other courses may meet the R&E or QR requirements on a term-by-term basis and are listed on the LS&A website (<http://www.lsa.umich.edu/>).

Experiential, Independent Study, and Tutorial courses are so designated. (See Experiential and Directed Reading/Independent Study Courses in *Chapter IV*.)

Repetition of a course that varies in content from term to term is permitted only under certain conditions. When a department or program has a policy about the repetition of a course for credit, that policy is included in the course listing. The general statement "May be repeated for credit with permission" usually means "With permission of a concentration advisor." In all other instances, a student must get permission from both the department or program and the Academic Standards Board to repeat a course for credit. Generally, a course may be elected for credit once only.

Excluded combinations of course elections are designated in the listing of affected courses.

Special Grading pattern for a course is indicated in the course listing. Some LS&A courses are offered *mandatory credit/no credit*. (See Non-Graded Courses in *Chapter IV*.)

The Term Symbol, a Roman numeral, denotes the term(s) some courses are offered. The University year is divided into three terms: Fall (I), Winter (II), and Spring-Summer (III). The Spring-Summer Term is further divided: Spring-Half (IIIa) and Summer-Half (IIIb).

Courses That Count Toward Graduate Programs

Courses Approved for Regular Rackham Graduate Credit. All courses taken in fulfillment of Rackham degree requirements must be approved for Rackham graduate credit. Be certain that any courses you plan to take--especially those numbered in the 400s--are approved for Rackham credit before you enroll in them. The Graduate School policy on courses is as follows: Courses at the 400 level and above are acceptable for graduate credit if they have been approved by the Graduate School.

If you are uncertain whether or not a course is approved for Rackham credit, check with the department offering the course or with the Rackham Course Approval Officer (764-8221).

If you elect a course that has not been approved for Rackham graduate credit, the course will appear on your university transcript with the notation "Not for Graduate Credit. The course grade will appear on the transcript, but it will not be averaged into your cumulative grade point average or your credit toward program (CTP) total.

Courses Not Approved for Graduate Credit. Courses at the 300 level and below are not acceptable for graduate credit, without exception. Undergraduate level foreign language courses may occasionally be used in fulfillment of some departmental foreign language requirements.

Under unusual circumstances you may petition to receive graduate credit for a course not normally approved for graduate credit (*e.g.*, such as an undergraduate course where you will be expected to perform more advanced work than the undergraduates). Because there is no guarantee of approval, you should submit your petition to the Graduate School's Office of Academic Records and Dissertations (OARD) before taking the course. Your petition must be endorsed by the course instructor and by the graduate chair of your department or program, and it must include an explanation for requesting the exception. You will be expected to perform graduate level work in the course, and the petition must show how this will be accomplished. You may obtain a petition form from your department, from OARD, or online.

April 7, 2006

History of Art**History of Art****History of Art** HISTART 392

LSA

History of Art

History of Art

<http://www.umich.edu/~hartspc/histart/>**Undergraduate Courses**101 **HISTART 101.****Art and Culture of Antiquity and The Middle Ages.**

(4,4) : May not be repeated for credit.

(HU).

I.

An overview of the material remains from a wide range of ancient and medieval Western and Middle Eastern cultures, and an introduction to the fundamentals of art history study.

102 **HISTART 102.****Western Art from the End of the Middle Ages to the Present.**

(4,4) : May not be repeated for credit.

(HU).

Undergraduate standing. No credit granted to those who have completed HISTART 150. II.

Painting, sculpture, and architecture are studied as expressions of the history, social organization, and aesthetic tendencies of principal periods (Renaissance, Baroque, Eighteenth and Nineteenth Centuries, and Modern).

103 **HISTART 103.****Arts of Asia.**

(4,4) : May not be repeated for credit.

(HU).

Undergraduate standing. II.

A study of some major aspects of the arts of India, China, and Japan, pointing out interrelationships as well as independent developments.

108 **HISTART 108 / CAAS 108.****Introduction to African Art.**

(4,4) : May not be repeated for credit.

(HU).

Building on a concept developed by Rubin in his ART AS TECHNOLOGY, (ed. by Zana Pearlstone) the study seeks to demonstrate the relationship between art production, on the one hand, and environmental and cultural factors, on the other hand.

112 **HISTART 112.****History of Photography.**

(4,4) : May not be repeated for credit.

(HU).

A survey of the history of photography tracing its technical and aesthetic development, related to the other arts and the social context in which it evolved.

194 **HISTART 194.****First-Year Seminar.**

(3,3) : May not be repeated for credit.

(HU).

Only first-year students, including those with sophomore standing, may pre-register for First-Year Seminars. All others need permission of instructor.

The content varies, depending on the instructor.

April 7, 2006

- 203 **HISTART 203 / ASIAN 203.**
Chinese Art and Religion.
 (4) : May not be repeated for credit.
 (Excl).
 A survey of the arts and religions of China and an introduction to the techniques of visual analysis in historical studies. It examines Buddhism, Daoism, and Confucianism from the perspective of visual representation and religious practice. Lamaism in Tibet and Mazu cult in the coastal regions are also introduced.
- 211 **HISTART 211 / WOMENSTD 211.**
Gender and Popular Culture.
 (4,4) : May not be repeated for credit.
 (HU).
 This course concentrated on visual manifestations of 'popular culture' in various media such as film, advertising, television and music videos. We focus on women as signs, producers and consumers, of 'popular culture' in 20th-century America with some attention also to masculinity and race.
- 212 **HISTART 212 / ARCH 212.**
Understanding Architecture.
 (3,3) : May not be repeated for credit.
 (Excl).
II.
 Introduction to the appreciation and understanding of architecture by considering its vocabulary, grammar, and semantic structure in time and space.
- 214 **HISTART 214 / CAAS 214.**
Introduction to African-American Art.
 (3,3) : May not be repeated for credit.
 (Excl). (R&E).
 CAAS 111.
 Serves as a support course for students in American art and culture studies and as a foundation course for studies in African American and Africana studies. Lecture course, using traditional methodology of the discipline, and includes class discussion and slides to survey art by African Americans, covering the mid-19th century to the present.
- 221 **HISTART 221 / CLARCH 221.**
Introduction to Greek Archaeology.
 (4,3) : May not be repeated for credit.
 (HU).
 The archaeology of Crete and Greece to the age of Alexander and the contributions made to the history of civilization through excavation.
- 222 **HISTART 222 / CLARCH 222.**
Introduction to Roman Archaeology.
 (4,3) : May not be repeated for credit.
 (HU).
 A survey of the art and archaeology of the Roman world from the foundation of the city of Rome to the late empire under Constantine.
- 230 **HISTART 230 / AMCULT 230.**
Art and Life in 19th-Century America.
 (3,3) : May not be repeated for credit.
 (HU).
 This lecture/discussion class surveys painting, sculpture, architecture, and the visual and material culture of everyday life. It examines the impact of industrialization, Westward expansion, international art movements, and the rise of middle-class taste. Assignments include museum visits, readings in historical sources and recent critical interpretations, and original research.

April 7, 2006

- 235 **HISTART 235.**
Art and Architecture of the Americas until 1450 C.E.
 (3) : May not be repeated for credit.
 (Excl).
 Introduction to the art, architecture, and urban design of the Americas from earliest settlements until shortly before the arrival of Europeans. The course covers the visual culture of the Maya, Aztec, ancient Puebloans, Incas and Moche, among other nations and First Peoples stretching across North, Central and South America. Sites to be examined include Machu Picchu, Tikal, Teotihuacan, and Mesa Verde.
- 240 **HISTART 240 / MEMS 240.**
The Visual Arts in Medieval Society.
 (3,3) : May not be repeated for credit.
 (HU).
 A study of masterworks of medieval art in relation to society, environment, technology, and literature and as an expression of a phase in the development of the moral and intellectual ideas of the western world. Emphasis is on the fortress, the castle, the city, the cathedral, the abbey, and the book. Lectures and discussions are supplemented by museum trips and by readings in medieval epic, romance, and general history in addition to more specialized studies in the history of art.
- 244 **HISTART 244.**
Art of the American Century (1893-1968).
 (3) : May not be repeated for credit.
 (HU).
 Where did our modern, highly visual environment come from? This class examines such well-known Americans as Frank Lloyd Wright and Georgia O'Keefe, along with photographers and artists of color who contributed to American modernism. We also study the commercial culture (from cartoons to Tupperware) that shaped their everyday world.
- 250 **HISTART 250 / MEMS 250.**
Italian Renaissance Art, I.
 (4,4) : May not be repeated for credit.
 (HU).
 Art and city culture in early Renaissance Italy.
- 251 **HISTART 251 / MEMS 251.**
Italian Renaissance Art, II.
 (4,4) : May not be repeated for credit.
 (HU).
 Painting, sculpture, and architecture in Italy from Michelangelo to the Carracci.
- 260 **HISTART 260.**
European Painting and Sculpture of the Seventeenth Century.
 (4,4) : May not be repeated for credit.
 (HU).
 The art of the seventeenth century as embodied in the work of its greatest masters: Rembrandt, Vermeer, Caravaggio, Bernini, Rubens, Poussin, and Velázquez. An attempt is made to define both the panoramic variety and underlying philosophical unity of the Baroque Age.
- 261 **HISTART 261.**
Arts of China.
 (4) : May not be repeated for credit.
 (HU).
 This course surveys a range of topics in China's long history of painting, calligraphy, architecture, ceramics, and prints in the context of China's changing social history.

April 7, 2006

- 265 **HISTART 265(387) / ASIAN 265 / PHIL 265 / RCHUMS 265.**
The Arts and Letters of China.
 (4,4) : May not be repeated for credit.
 (HU).
 An interdisciplinary introduction to Chinese civilization through the study of significant and representative works from philosophy, art, drama, and literature. Taught jointly by a team of faculty specialists.
- 271 **HISTART 271.**
Origins of Modernism: Art and Culture in Nineteenth-Century France.
 (4,4) : May not be repeated for credit.
 (HU).
 I.
 This course examines a series of remarkable episodes in modern French painting, from the establishment of an official, state-sponsored form of Classicism to the succession of movements that emerged in opposition to official art. The course is also designed to encourage close readings of images within the parameters of their historical contexts and of recent critical debates.
- 272 **HISTART 272 / RCHUMS 272.**
20th-Century Art: Modernism, The Avant Garde, The Aftermath.
 (4,3) : May not be repeated for credit.
 (HU).
 II.
 Explores, chronologically, the work of major 20th-century European and American artists.
- 285 **HISTART 285 / AAPTIS 285.**
Visual Culture Islam.
 (4,4) : May not be repeated for credit.
 (HU). (R&E).
 Survey of the arts in the Islamic world from Spain to India, 7th-19th centuries. Students study a limited selection of architectural monuments and luxury arts (books, paintings, objects) in light of the art historical and socioeconomic parameters of their production and consumption. The visual culture also anchors the study of the spiritual and intellectual values of Islam and the formation and development of its distinctive cultural idioms.
- 292 **HISTART 292.**
Introduction to Japanese Art and Culture.
 (3,3) : May not be repeated for credit.
 (HU).
No credit granted to those who have completed or are enrolled in HISTART 495.
 A selective, in-depth look at key aspects of Japanese art and culture, the course is taught chronologically, with topics chosen from prehistory to the modern era.
- 299 **HISTART 299.**
Experiential Study.
 (1-3,1-3) : May be repeated for credit for a maximum of 6 credits.
 (Excl). (EXPERIENTIAL).
Consent of instructor required (Prerequisites enforced at registration). One course in history of art. This course is not intended for students who are pursuing research. Offered mandatory credit/no credit.
 Intended for students to wish to receive credit for an internship or other experiential work under the direction of a member of the faculty.
- 306 **HISTART 306.**
Exhibiting Mesopotamia.
 (3) : May not be repeated for credit.
 (HU).
Consent of Instructor (Prerequisites enforced at registration). HISTART 101.
 Exhibiting Mesopotamia introduces students to the ancient civilizations of Iraq and neighboring western Iran in a unique, challenging, and creative way. Students participate in the real-time designing of a new installation of Mesopotamian art and archaeology (with accompanying didactic material) for the new wing of the Kelsey Museum of Archaeology.

April 7, 2006

- 334 **HISTART 334 / WOMENSTD 334.**
Women in the Visual Arts: Images and Image-Makers.
 (3,3) : May not be repeated for credit.
 (HU).
One course in women's studies or history of art.
 Studies women as both image-makers and role-players in the visual arts, examining their histories from the mid-18th to the beginning of the 20th century. It offers an introduction to how meanings about women and gender are produced through visual representation and how gender structures critical writings on art.
- 340 **HISTART 340 / CLARCH 340.**
Archaeology of Ancient Housing.
 (3) : May not be repeated for credit.
 (Excl).
 Studying the physical remains of domestic buildings, including their decoration and furnishings, reveals much about the behavior and character of the ancient Greeks and Romans. The approach is interdisciplinary, drawing on a variety of textual, artistic, and archaeological evidence, and a variety of interpretive approaches is used.
- 341 **HISTART 341.**
The Gothic Age.
 (3,3) : May not be repeated for credit.
 (HU).
Upperclass standing.
 A survey of the principal developments in European art and architecture between 1150 and 1400. Particular attention is paid to the evolution of the French cathedral and its sculpture and the development of stained glass and manuscript illumination.
- 342 **HISTART 342 / RCHUMS 344.**
Reason and Passion in the 18th Century.
 (3,3) : May not be repeated for credit.
 (HU).
Sophomore standing.
 Examines significant works of visual art, literature, and philosophy created in Europe and the American colonies in the 18th century in light of the questions "what is a person" and "what is the relation of the individual to society?"
- 344 **HISTART 344 / MEMS 344.**
Early Medieval Kingdoms and Cultures: European Art 400-1000.
 (3,3) : May not be repeated for credit.
 (HU).
Upperclass standing.
 This course treats that period in European history, when, after the fall of Rome, waves of invading "barbarians" occupied the lands of the former empire and, as a product of dynamic interchange between cultures over time, new forms of art and architecture emerged. Cultural historical in orientation, the focus is on functions of imagery in early medieval societies.
- 345 **HISTART 345 / MEMS 345.**
Introduction to Medieval Architecture.
 (3,3) : May not be repeated for credit.
 (HU).
Upperclass standing.
 An introduction to the built environment of the Middle Ages from the fall of Rome to the dawn of the Renaissance. Students integrate the study of architecture with the study of medieval culture, exploring for example the impact of the cult of saints, princely court and civil authority, religious reforms and radicalism and rising urbanism.

April 7, 2006

- 348 **HISTART 348(448).**
The Medieval Book.
 (3,3) : May not be repeated for credit.
 (HU).
HISTART 101.
 This course focuses on an art form highly developed in the Middle Ages: the richly illuminated hand-written book. Students come to know such masterworks as the Lindisfarne Gospels and the Très Riches Heures as they learn about significant episodes in the history of manuscript production, beginning with the invention of the codex in late antiquity and ending with the advent of the printed book in the early modern era.
- 351 **HISTART 351.**
The Art and Poetry of Michelangelo.
 (3,3) : May not be repeated for credit.
 (Excl).
HISTART 102 or 251.
 An intensive study of Michelangelo's visual art and poetry designed to introduce Renaissance theories of style and invention while focusing on the artist's preoccupation with the body as a source of visual and verbal metaphors.
- 360 **HISTART 360 / CAAS 380.**
Special Topics in African Art.
 (3,2) : May not be repeated for credit.
 (Excl).
HISTART 108 or 214, and upperclass standing; CAAS 200 recommended.
 This course is designed to address in-depth, narrow-focused or comparative treatments of topics that are corollary to the regular African Art courses.
- 363 **HISTART 363.**
Muslim Kingship: The Palace and the Courtly Arts.
 (3) : May not be repeated for credit.
 (Excl).
HISTART 285.
 Focuses on the palace and its urban environment as the locus of the spatial and visual enunciation of Muslim kinship. Students study the spaces and accoutrements of royal ceremony (architecture, landscaping, furnishings, eating and drinking utensils, robes) in conjunction with the discursive representations of authority in order to gain a nuanced understanding of the diverse ways the iconography of kingship is articulated in the Islamic world.
- 368 **HISTART 368 / CAAS 368.**
How to Look at African Things.
 (3,3) : May be elected twice for credit.
 (Excl).
 This course examines the history of how African objects have become "African Art": How have African objects been transformed into art? How do African people describe the visual objects they create and use? What terms allow us to consider those objects within art historical canons? What is excluded from those canons, and why? How, too, are African people themselves thus transformed into objects?
- 369 **HISTART 369.**
Art of the Enlightenment, Revolution, and Empire.
 (4) : May not be repeated for credit.
 (Excl).
 Centers on the artistic culture of France, and also explores the significance of the French Revolution and Napoleonic Empire for art within a larger European context. Themes addressed include public art, the opportunities and uncertainties faced by artists, new thematics of race and gender, and political caricature.

April 7, 2006

- 376 **HISTART 376.**
Dada and Surrealism.
 (3,3) : May not be repeated for credit.
 (Excl).
 The purpose of the course is to examine the problems explored by Dada, in the personalities of Duchamp, Arp, Schwitters, Ernst, and the Berlin Dadaists and briefly consider the influence of these artistic revolutionaries on the later art of this century. The growth of Surrealism and its relationship to new scientific and psychological thought is approached through the art and ideas of Arp, Miró, Ernst, Giacometti, Dali, Magritte, Tanguy, and some of their "followers." The lectures cover the Dada and Surrealist work in painting, sculpture, happenings, environments, and film. Outside reading includes material on the Dada and Surrealist achievement in literature and the theater.
- 377 **HISTART 377(471).**
Perspectives in Recent Art.
 (3,3) : May not be repeated for credit.
 (Excl).
HISTART 102 or 272.
 Considers advanced art since 1960, addressing works in painting, sculpture, photography, video, installation, and other media. It encourages students to view art in its social contexts, seeing it as means of representing and thinking through social and cultural concerns.
- 382 **HISTART 382 / ACABS 382 / ANTHRARC 381.**
Introduction to Egyptian Archaeology.
 (4,3) : May not be repeated for credit.
 (HU).
 This course focuses on the material culture and disposition of archaeological sites in ancient Egypt and Nubia from c. 3200 bce-285 ac. The logic and nature of both sacred and secular landscapes are explored, and specific sites, some well known (such as the extensive temple precinct at Karnak and the Meroitic pyramids).
- 384 **HISTART 384 / CLARCH 384.**
Principal Greek Archaeological Sites.
 (3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and a course in archaeology.
 A study of selected Greek sites with attention placed on their growth and development as illustrated by archaeological remains.
- 386 **HISTART 386.**
Painting and Poetry in China.
 (3,3) : May not be repeated for credit.
 (HU).
 The course is designed to explore word and image issues and at the same time introduce those genres of Chinese painting most directly affected by traditional Chinese literary theory.
- 388 **HISTART 388(210).**
Norm and Storm: Rebellion in Art.
 (3,3) : May not be repeated for credit.
 (HU).
 Examines the meaning of "rebellion," or oppositional practices, in artistic traditions outside Europe and America. It seeks to explore the ways in which the makers and consumers of art have questioned, contested, subverted, and negotiated visual and cultural "norms."
- 390 **HISTART 390.**
Japan's "Floating World."
 (3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 The Japanese world of the theatre and the brothels as expressed through paintings and prints of the seventeenth century through the nineteenth century. Connections are made with literature, including the popular novels, kabuki, and puppet plays of the age. Focus is on the major schools and designers of theatre prints, the artists who brought fame to the women of the geisha houses, and the various series of landscape prints reflecting well-known sites in Japan.

April 7, 2006

- 391 **HISTART 391.**
Survey of Japanese Painting.
 (3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 The major trends in Japanese painting from the 7th to the 20th century. Subjects include Buddhist art, narrative picture scrolls, monochrome ink landscapes, golden screen paintings, the "decorative" school, and paintings based on studies from nature.
- 393 **HISTART 393.**
Junior Proseminar.
 (3,3) : May not be repeated for credit.
 (Excl).
Concentration in history of art and upperclass standing. II.
 Discussion of some general theme in the history of fine arts which introduces the student to problems of methodology and historiography. Required of honors concentrators.
- 394 **HISTART 394.**
Special Topics.
 (3,3) : May be elected up to four times for credit. May be elected more than once in the same term.
 (Excl).
Upperclass standing. I, II, IIIa, IIIb.
 The areas covered vary from term to term in relation to the interests and specialization of the instructor.
- 397 **HISTART 397.**
Honors Colloquium.
 (3) : May not be repeated for credit.
 (Excl).
HISTART 393.
 Directed research and writing in preparation for Honors thesis. The course involves weekly meetings of each senior thesis writer, their faculty advisors, and the Director of Undergraduate Studies who oversees the seminar. Class time is divided between group meetings of all parties and individual tutorials between students and their advisors.
- 398 **HISTART 398.**
Honors Thesis.
 (3) : May not be repeated for credit.
 (Excl).
HISTART 397.
 Directed Honors thesis research and writing.
- 399 **HISTART 399.**
Independent Study.
 (1-3,1-3) : May be repeated for credit.
 (Excl). (INDEPENDENT).
Consent of instructor (Prerequisites enforced at registration). Upperclass standing.
 Supervision of each student's work is assigned to an appropriate member of the faculty.
- 409 **HISTART 409.**
Hieronymus Bosch and Late Medieval Visual Culture.
 (3,3) : May not be repeated for credit.
 (Excl).
 With a strong element of visual analysis, this seminar provides an introduction to both the art of Hieronymus Bosch, and to late medieval visual culture in general.

April 7, 2006

410 **HISTART 410.****Johannes Vermeer and the Art of Sensing.**

(3) : May not be repeated for credit.

(Excl).

HISTART 102 or 260.

Introduces students to the questions about art, perception, and representation posed in Vermeer's paintings, and relates these questions to the historical circumstances of artistic and cultural production in the Dutch Republic.

Undergraduate Courses; Graduate credit with Additional Work402 **HISTART 402.****Contemporary Modes of Interpretation in Art History.**

(3,3;3,3) : May not be repeated for credit.

(Excl).

Upperclass standing. Rackham credit requires additional work.

An introduction to the theoretical traditions in the humanities that have had the strongest impact on art-historical studies in recent years.

411 **HISTART 411.****Interpretations of Landscape.**

(3,3;3,3) : May not be repeated for credit.

(Excl).

Upperclass standing, and HISTART 102 or 103. Rackham credit requires additional work.

This course examines the evolution of the taste for landscape painting as a special topic in art history. The taste for landscape painting evolved both in China and in Europe under special circumstances which, if not identical, are open to historical comparison.

433 **HISTART 433 / CLARCH 433.****Greek Sculpture.**

(3,2;3,2) : May not be repeated for credit.

(Excl).

Upperclass standing, and HISTART 101. Rackham credit requires additional work.

A survey of the Greek achievement in the plastic arts. Attention is given to relief and architectural sculpture as well as to sculpture in the round; emphasis is placed on stylistic development. The chronological scope of the course runs from earliest times to the close of the fourth century, but stress is always put on a single significant period.

437 **HISTART 437 / CLARCH 437.****Egyptian Art and Archaeology.**

(3,3;3,3) : May not be repeated for credit.

(Excl).

Upperclass standing. Rackham credit requires additional work.

A survey of Egyptian art and archaeology from its beginning to Roman times.

453 **HISTART 453.****Venetian Painting.**

(3,3;3,3) : May not be repeated for credit.

(Excl).

Upperclass standing, and HISTART 102 or 250 or 251. Rackham credit requires additional work.

A survey of the master painters of northern Italy from 1400-1600, with emphasis on the art of Mantegna, Giovanni Bellini, Giorgione, Titian, Veronese, and Tintoretto. Focus is on both the special nature of Venetian art and on the creative uniqueness of each master.

455 **HISTART 455.****Modern Art and Architecture Outside the Euro-American Sphere.**

(3;3) : May not be repeated for credit.

(Excl).

One course in history of art. Rackham credit requires additional work.

Focuses on the diffusion of modern art and architecture into South Africa, India, Brazil in the 20th century, with issues of neo-colonial dependency, imitation, nationalism, and cultural originality serving as central focuses, along with distinctions between what is at stake in the diffusion of plastic art vs. architecture.

April 7, 2006

- 462 **HISTART 462.**
Baroque Art in Italy.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 102 or 260. Rackham credit requires additional work.
 The revival of artistic activity in Rome with the Carracci and Caravaggio and its continuation and expansion in the work of such artists as Guercino, Reni, Strozzi, Pietro da Cortona, Bernini, Gaulli, Pozzo, and Preti.
- 464 **HISTART 464 / FRENCH 453.**
Interdisciplinary Topics in French Art, Literature, and Culture.
 (3;3) : May be repeated for credit for a maximum of 6 credits.
 (Excl).
Upperclass standing. Taught in English. Rackham credit requires additional work.
 An interdisciplinary study of a topic in French culture, examined through materials drawn from literature, the visual arts, and history. Topics vary from year to year.
- 468 **HISTART 468.**
Sculptural Practices of the 20th Century.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing. Rackham credit requires additional work.
 Sculpture from Rodin to the present including such movements as Expressionism, Futurism, Constructivism, and Surrealism.
- 473 **HISTART 473.**
Twentieth-Century Architecture.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 102. Rackham credit requires additional work.
 A study of the main currents in twentieth century architecture from the 1890's to the present. Major figures such as Wright, Le Corbusier, Van der Rohe are discussed. Emphasis is placed on the impact of the Bauhaus, the international style, and town planning. Recent developments in technology and design are discussed.
- 481 **HISTART 481 / CLARCH 481.**
Art of Ancient Iran.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 101 or 222. Rackham credit requires additional work.
 Survey of the arts of Iran from the Neolithic period through the Sasanian dynasty.
- 482 **HISTART 482.**
Buddhist Art.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing. Rackham credit requires additional work.
 Buddhism as reflected in the arts of Asia with emphasis on architecture, sculpture, and painting. Content varies from term to term.
- 485 **HISTART 485 / ANTHRARC 485.**
Archaeology Along the Silk Road.
 (3;3) : May not be repeated for credit.
 (Excl).
Rackham credit requires additional work.
 Surveys the major archaeological finds along the Silk Road and interprets the socio-political-cultural implications of archaeology in a modern context.

April 7, 2006

- 491 **HISTART 491.**
Art of the Eastern Islamic World.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 101 or any course in Islamic history or civilization. Rackham credit requires additional work.
 A thematic survey of the architecture and arts of Persia and Central Asia from the 7th to 17th centuries.
- 493 **HISTART 493.**
Art of India.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 103. Rackham credit requires additional work. Laboratory fee (\$15) required.
 Sculpture, painting, and architecture with emphasis on their relation to traditional Indian religion and philosophy.
- 496 **HISTART 496.**
Chinese Narrative Art.
 (3;3) : May not be repeated for credit.
 (Excl).
Rackham credit requires additional work.
 Examines the issues of political expression, identity construction, history writing, social memory, moral education, religious propaganda, and personal experience by focussing on narrative works of art in China.
- 514 **HISTART 514.**
Spanish Art: El Greco to Goya.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 102 or 260. Rackham credit requires additional work.
 Renaissance and Baroque art of Spain with particular attention to the great masters such as El Greco, Ribera, Cano, Velázquez, Berruguette, Montanés, and Goya.
- 534 **HISTART 534 / CLARCH 534.**
Ancient Painting.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing; and HISTART 101 or 221 or 222. Rackham credit requires additional work.
 The development of monumental painting from Hellenistic through Roman Imperial times. Emphasis is placed upon monumental wall paintings, but mosaics and other two-dimensional arts are studied when appropriate.
- 536 **HISTART 536 / CLARCH 536.**
Hellenistic and Roman Sculpture.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 101 or 222. Rackham credit requires additional work.
 A critical examination of the sculptural works of the Hellenistic Age and of Republican and Imperial Rome, with emphasis on stylistic and chronological development.
- 555 **HISTART 555.**
Renaissance Architecture in Italy.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 101 or 102. Rackham credit requires additional work.
 The development of the classical language of architecture from Brunelleschi to Palladio. Some attention is given to the diffusion of Italian influence in Germany and Spain.

April 7, 2006

- 562 **HISTART 562.**
Baroque Sculpture in Italy and Spain.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 102 Or 260. Rackham credit requires additional work.
 The sculptural works of Gianlorenzo Bernini as expressions of Italian culture and religious ideals and of Montanés and Cano as expressions of the Spanish view of life receive major emphasis. Attention is also given to the creative uniqueness of these masters and of other important seventeenth-century sculptors such as Algardi, Duquesnoy, and Bernini's followers. The interchange of ideas between sculptors and painters is likewise explored.
- 565 **HISTART 565.**
Early Modern Architecture in Italy, Austria, and Germany.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing and HISTART 102. Rackham credit requires additional work.
 The architectural forms and complexes of Baroque Rome, Turin, and Vienna and their final flowering in the churches and palaces of southern Germany in the eighteenth century.
- 580 **HISTART 580.**
Twentieth-Century Masters.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 102 or 272. Rackham credit requires additional work.
 Presents an in-depth investigation of one or two seminal twentieth-century masters whose works and thoughts have created a major contribution to the art of the twentieth century.
- 581 **HISTART 581 / AAPTIS 580.**
Islamic Architecture: Continuity and Innovation.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 285. Rackham credit requires additional work.
 This course explores the architecture of the Islamic world from Spain to India, spanning the mid-seventh through the eighteenth centuries, C.E. It provides students with a brief background to the indigenous architectural traditions in regions as geographically diverse as South Asia and southern Europe.
- 582 **HISTART 582.**
Later Islamic Architecture: 1500-Present.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 285. Rackham credit requires additional work.
 A survey of later Islamic architecture from the period of the Great Empires to the 20th century.

Undergraduate and Graduate Courses

- 401 **HISTART 401 / AAPTIS 401.**
The Art and Architecture of Armenia.
 (2,2;2,2) : May not be repeated for credit.
 (Excl).
Upperclass standing. Taught in English.
 This minicourse surveys the art and architecture of medieval Armenia, considering illuminated manuscripts, sculpture, and architecture from the fourth century to the late medieval era. In addition to addressing art historical issues such as iconography and style, we consider patterns of patronage, the place of images in medieval Armenian society, and cross-cultural contacts with the neighboring empires of Byzantium and the Sasanian and Islamic Near East.

April 7, 2006

- 403 **HISTART 403 / ENVIRON 403 / NRE 403.**
History of Human Interaction with the Land.
 (3;3) : May not be repeated for credit.
 (Excl).
Laboratory fee (\$30) required.
 The course surveys the design and management of human settlements and their surrounding landscapes throughout history. The range of examples and sites are viewed within the context of the cultural, political, social and environmental forces which shaped them, and also their lingering effect on 20th century perceptions of the landscape.
- 415 **HISTART 415 / WOMENSTD 415.**
Studies in Gender and the Arts.
 (3,3;3,3) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Upperclass standing, and one course in women's studies or history of art.
 This course incorporates the analysis of gender issues into the historical examination of selected aspects of artistic and cultural production.
- 420 **HISTART 420 / AMCULT 432.**
National Identity in American Art.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and any prior coursework in history of art, American culture, or American history.
 This course examines a series of moments, from Colonial portraiture to Abstract Expressionism, which artists, critics, historians, or their public have claimed were uniquely American. By studying related issues in cultural, political, and social history, we examine how Americans have sought to define a national identity through art.
- 422 **HISTART 422 / CLARCH 422.**
Etruscan Art and Archaeology.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 221 or 222.
 A survey of the architecture, sculpture, and painting of the Etruscans with special reference to Greek (and other) influences and the Etruscan impact on Rome.
- 423 **HISTART 423 / CLARCH 423.**
Roman Campania.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 A study of the public and private monuments of Cumae, Baiae, Puteoli, Neapolis, Pompeii, and Herculaneum. Representative works of sculpture, painting, and mosaic in the Naples Museum are studied.
- 424 **HISTART 424 / CLARCH 424.**
Archaeology of the Roman Provinces.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 221 or 222.
 The archaeology of the Roman provinces highlights the divergent forms of sculpture, mosaics, and architecture in different parts of the Roman world ca. 100 B.C.-A.D. 400, with particular attention to the pre-Roman background. The major areas for study are the Northwest European, the North African, and the Eastern provinces.
- 427 **HISTART 427 / CLARCH 427.**
Pompeii: Its Life and Art.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 A detailed analysis of the excavations of Pompeii with particular attention to town planning, architectural development, and popular art. Assigned readings and illustrated lectures.

April 7, 2006

- 428 **HISTART 428 / CLARCH 428.**
The Public Spaces of Imperial Rome.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 101 or 222.
 This course examines the functional, aesthetic, and didactic relationships between art and architecture in the city of Rome from the reign of the first emperor Augustus (27-14) to the age of the Severans in the early third century AD.
- 431 **HISTART 431 / AMCULT 433.**
Made in Detroit: A History of Art and Culture in the Motor City.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing; prior coursework in art history, U.S. history, American culture, or urban studies; and permission of instructor.
 Examines modern art, architecture, music, and culture in the local context of Detroit's urban, social, and racial history in the twentieth century. Students undertake challenging readings in theories of modernity then apply them in Detroit through original research.
- 434 **HISTART 434 / CLARCH 434.**
Archaic Greek Art.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 The development of the Greek expression in the arts in the Archaic period: architecture, painting, and sculpture.
- 435 **HISTART 435 / CLARCH 435.**
The Art and Archaeology of Asia Minor.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 The culture and civilization of the Hittites, Phrygians, and Lydians and their architectural and aesthetic achievement. The Greek and Roman impact on Asia Minor and the blending of artistic styles.
- 436 **HISTART 436 / CLARCH 436.**
Hellenistic and Roman Architecture.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 101 or 221 or 222.
 Architecture in the Hellenistic and Roman world from 323 B.C. to the close of the Roman Empire. Emphasis is given to the architectural centers of the ancient classical world: the Greek mainland, the Asia Minor coast, Syria, North Africa, Gaul, Spain, and Italy.
- 439 **HISTART 439 / CLARCH 439.**
Greek Vase Painting.
 (3,2;3,2) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 A study of the development of painted Greek pottery, its painters, and its stylistic aspects. Red and black-figured ware in the workshops of Athens and Corinth receive particular attention.
- 440 **HISTART 440 / CLARCH 440.**
Cities and Sanctuaries of Classical Greece.
 (3,2;3,2) : May not be repeated for credit.
 (Excl).
Upperclass standing, and a course in archaeology.
 A survey of the major excavated cities and sanctuaries of Greece from 776 B.C. through the first century B.C.

April 7, 2006

- 443 **HISTART 443 / CLARCH 443.**
The Art and Archaeology of Greek Colonization.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 221.
 The history and morphology of Greek settlements in Sicily, South Italy, Africa, and elsewhere along the coast of the Mediterranean and on the shore of the Black Sea in the archaic and classical periods, allowing comparison between Greek experiences in different parts of their newly expanded world. Analysis of the phenomenon of colonization and motivation of participants.
- 461 **HISTART 461.**
"Clashes" and Cultures: The Interconnected Visual Worlds of Eurasia.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing.
 This course explores the interconnectedness of cultures across Eurasia through the prisms of visual culture and social practice. It questions historical assumptions about internally self-sufficient cultures, whether "Western" or Asian." By focusing on transcultural practices, students become familiar with alternatives to historically prominent paradigms of influence, cultural superiority or colonial victimization.
- 463 **HISTART 463.**
Varieties of Dutch and Flemish Painting.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 102 or 260.
 The course deals with the pictorial art of the Netherlands during the seventeenth century and the visual culture to which it belonged.
- 489 **HISTART 489.**
Special Topics in Art and Culture.
 (1-3;1-3) : May be elected up to three times for credit. May be elected more than once in the same term.
 (Excl).
 Topics of this course vary depending upon the special interest of faculty and special opportunities that arise to enrich the curriculum in particular ways.
- 531 **HISTART 531 / CLARCH 531 / ANTHRARC 587.**
Aegean Art and Archaeology.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Upperclass standing, and HISTART 221 or 222.
 A survey of the major sites of Greece, Crete, and the Cyclades in the Bronze Age, with particular reference to architectural and ceramic development and interdependence.

Graduate Courses

- 466 **HISTART 466 / ASIAN 465.**
Sacred Image/Sacred Place in Japanese Art.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Some background knowledge in art history, Japanese studies, or religious studies.
 This class surveys the religious arts of Japan from pre-history to the present day, with a special focus on different notions of the sacred images and places. It considers how sculpture, painting, architecture, and topography work in concert to produce and condition particular experiences of the sacred. The class provides both an overview of the religious currents of Japan as seen through art as well as a thorough introduction to visual analysis of sacred art.

April 7, 2006

- 504 **HISTART 504 / CCS 502 / ANTHRCUL 502 / ASIAN 502 / HISTORY 548 / POLSCI 502.**
Humanistic Studies of Historical and Contemporary China.
 (3) : May be elected twice for credit.
 (Excl).
Permission of instructor.
 This course will examine the present state of research in selected areas of scholarly inquiry in Chinese studies – language, literature, history, religion material culture, and art history – as we interrogate such seemingly commonsense notions as "civilization," "culture," "tradition," "modernity," and above all, "Chineseness." Our goals are to develop good treading skills, stimulate critical thinking, and inspire imaginative approaches to humanistic problems.
- 600 **HISTART 600.**
Independent Study.
 (1-3,1-3) : May be repeated for credit.
 (Excl). (INDEPENDENT).
Consent of instructor required (Prerequisites enforced at registration). Graduate standing and approval of graduate advisor.
 Directed readings or research in consultation with a member of the department faculty.
- 603 **HISTART 603.**
Independent Study in Asian Art.
 (1-4,1-4) : May be repeated for credit for a maximum of 9 credits.
 (Excl). (INDEPENDENT).
Consent of instructor (Prerequisites enforced at registration). Graduate standing and approval of graduate advisor.
 Directed readings or research in consultation with a member of the department faculty.
- 608 **HISTART 608.**
Theories of Pictorial Autonomy.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 This seminar is designed to give students a basic introduction to the main concepts and problems associated with criticism. Among the questions addressed are: In what ways are works of art like or unlike other objects made by human beings? In which ways may works of art be said to either legitimate or criticize the society in which they are produced? Can art help us understand history? What is the relationship between art and technology? What is the relationship between art and popular culture?
- 611 **HISTART 611 / CAAS 611.**
Topics in African American Art.
 (3,2) : May not be repeated for credit.
 (Excl).
HISTART 478 and Graduate standing.
 This seminar is focused on the writing – critical, historical, biographical – about a topic in African American art. Students who have taken coursework in African-American art will have an excellent opportunity to re-investigate the ongoing efforts to simply document the artists' work as well as the most recent scholarship that more aggressively evaluates practices. While approaches in this field have been predominantly sociocultural, we will also examine other deployed methodologies, namely feminist, psychoanalytic, and semiotic.
- 612 **HISTART 612 / CAAS 612.**
Special Topics in African Art.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 This course is a problem-oriented graduate seminar. It is designed to deal with specific issues affecting African art studies. Its purpose is to engage students in research on a selected topic.

April 7, 2006

- 613 **HISTART 613.**
Museum Research.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 Seminar discussion of museum collection documentation research approaches, including technological and raw material analyses, contextual studies, and esthetic studies.
- 615 **HISTART 615.**
First-Year Graduate Seminar.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 This seminar is designed to introduce students to new methods of interpretation currently in use in the discipline of art history. After a brief survey of some of the major methodologies and practices which have traditionally informed the study of visual art (formalism, iconography/iconology, and Marxism), students will examine five methodologies which form part of the "new art history": the social history of art, phenomenology, structuralism/poststructuralism, psychoanalysis, feminism, and multiculturalism. As we shall see, these newer art historical methodologies do not replace the more traditional modes of art historical analysis, but rather supplement them – augmenting canonical art history's focus on form, style, iconography, and social context with concerns having to do with the construction of both selfhood and otherness, the transmission and slippage of meaning, and the interrelationships of art and politics. Seminar requirements include weekly abstracts summarizing the readings, a short research paper, and class participation.
- 617 **HISTART 617.**
Visual Valence: Case Explorations in the Critical Analysis of Material Culture.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing.
 Do you wish to use visual analysis in your research and teaching but feel you may lack a self-conscious awareness of its inherent potentials and procedures? Would you like to learn or refine skills in the creating of an interactive website deploying work with the visual? "Visual Valence" aims to stock your toolbox for teaching and research using visual evidence. A series of short writing exercises experimenting with notions of DESCRIPTION of the visual, versus FORMAL ANALYSIS of the visual, versus strategies on interpretation in widening rings of interdisciplinary inquiry.
- 642 **HISTART 642.**
Problems in Byzantine Art.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 A course on selected problems in Byzantine Art. Content varies by term and instructor.
- 646 **HISTART 646.**
Problems in Medieval Art.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing. Permission of instructor required.
 A course on selected problems in Medieval art. Content varies by term and instructor.
- 652 **HISTART 652.**
Theory & Lit Art - Italian.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing. Permission of instructor required.
 A study of literary and theoretical sources in Italian art of the fifteenth century. Treatises and other texts by the following writers will be emphasized: Cennino Cennini, Ghiberti, Alberti, Piero della Francesca and Leonardo de Vinci.

April 7, 2006

- 655 **HISTART 655.**
Studies in the History of the History of Art.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 Critical examination of the history of art history. An overview of the history and use of art historical methodology. Surveys many of the various methodological approaches to art history as they have been used in the general institutionalization of art history in the modern era: iconography, psychological theories of representation, the relationship between the image and historical documentation, feminist art history, social art history and other central problems in the field. Attempts to explain these issues and methods as themselves subject to the historical conditions of the academy.
- 666 **HISTART 666.**
Problems in 17th-Century Art and Visual Culture.
 (3,3) : May be elected up to three times for credit.
 (Excl).
Graduate standing and permission of instructor.
 A discussion in depth of certain selected stylistic and iconographic factors in the varied artistic currents present in Flemish, Dutch and French painting of the seventeenth century.
- 677 **HISTART 677.**
Studies in American Art.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 This seminar will take a close look at the stages of an American artist's career and historiography, and also devote considerable attention to current interpretative work. The class functions as a seminar in comparative methodology and as an introduction to current theoretical debates in art history. Because of its concentrated focus on one artist and on methodological issues, this seminar will provide students from outside the discipline of art history with a good introduction to the interpretation of visual images. Students in history, literature, and American culture are encouraged to participate.
- 690 **HISTART 690 / CHIN 695.**
Topics in the Theory and Criticism of Chinese Art.
 (3,2) : May not be repeated for credit.
 (Excl).
One 400-level or higher course in Chinese art history and 2 years Chinese language. Graduate standing.
 The course is designed to investigate the historical development of terminology and issues in Chinese art criticism and theory and to relate this development to contemporaneous developments in the style and subject matter of visual art.
- 692 **HISTART 692 / ASIAN 692.**
Buddhas and Bodies: Icons of the Ideal in Japanese Religious Art.
 (3,3) : May not be repeated for credit.
 (Excl).
HISTART 103 or 292. Permission of instructor required.
 History and aesthetics of Japanese art. It will address major works of painting, sculpture, architecture, ceramics, prints, and other selected crafts and give close attention to the historical contexts in which the works were made. Examples of such contexts are the social and aesthetic environments of the ancient imperial court, early medieval Zen monasteries, medieval warrior residences, tea ceremony circles, and early modern cities.
- 694 **HISTART 694.**
Special Studies in the Art of China.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 A course on special studies in the art of China. Content varies by term and instructor.

April 7, 2006

- 700 **HISTART 700.**
Independent Research.
 (1-3,1-3) : May be repeated for credit for a maximum of 9 credits.
 (Excl). (INDEPENDENT).
Consent of instructor required (Prerequisites enforced at registration). Approval of graduate advisor. Graduate standing.
 Intended for individualized student research under faculty supervision. Must be arranged with the faculty member and approved by the department.
- 710 **HISTART 710.**
Chartres: Anatomy of a Medieval Cathedral.
 (3) : May not be repeated for credit.
 (Excl).
Reading knowledge of German or French desired.
 Structured around a week-long field trip with on site discussions. This seminar provides an in-depth investigation into the history, art, architecture and historiography of the Gothic Cathedral of Chartres.
- 720 **HISTART 720 / WOMENSTD 720.**
Gender and Sexuality in the Visual Arts.
 (3,3) : May be elected up to three times for credit.
 (Excl).
Graduate standing and permission of instructor.
 Intended as a guide for students in a variety of disciplines that wish to investigate the complexities of visual analysis by considering the lively problematics of gender and sexuality, the course covers chief trends and changes in the analysis of visual representation of gender and sexuality. It opens with a historiographic survey of the developments in the field, then concentrates on key case studies and themes. It does not focus on women as artists, but instead considers the construction of gender roles and sexual identities in the visual realm (e.g., the hypermasculine hero, the reclining female "nude" the colonizing soldier, Picasso's portrait of Gertrude Stein, the male artist as a performative function, female viewers finding pleasure in 'the erotic,' the homoerotic body, the gendering of non-figurative elements such as color and abstraction, alternative sexualities represented by the School of Fontainebleau and contemporary artists treating the issue of AIDS.
- 754 **HISTART 754.**
Studies in Sixteenth-Century Italian Art.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 This seminar will cover major personalities of the sixteenth century in Italian painting and sculpture, such as Raphael, Michelangelo and Northern Italian schools. The material will vary from term to term.
- 771 **HISTART 771.**
Problems in Art of the Nineteenth Century.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 A course on problems in art of the 19th century. Content varies by term and instructor.
- 772 **HISTART 772.**
Problems in Modern Art.
 (3,3) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 A course on problems in modern art. Content varies by term and instructor.

April 7, 2006

- 773 **HISTART 773.**
Problems in Art of the Twentieth Century.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 A course on problems in arts of the twentieth century. Content varies by term and instructor.
- 783 **HISTART 783.**
Studies in Islamic Art.
 (3,2) : May be repeated for credit for a maximum of 9 credits.
 (Excl).
Graduate standing and permission of instructor.
 A course on studies in Islamic art. Content varies by term and instructor.
- 815 **HISTART 815 / CLARCH 815.**
Hellenistic Cities of the Near East.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing.
 A course on Hellenistic Cities of the Near East. Content varies by term and instructor.
- 820 **HISTART 820 / CLARCH 820.**
Approaches to Archaeological Field Survey.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing.
 The chief subject for discussion will be how 'human landscapes' have been created, and how we can try to understand them, using the full variety of types of data and analysis at our disposal. While various techniques and approaches will be considered, primary emphasis will be on regional archaeological field survey. Topics to be covered include the history of regional work in the Mediterranean and the Classical lands; survey design and methodology; and the implications of survey results for ancient historians and classical archaeologists. Particular stress will be placed on the integration of regional studies into wider inquiries about the ancient economy, agricultural regimes and settlement on the land, past demographic trends, town-country relations, colonization and 'Romanization', and the nature of religious, ceremonial or 'imaginary' landscapes. The case studies we discuss will be limited only by referring to the Classical lands, in their broadest sense. Towards the end of the semester, students will gain experience in writing grant applications by developing a 'mock' regional survey proposal for submission to a major funding agency.
- 822 **HISTART 822 / CLARCH 822.**
Problems in the Art of the Persian Empire.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 A course on problems in the art of the Persian empire. Content varies by term and instructor.
- 836 **HISTART 836 / CLARCH 836.**
Archaeological Museum Practices.
 (3,2) : May not be repeated for credit.
 (Excl).
Graduate standing and permission of instructor.
 The philosophy and practice of museum collections and exhibitions. Students will all actively participate in applying this research to the planning and execution of the exhibition, experiencing first hand the museum context and process.
- 844 **HISTART 844 / CLARCH 844.**
Theoretical Issues in Archaeology.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing.
 A course on theoretical issues in archaeology. Content varies by term and instructor.

April 7, 2006

- 855 **HISTART 855 / CLARCH 855.**
Problems in Roman Archaeology.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing.
 A course on problems in Roman archaeology. Content varies by term and instructor.
- 890 **HISTART 890 / CLARCH 890.**
Problems in Greek Archaeology.
 (3,3) : May not be repeated for credit.
 (Excl).
Graduate standing.
 This seminar is designed to deal with questions and problems arising from new excavations of Greek sites. It is also intended to familiarize the graduate students with various theoretical approaches to the archaeological record - structuralist, Marxist, historical and post-processual among others.
- 990 **HISTART 990.**
Dissertation/Precandidate.
 (1-8,1-4) : May be repeated for credit.
 (Excl). (INDEPENDENT).
Election for dissertation work by doctoral student not yet admitted as a Candidate. Graduate standing. This course has a grading basis of "S" or "U."
 Election for dissertation work by doctoral student not yet admitted as a Candidate.
- 993 **HISTART 993.**
Graduate Student Instructor Training Program.
 (1,1) : May not be repeated for credit.
 (Excl).
Graduate standing. This course has a grading basis of "S" or "U."
 A seminar for all beginning graduate student instructors, consisting of a two day orientation before the term starts and periodic workshops/meetings during the Fall Term. Beginning graduate student instructors are required to register for this class.
- 995 **HISTART 995.**
Dissertation/Candidate.
 (8,4) : May be repeated for credit.
 (Excl). (INDEPENDENT).
Graduate School authorization for admission as a doctoral Candidate (Prerequisites enforced at registration). This course has a grading basis of "S" or "U."
 Graduate School authorization for admission as a doctoral Candidate. N.B. The defense of the dissertation (the final oral examination) must be held under a full term Candidacy enrollment period.