

General Information

Structure of the Graduate Group

At the University of Pennsylvania, post-baccalaureate study in the liberal arts is directed by "graduate groups," under the supervision of the Associate Dean of the Graduate Division of the School of Arts and Sciences (SAS). The Graduate Group in the History of Art includes all the members of the Department of the History of Art, plus art historians from other departments in the University and from other Philadelphia institutions.

The Graduate Group is headed by a Chair, nominated by its members and appointed by the Deputy Provost upon the recommendation of the SAS Associate Dean for Graduate Education. In matters of curriculum and student policy, the Chair reports directly to the SAS Associate Dean. In other areas, notably faculty staffing, the Chair of the Department represents the interests of the Graduate Group in dealings with the School of Arts and Sciences. University-wide regulations governing the Ph.D. and A.M. degrees are set by the Graduate Council of the Faculties, chaired by the Deputy Provost. The Department of the History of Art also provides administrative support for the Graduate Group in Art and Archaeology of the Mediterranean World.

Members of the Graduate Group

Faculty:

- Karen Beckman, Ph.D.; Jaffe Assistant Professor of the History of Art
- Philip Betancourt, Ph.D.; Adjunct Professor of the History of Art
- David B. Brownlee, Ph.D.; Frances Shapiro-Weitzenhoffer Professor of the History of Art and Chair
- Michael Cole, Ph.D.; Associate Professor of the History of Art and Graduate Group Chair
- Timothy Corrigan, Ph.D.; Professor of English, History of Art and Cinema Studies
- Julie Nelson Davis, Ph.D.; Assistant Professor of the History of Art
- Annette Fierro, Ph.D.; Associate Professor of Architecture (Graduate School of Fine Arts)
- Kathleen A. Foster, Ph.D.; Adjunct Professor of the History of Art and Curator of American Art at the Philadelphia Museum of Art
- Lothar Haselberger, Ph.D.; Morris Russell and Chidsey Williams Professor of Roman Architecture in History of Art and Undergraduate Chair
- Renata Holod, Ph.D.; Professor of the History of Art and Director of Visual Studies
- John Dixon Hunt, Ph.D.; Professor of Landscape Architecture (Graduate School of Fine Arts)
- Ann Kuttner, Ph.D.; Associate Professor of the History of Art and AAMW Chair
- David Leatherbarrow, Ph.D.; Professor of Architecture (Graduate School of Fine Arts)

- Michael Leja, Ph.D.; Professor of the History of Art
- Suzanne Lindsay, Ph.D.; Adjunct Associate Professor of the History of Art
- Frank Matero, Ph.D.; Associate Professor of Architecture and Chair of Graduate Group in Historic Preservation (Architectural Conservation)
- Robert Maxwell, Ph.D., Assistant Professor of the History of Art
- Catriona MacLeod, Ph.D.; Associate Professor of German
- Michael W. Meister, Ph.D.; W. Norman Brown Professor of the History of Art
- Detlef Mertins, Ph.D., Professor and Chair of Architecture (School of Design)
- Holly Pittman, Ph.D.; College Women Class of 1963 Professor of the History of Art
- Christine G. Poggi, Ph.D.; Associate Professor of the History of Art
- C. Brian Rose, Ph.D.; James B. Pritchard Professor of Archaeology and Curator-in-Charge of the Mediterranean Section of the University Museum of Archaeology and Anthropology
- Gwendolyn DuBois Shaw, Ph.D.; Associate Professor of the History of Art
- Larry A. Silver, Ph.D.; Farquhar Professor of the History of Art
- Robert St. George, Ph.D.; Associate Professor of History
- Nancy Steinhardt, Ph.D.; Professor in the Dept. of East Asian Languages and Civilizations
- Michael Taylor, Ph.D., Adjunct Associate Professor of the History of Art and Curator of Modern and Contemporary Art at the Philadelphia Museum of Art
- Liliane Weissberg, Ph.D., Professor of German

Emeritus and Retired Faculty:

- Malcolm Campbell, Ph.D.; Class of 1965 Professor of the History of Art, Emeritus
- David G. De Long, Ph.D.; Professor of Architecture (Graduate School of Fine Arts)
- Elizabeth Johns, Ph.D.; Silfen Term Professor of the History of Art, Emerita
- John W. McCoubrey, Ph.D.; Farquhar Professor of the History of Art, Emeritus
- Charles I. Minott, Ph.D.; Associate Professor of the History of Art, Emeritus
- Joseph Rykwert, Ph.D.; Professor of the History of Art and Paul Crete Professor of Architecture (Graduate School of Fine Arts), Emeritus
- Leo Steinberg, Ph.D.; Benjamin Franklin and University Professor of the History of Art, Emeritus
- Cecil L. Striker, Ph.D.; Professor of the History of Art, Retired

Fields of Study

The Graduate Group offers courses leading to the A. M. and Ph.D. degrees in the history of art. Programs of study are typically supported by collaborations between this Graduate Group and other departments at the University that provide instruction in related fields. The following list identifies those members of the Department faculty with primary responsibility for the principal areas of study.

- Ancient Near East and Egypt (Pittman)
- Greek, Roman, Etruscan (Haselberger, Kuttner)
- Medieval (Maxwell, Silver)
- Islamic (Holod)
- South Asian (Meister)
- Southern Renaissance and Baroque (Cole)
- Northern Renaissance and Baroque (Silver)
- 19th and 20th Centuries (Beckman, Brownlee, Davis, Leja, Poggi, Shaw)
- American (Brownlee, Leja, Shaw)
- East Asian (Davis)

Libraries and Other Resources

The University Libraries rank among the best in the nation. The Fisher Fine Arts Library (117,000 volumes, 475,000 slides, 60,000 photographs, and 48,500 digital images) occupies the Furness Building, a masterpiece of Victorian architecture. Its collections are supplemented by the substantial art history holdings of Van Pelt Library, the University's central research collection (2,800,000 volumes), and those of the University Museum Library (113,000 volumes). History of Art graduate students are assigned carrels in the Fisher Library.

The University of Pennsylvania boasts several important museums and collections. The University Museum contains highly significant holdings of archaeology and anthropology, served by a large, research-oriented staff. The Institute of Contemporary Art occupies its own building on campus, where it displays exhibitions that are created by its own curators and by other institutions. The Ross Gallery, located in the Furness Building, also hosts temporary exhibitions, frequently curated by faculty and students from the Graduate Group.

The University's Architectural Archives are especially rich, providing material for research and exhibition.

The Department of the History of Art occupies the Jaffe History of Art Building (3405 Woodland Walk). The building provides seminar rooms, a graduate student lounge with individual lockers, group project workrooms, a computer lab, and conference rooms for teaching fellows.

Other Regional Institutions

The Graduate Group maintains close connections with the leading Philadelphia museums, notably the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts. Curators from those institutions offer occasional instruction in the Graduate Group, and members of the faculty serve the museums as guest curators and advisors. Our

graduate students participate in the Graduate Exchange Lecturer Programs at the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts.

The other museums of Philadelphia are frequently useful to our students. These include the Rodin Museum, Atwater Kent Museum, Barnes Foundation, Historical Society of Pennsylvania, and Rosenbach Collection. The collections of the Library Company of Philadelphia, the Free Library of Philadelphia, and the American Philosophical Society contain materials not available elsewhere.

Students at the University of Pennsylvania may register for courses at Bryn Mawr College, Princeton University, and the University of Delaware. The University also participates in semester- and year-long exchange programs with Harvard, Yale, Princeton, Columbia, Cornell, Brown, MIT, Chicago, Stanford, and Berkeley. Students should be aware that other schools follow different academic calendars and operate under different academic rules for late work and other matters. Permission of the Graduate Group chair (and, in some cases, the Dean and Provost) is required to take courses at these institutions, and a maximum of three courses from them may be counted toward a degree at the University of Pennsylvania.

Admission

All application files are individually reviewed by members of the faculty, who pay particular attention to the applicants' statements of purpose, letters of recommendation, and academic records. Applicants are encouraged to come to visit the Graduate Group as part of the application process, making appointments to speak with faculty in their areas of interest.

While the Graduate Group has established no absolute prerequisites for admission, candidates for advanced degrees are expected to bring to their graduate study a superior undergraduate liberal arts education, including adequate preparation in the languages needed for the study of art history and a record of successful work at intermediate and advanced undergraduate levels in the history of art. Students with demonstrated high academic achievement in the liberal arts but without special preparation in the history of art may also be admitted, but they are expected to complete their preparation by enrolling in selected courses at the 400 and 600 levels.

Applicants to the Graduate Group are required to submit their scores on the Graduate Record Examination, and non-native speakers of English must submit a TOEFL score. All applicants should send a written sample of art-historical or related research.

The University of Pennsylvania values diversity and seeks talented students, faculty and staff from diverse backgrounds. The University of Pennsylvania does not discriminate on the basis of race, sex, sexual orientation, religion, color, national or ethnic origin, age, disability, or status as a Vietnam Era Veteran or disabled veteran in the administration of educational policies, programs or activities; admission policies; scholarship and loan

awards; athletic or other University administered programs or employment. Questions or complaints regarding this policy should be directed to the Executive Director, Office of Affirmative Action, 1133 Blockley Hall, Philadelphia, PA 19104-6021 or 215-898-6993 (voice) or 215-898-7803 (TDD).

Financial Support

Merit-based University fellowships and scholarships are available on a competitive basis to graduate students. Fellowships and scholarships do not require the student to perform services for the University and are awarded without regard to financial need. Application for fellowship and scholarship awards (except where otherwise specified) is made simply by checking the appropriate box on the first page of the application for admission. To be assured of receiving full consideration for University fellowships and scholarships, applicants should be sure that their applications and supporting documents (transcripts, letters of recommendation, and Graduate Record Examination scores) are received by the deadline, usually in mid-December. Applicants are urged to file their applications and supporting material as early as possible to allow time for the most careful consideration. Since awards are made for the purpose of accelerating study toward advanced degrees, all fellows must register for full-time programs (i.e., four course units per term for credit) unless they have already completed the courses necessary for their degrees, in which case the awardee registers for dissertation tuition. All award holders must maintain good academic standing according to the standards set by the individual graduate group. In all cases, the amount of an award is subject to possible adjustment in the event that the recipient also receives another fellowship award.

Dissertation research (which usually begins in the fourth year) is conducted with support from many fellowship sources. The Graduate Group is responsible for nominating students for University fellowships and for certain external fellowships, most notably those of the Kress Foundation and the Center for Advanced Study in the Visual Arts at the National Gallery, Washington. Students who wish to put their names forward for such nominations are advised to contact the Graduate Chair as soon as the deadlines are announced. The Graduate Group and the office of the Graduate Division also work hard to assemble information concerning the many fellowships that do not require official nomination.

Penn students' success rate in external fellowship competitions is very high; recent doctoral students have received support from the Center for Advanced Study in the Visual Arts (National Gallery), the Social Sciences Research Council, the Luce Foundation, the Fulbright Fellowship program, the Delmas Foundation, the Smithsonian Institution, Rotary International, the British Council, the Deutsche Akademische Austauschdienst, the Metropolitan Museum of Art, the Kress Foundation, and the Social Sciences and Humanities Research Council of Canada.

Small summer travel grants are awarded by the Graduate Group, with preference given to those who must travel in order to prepare dissertation proposals. The Dean of the School

of Arts and Sciences also maintains a fund to subsidize the travel of students who have been invited to present papers at scholarly conferences.

Information concerning student loans can be obtained from the Office of Student Financial Services, 100 Franklin Building.

Language Requirement

Serious graduate study in the history of art assumes proficiency in reading the major languages of the discipline. Facility in the use of German and French is required for the M.A. and for admission to Ph.D. Candidacy. A student is expected to demonstrate ability in one language by the first month of his/her first year, and in a second language by the beginning of his/her second year in the program. Incoming graduate students who do not have the requisite language skills are strongly urged to enroll in formal, intensive language courses before undertaking graduate study.

Proficiency can be tested by language examinations administered by the Graduate Group in September of every year. Certification may also be given to students who have passed graduate-level language examinations at other institutions or who have passed the tests given at the conclusion of the special summer language reading courses offered by the School of Arts and Sciences. On the recommendation of the student's advisor, and with the consent of the Graduate Chair, students may occasionally be permitted to take a language exam in Italian or Spanish in lieu of French.

Students undertaking work in most fields will be expected to fulfill certain additional language requirements, as established in consultation with the Graduate Chair and relevant faculty.

Grades and Satisfactory Progress

For those enrolled in courses, the Graduate Division's minimum standard for satisfactory work is a B average in each academic year. Those who have completed course requirements and are preparing either the M.A. Research Paper or the Ph.D. Dissertation must demonstrate steady and substantial progress toward the completion of the degree. Those who do not maintain the necessary average or who fail to demonstrate progress in their research may be required to withdraw.

Penn's Graduate Division regards the completion of courses on schedule as a condition of satisfactory academic performance. Incomplete work is assigned the mark "I" on students' transcripts. Students who carry an "I" late into the semester following that in which the work was due will receive a warning from the Graduate School. Work left incomplete in August (for fall courses) or December (for spring courses) will result in a suspension of financial aid. Those with incompletes on their records cannot serve as teaching assistants, hold University fellowships, or sit for the Ph.D. preliminary examination.

Academic Review

The Graduate Group reviews the academic records of all students once every semester during their first year, and annually thereafter. On the basis of the review, students receive a written appraisal of their general progress and achievement, which may include recommendations concerning the course of study.

Transfer of Credit

At least eight course units of the total program required for the M.A. and at least twelve course units of the total program required for the Ph.D. must be completed at the University of Pennsylvania; the balance may be transferred from other institutions, if the transfer is approved by the Graduate Group and the Dean. Such requests for transfer of credit may be made to the Graduate Group Chair after the student has been enrolled for an academic year. No work done as an undergraduate, whether at this institution or elsewhere, will be counted, except as part of an approved submatriculation program. Credits toward satisfaction of the course requirements can be given for a maximum of four course units of work completed while registered in the College of General Studies.

Comprehensive Examination

The Comprehensive Examination fulfills both the M.A. Final Examination requirement and the Ph.D. Qualifications Examination requirement of the Graduate Faculties. Students who take the examination will be notified whether they have passed at the M.A. or Ph.D. level.

The examination is given once yearly in late January on a date announced at least two weeks in advance. The examination consists of slide comparisons and essay questions designed to test the student's broad knowledge of the history of art and architecture.

Students become eligible for the examination in the semester in which ten course units have been cumulatively registered, and no more than twelve course units may accrue unless the exam has been passed and the student has successfully petitioned for Ph.D. Candidacy (see below). Students with no transferred credits should take the Comprehensive Examination in January of their fourth semester. Students planning to transfer one year of credits should take the examination in January of their second semester.

The Comprehensive Examination may normally be retaken once, one year after an unsuccessful attempt. A request to retake the exam must be submitted to the Graduate Chair.

Colloquium

The intellectual forum of the Graduate Group is its Colloquium, which brings together department faculty, graduate students, and senior undergraduates. Colloquia take place most Fridays during the fall and spring to discuss the work of a faculty member or visitor. Attendance is required of first year students and expected of more advanced students. Penn Ph.D. candidates also present colloquium papers as their required Dissertation Colloquium.

Teaching Requirement

The Graduate Group believes that teaching experience forms an important part of graduate training. Students who join the Ph.D. program in 2003 and subsequently are required to serve as teaching fellows for four semesters, usually during the second and third years. This activity is recorded on the transcript as two independent studies (ARTH 999) with the supervising instructors, usually recorded during the summer after the second year and the sixth semester of study.

Registration, Tuition and Fees

It is each student's responsibility to insure that he/she is properly registered every semester, even when not taking courses, and that all financial obligations are met. Financial matters are handled in the office of the Dean of the Graduate Division, but it is possible to check one's registration status on-line through Penn in Touch. For a full explanation of tuition and fees, consult the Graduate Catalog.

Leaves of Absence, Dissertation Research Abroad Status

A student who wishes to take a leave of absence must submit a written request to the Graduate Chair for initial approval. Final approval rests with the Dean of the Graduate Division. A student who has reached general dissertation tuition status will not be granted a leave except for military service or medical reasons. The granting of a leave, except for military service, does not automatically extend the time limits for the M.A. and Ph.D. degrees, which are discussed below. Language Examinations, the Comprehensive Examination, and the Ph.D. Preliminary Examination may not be taken while a student is on leave, nor may degrees be awarded.

A student who receives outside funding for dissertation research to be conducted elsewhere may apply to the Graduate Chair and the Dean of the Graduate Division for Dissertation Research Abroad Status. This special status allows the student to remain registered without incurring tuition charges.

Courses in Other Departments

The Graduate Group encourages its students to take courses in history, literature, philosophy, and some languages that complement their work in art history. Such should be approved by the Graduate Chair before registration.

Scope of these Regulations and Exceptions

These Graduate Group Regulations do not supersede the Graduate Catalog, with which students must also be familiar. Requests for exceptions to these regulations should be addressed to the Graduate Group Chair.

The Master of Arts Degree

Master of Arts Degree Requirements

1. Ten course units, with one 700-level seminar in every semester, and participation in the Colloquium in the first year.
2. Competency in two foreign languages (German and French); see above.
3. Comprehensive Examination, passed at the M.A. level; see above. (This serves as the M.A. Final Examination.)
4. Research Paper.

Program of Study, Timing, and Time Limits

Students should complete the course requirements for the Master's degree in three semesters by taking four course units in each of the first two semesters, including at least one 700-level seminar each semester. In the third semester students should then take two course units: a 700-level seminar and a 999 independent study for work on the Master's Research Paper. In the fourth semester a student should take the Comprehensive Examination and will be awarded the degree upon certification that all requirements have been met.

The maximum time allowed for the completion of M.A. course requirements is six consecutive years, or seven years if the first attempt to pass the Comprehensive Examination is unsuccessful and the exam is retaken. Only two semesters of further registration is allowed after the completion of course requirements.

Research Paper

The M.A. Research Paper is not the formal M.A. Thesis required by some other Graduate Groups. It is, however, a substantial piece of original scholarship that often begins as a research problem for a 500- or 700-level course and is continued as an independent study (999), according to the advice of the supervising instructor and with the approval of the Graduate Chair. Alternatively, it can originate as an independent study project. In either case, the grade recorded in the 999 must be certified by the advisor and the Graduate Chair as fulfilling the M.A. research requirement of the Graduate Faculties, and a final version of the Research Paper must be deposited with the Graduate Group. The title page should bear the title, author's and advisor's names and the words "Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts, University of Pennsylvania, Graduate Group in the History of Art, [month and year of approval]."

The Ph.D. Degree

Ph.D. Requirements

1. Ph.D. Qualifications Examination and admission to Candidacy (see below).
2. Twenty course units, with a 700-level seminar course every semester, and participation in the Colloquium in the first year.
3. Major Field and Distribution requirements.
4. Four Semesters of Teaching (see above).
5. Dissertation Proposal.
6. Ph.D. Preliminary Examination.
7. Dissertation Colloquium.
8. Dissertation.
9. Dissertation Defense.

Admission to Candidacy

Students must file an application for Ph.D. Candidacy by a letter to the Chair of the Graduate Group for action by the Graduate Group. Neither admission to graduate study nor the M.A. degree carries automatic admission to Candidacy. (Indeed, students are not required to fulfill the requirements of the M.A. degree as part of their preparation for the Ph.D.) Applicants for Candidacy must fulfill the following requirements:

1. Comprehensive Examination, passed at a level that shows sufficient preparation for Ph.D. work. (This serves as the Ph.D. Qualifications Examination stipulated by the Graduate Faculties.)
2. Competency in German and French.
3. Designation of a proposed major field of specialization and a dissertation supervisor. The dissertation supervisor shall be a member of the Graduate Group, unless an exception is specifically allowed by the Group.

Students must apply for Candidacy no later than the semester in which twelve course units have been cumulatively registered, and no student normally will be permitted to register beyond twelve course units until he/she has been admitted to candidacy for the Ph.D. degree. Students who arrive at Pennsylvania without transferable graduate credits should therefore petition for candidacy no later than their fourth semester, immediately after passing the Comprehensive Examination at the Ph.D. level. Students entering the program with MAs and who intend to request transfer credit for a year of graduate work completed elsewhere should take the Comprehensive Examination in January of their second semester and then petition the Chair of the Graduate Group for Candidacy.

Program of Study, Timing, and Time Limits

Students who arrive without transfer credits should complete all requirements for the doctorate--except the dissertation--in six semesters. This is the expected program:

- 1st semester: four courses, including one 700-level course
- 2nd semester: four courses, including one 700-level course
- 3rd semester: three courses, including one 700-level course; teaching requirement
- 4th semester: three courses, including one 700-level course; teaching requirement; Comprehensive Examination in January
- Summer after 4th semester: one course (usually ARTH 999)
- 5th semester: three courses, including one 700-level course; teaching requirement
- 6th semester: two courses (usually both ARTH 999); teaching requirement; Ph.D. Preliminary Examination (see below).
- 7th semester: fulltime dissertation research begins

Students who transfer a year of graduate work to the program should complete all requirements except the dissertation in four semesters.

The University imposes a time limit of seven consecutive years on the completion of all course requirements, language requirements, and all examinations preliminary to the completion of the doctoral dissertation.

Doctoral students are expected to deposit their dissertations within five years of the their first registration for dissertation tuition. (Dissertation tuition commences when all coursework has been completed.) Students may only exceed the five-year limit if they present a second Dissertation Colloquium (see below) that is judged by the Graduate Group to demonstrate satisfactory progress toward the completion of the degree.

After ten semesters of dissertation registration, doctoral candidates will be considered half-time students unless the Graduate Group certifies (with the concurrence of the SAS Associate Dean for Graduate Studies and the Deputy Provost) that they are engaged in full-time research on their dissertations. According to the standard established by the Deputy Provost, the student's acceptance of full-time employment creates the

presumption that a he or she is not engaged in full-time research. The student and the Graduate Group may offer evidence to refute this presumption.

Major Field and Distribution Requirements

Ph.D. students must plan their course of graduate study to develop special competence in a major field and substantial proficiency in several other fields of study. The major field corresponds to the general field in which the dissertation lies, and competence in the major field is tested by the Ph.D. Preliminary Examination (see below). The major field is defined in consultation between the candidate and the dissertation supervisor and with the approval of the Graduate Group.

Proficiency in other fields is demonstrated by coursework that fulfills the following distribution requirements:

1. Each student shall take courses with at least eight members of the Graduate Group. Four of these courses shall be on the period before 1750, four on the period after.
2. Each student shall take two courses with at least three members of the Graduate Group.

Students who transfer credits to the program from other institutions may petition to have these requirements relaxed. Students who transfer the maximum of eight credits must take courses with at least five members of the Graduate Group.

Dissertation Proposal

After admission to Ph.D. Candidacy, a student should immediately undertake the preparation of a Dissertation Proposal, indicating the scope, methods, and significance of the proposed work and providing a succinct bibliography. Work on the Proposal may be conducted as an independent study (999). The document should be designed to be used in support of his/her application for fellowships.

The Dissertation Proposal, after being approved by the dissertation supervisor, must be submitted to the Graduate Group Chair at the beginning of the semester that follows the Comprehensive Examination. (This will normally be September of the candidate's fifth semester, if no transfer credits from other programs are awarded; the Proposals of students who transfer a year of credit should be submitted by September of the third semester.)

Ph.D. Preliminary Examination

The Ph.D. Preliminary Examination should be taken at the end of the sixth semester (or at the end of the fourth semester if a year of transfer credit has been approved). It is

designed to test the candidate's knowledge of the field in which the dissertation lies. The candidate should begin to plan for the Examination when applying for Candidacy.

The Examination is administered by an ad hoc Examination Committee, chaired by a member of the graduate group (normally the dissertation supervisor) and with the Chair of the Graduate Group serving ex officio. The Committee is designated by the Committee Chair, with the approval of the Graduate Group Chair, and it may include appropriate outside specialists. A majority of the Committee must be members of the Graduate Group. The field of the Examination is defined by the candidate in a brief written statement which, after approval by the supervisor and Chair of the Graduate Group, is circulated among the Examination Committee.

The Examination consists of written and oral components which test the candidate's ability to deal with broad, theoretical problems as well as his/her knowledge of factual information, bibliography and specific monuments. The written component is taken first. The Committee Chair assembles the test from questions submitted by the committee. It consists of no fewer than six questions, of which the candidate must answer three, with choices restricted in order to require the demonstration of competence over the entire field. This first part is written in eight hours on a single day without access to notes, books, or electronic data. The results are reported within one week. Students who fail the first part of the Examination may normally retake it once.

The first part of the examination must be passed in order for the candidate to take the second, oral part, which is held not more than two weeks after the first part is written. Its date is established at the same time that the date for the written part is set. The examiners may pose some of their oral questions with the aid of slides or objects which are shown to the candidate for discussion. Students who fail the second part of the Examination may normally retake it once. The candidate must pass both parts in order to pass the Examination. The passing grades are "Pass" and "Pass with Distinction."

Dissertation Reader(s) and Committee

The Committee Chair, in consultation with the candidate and with the approval of the Graduate Chair, names a second official dissertation reader (and, optionally, additional official readers) and defines the role of the reader(s). Official reader(s) usually review a complete draft of the dissertation after it has been read by the supervisor and report(s) recommendations to the candidate and supervisor. The Dissertation Committee comprises the Committee Chair, the official reader(s), and the Chair of the Graduate Group. A majority of the Committee must be members of the Graduate Group.

Dissertation Colloquium

After conducting substantial research, but before much of the dissertation is written, the candidate presents the dissertation project at a Dissertation Colloquium. The Colloquium

is attended by members of the faculty and invited specialists, and it is open to graduate students in the Graduate Group. It must be held no more than eighteen months after the Preliminary Examination. Colloquium participants assist the candidate in defining the major issues of the thesis topic and in planning solutions to its problems.

Dissertation Timing and Progress Reports

The dissertation should be completed within two or three years following the Ph.D. Preliminary Examination, depending largely on the type of research that the topic entails. During this time, candidates must make regular reports to their supervisors and, after their fifth year of study at the University, they must also file an "Annual Progress Report on Dissertation" (form 140) with the Associate Dean for Graduate Studies; failure to do so can lead to severance from the program. (See also the discussion of time limits above.)

Dissertation Presentation and Final Examination

The Dissertation Presentation is a public event at which the candidate summarizes his or her findings. It may be scheduled only after all requirements except the approval of the dissertation have been satisfied and after a complete draft of the dissertation has been submitted to the supervisor and reader(s). The Presentation should be scheduled during the regular academic year.

The Presentation is normally followed immediately by the Final Examination, conducted privately in a meeting of the candidate with the Dissertation Committee. The Final Examination is limited to the contents of the Dissertation, and passing the Examination signifies approval of the dissertation. In unusual circumstances, which may be encountered if the candidate has applied for an August degree, the Final Examination may be held at a date later than the Dissertation Presentation, and it may be conducted by telephone if all parties are unable to be present.

Dissertation Calendar and Format

Students should familiarize themselves with the deadline and other requirements governing the submission of the dissertation as summarized in the Graduate Catalog. Regulations governing the format of the dissertation are set forth in a booklet available from the office of the Graduate Division. History of Art dissertations do not require indices.

Regularly Offered Courses

400 Series:

412 Indian Temple Architecture. Meister

The history of architecture in India from ca. 100 B.C. to 1400 A.D., concentrating on the means by which a "language" for a symbolic architecture was developed. The University's South Asia Art Archives acts as a resource.

413 20th-Century Art in China and Japan. Davis

414 Post War Japanese Cinema and Visual Culture. Davis

Three great directors of the "golden age" of Japanese cinema, Mizoguchi, Ozu, and Kurosawa, acknowledge their debt to and utilization of traditional visual culture. How they transform those "frames of tradition" as they also manipulate the medium for particular visual effects will be central in our discussion of several films by each director. We will also consider how these directors had an impact on international cinema and upon other Japanese directors, such as Miyazaki, Kitano and Itami in the 1980s and 1990s.

416 Medieval Islamic Art and Architecture. Holod

An introduction to the major architectural monuments and trends, as well as to the best-known objects of the medieval (7-14th C.) Islamic world. Attention will be paid to such issues as the continuity of late antique themes, architecture as symbol of community and power, the importance of textiles and primacy of writing. Suitable for students of literature, history, anthropology as well as art history.

417 Later Islamic Art and Architecture. Holod

Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention will be given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires."

422 Art of the Ancient Near East. Pittman

Emphasis on monumental art work of the Ancient Near East as the products of cultural and historical factors. Major focus will be on Mesopotamia from the late Neolithic to the Neo-Assyrian period, with occasional attention to related surrounding areas such as Western Iran, Anatolia, and Syria.

423 Greek Vase Painting. Ann Brownlee

427 Roman Sculpture. Kuttner

Survey of the Republican origins and Imperial development of Roman sculpture--free-standing and portraits, relief, and architectural--to 350 A.D. We concentrate on sculpture in the capital city and on court and state arts, emphasizing commemorative sculpture and Roman habits of decorative display. Key themes include the evolution of styles, depiction of time and space, programmatic decoration, and the vocabulary of political art.

428 Late Antique Roman Art: Survival and Mutation, A.D. 200-700. Kuttner
Survey of commemorative, decorative, and panegyric art, from the period of the soldier emperors to the 6th century A.D. Genres include mosaic, painting, sculpture, relief, sarcophagi, numismatics, and such luxury arts as metalwork, book illustration, figured textiles, carved ivory, and gems. Special themes are: commemorative and mythological iconography, retrospective and "medieval" styles, and the relationships of "pagan" to "classical" culture in the Christianized Empire.

431 Early Christian and Byzantine Architecture. Maxwell
Architecture and its decoration from early Christian times in the East and West until the sixth century A.D., and in the Byzantine lands until the Turkish Conquest.

442 Medieval Art in Italy to 1400. Maxwell
A survey of sculpture, painting, and architecture in Italy from c. 300 to 1400.

461 Netherlandish Painting. Silver
Painting in the Low Countries from van Eyck to Bruegel.

472 Rococo to Romanticism. Staff
Art and architecture in Europe and England from the late seventeenth to the early nineteenth centuries.

473 Baroque Painting in Northern Europe. Silver
Flemish and Dutch painting in the seventeenth century; special attention given to Rembrandt and his contemporaries.

492 Modern Sculpture. Poggi
Major artists and movements in twentieth-century sculpture and related media, including earthworks, architectural sculpture, assemblage, installations, and performance.

500 Series:

501 Museum Methods. Staff
Topic varies. Usually devoted to exhibition planning, organized in cooperation with local museums and collections.

502 American Museums: History and Debate. Lindsay
This seminar explores a major cultural force upon American art and life since the nineteenth century and the burgeoning literature on museums and culture under postmodernism. It has two primary aims: to probe the subject as an established art historical topic and to provide both an intellectual bedrock and a working global perspective for museum work as well. It will consider the history of the institution and scholarly work on the topic, then review selected critical readings on current issues. Subsequently, workshop discussions will analyze specific regional museums with significantly different histories and purposes.

503 Origins of Graphic Art. Silver
Early history of prints from the fifteenth century and Durer to the seventeenth century

and Rembrandt.

504 Structural Archaeology. Haselberger

A pro-seminar designed to acquaint the participants with the physical evidence of buildings. It treats the properties of pre-modern building materials, their static and dynamic behavior, their contexts and reasons for their use, and the means for their procurement and working. It considers the methodologies for the historical interpretation of physical evidence, including the recording, analysis, and presentation of evidence, determining the date and original form of buildings, their sequence of construction, and their subsequent modifications. Each participant carries out a small-scale field exercise. No prerequisites.

511 Ukiyo-e: Japanese Prints and Paintings of the "Floating World." Davis

In this course we will study Japanese woodblock prints from the seventeenth through the twentieth century. For most of the course, we will be concerned with prints from the Edo, or Tokugawa, period (1615-1868) in the style known as "ukiyo-e" ("images of the floating world") and the culture that produced them, but in the final weeks we will also consider the continuation and adaptation of woodblock printing in modern print movements. Study of prints at the Philadelphia Museum of Art and other local collections.

513 Pro-Seminar in East Asian Art. Davis

Topic varies. Previous topics include: Gender Issues and Japanese Art (Aut. 2004). Proposed topic for Autumn 2005: Modern Japanese Arts and the City of Tokyo.

514 Aspects of Indian Art. Meister

Aspects of sculpture, painting, iconography, or architecture in the Indian subcontinent. Topic varies.

515 Aspects of Indian Architecture. Meister

Indian temples explored in terms of morphology and meaning. Topic may vary.

517 From Region to Neighborhood: Reading the City in the Islamic World. Holod

Two aims of course: To understand the internal (historically and culturally developed) ideas and realizations of the city, and to analyze it with contemporary, externally generated methodologies:

A. Internal (How is city imaged and imagined):

1. early Islamic concepts, a reconstruction
2. Baghdad, a model or unicum, and a failure and myth
3. the embrace of law and urban order
4. large scale urban complexes and their impact of the fabric of the city
5. conception of space (city, suburb, countryside, region)
 - a/ in literature
 - b/in cartography
 - c/in geographic manuals
 - d/in its location in the world order and cosmography
 - e/in local histories

f/in nomenclature

h/mapping-the visible and invisible worlds

B. External: (How we can approach the study of urban fabric)

1. culture geography and typology
2. locational analysis
3. water resources
4. routes (region - city connections)
5. micro-climate and micro-geography
6. thoroughfare and access
7. physical stratigraphy
8. social stratigraphy

518 Art of Iran. Holod

Iranian art and architecture of the Parthian, Sassanian and Islamic periods, with particular emphasis on regional characteristics in the period. Different themes are explored each time the course is offered. In the past, these have been Ilkhanid and Timurid painting, Architecture and Geometry, and, most recently, a Nizami manuscript owned by the UPenn Museum.

519 Islamic Art in the West. Holod

A discussion of the arts of the Islamic period in the countries of the western Mediterranean. The particular focus is the art of Muslim Spain (Andalusia), dealing with the importance of its architectural or artistic achievements for the art of the western Mediterranean.

521 Pro-seminar in Classical Art. Kuttner

The courses taught under the "umbrella" headings 521 and 729 regularly discuss a range of topics, including private and public art in Rome and in the provinces; sculpture, painting, coinage, minor arts and other image media; patronage and display; architectural planning and patronage; landscape architecture; the Hellenistic Mediterranean; the Roman Republic, empire and Late Antiquity; and ancient texts about the arts. For specific topics, see the Art History course archives.

522 Art of the Ancient Near East: Mesopotamia. Pittman

Survey of the major monuments of ancient Mesopotamia: from the Uruk period (ca. 3500 B.C.) through the Neo-Assyrian period (ca. 610 B.C.). Emphasis on cultural context and interconnections with surrounding cultures of the ancient Near East.

523 Interconnections: Egypt, Near East, and Greece. Pittman

Emphasis on questions of "style" and "regionality" in the analysis of artworks serving as evidence for interaction in the Late Bronze Age in the eastern Mediterranean. Particular attention paid to trade and political relations as mechanisms of distribution.

524 Pro-seminar in Ancient Iranian Art. Pittman

Topic varies.

527 Pro-seminar in Greek Architecture. Haselberger
Topic varies.

528 Pro-seminar in Roman Architecture. Haselberger
Topic varies.

529 Vitruvian Studies. Haselberger
Research on Vitruvius' Ten Books on Architecture, Art, and Construction: structure, sources, intended readers; analysis of theories and their relation to practice; formation of art theory; statics and esthetics; discrepancy with the ideals of the "Augustan Revolution." Working knowledge of Latin recommended.

541 Seminar in Medieval Art. Maxwell
Topic varies, e.g., Narrative and Medieval Art (2005)

542 Early Medieval Architecture. Maxwell
Colloquium on selected problems in the history of Western European architecture from the 7th century to the dawn of the Romanesque.

552 Proseminar in Renaissance/Baroque Art. Cole
Topic varies. Most recent topic: "The Early Modern Painter-Etcher" (2005).

561 Pro-seminar in Netherlandish Art. Silver
Topic varies.

562 Northern Renaissance Art. Silver
Topic varies.

573 Major Issues in Baroque Art. Silver
Topic varies.

581 Modern Architectural Theory. Brownlee
A survey of architectural theory from the mid-eighteenth century to the present. The discussion of original writings will be emphasized.

582 Pro-seminar in Modern Architecture. Brownlee
Topic varies.

585 Pro-seminar in Nineteenth-Century Art. Staff
Topic varies.

586 Pro-seminar in Twentieth-Century Art. Poggi
Topic varies.

588 Pro-seminar in American Art. Staff
Topic varies.

593 Film Theory. Beckman.

600 Series:

603 Prints and Printmakers. Silver

Graphic art in Europe and America from its origins about A.D. 1400 through Durer, Rembrandt, and the modern world.

611 Arts in India. Meister

A survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C. to the nineteenth century. An attempt to explore the role of tradition in the broader history of art in India.

612 Symbols and Sites of the Islamic Tradition. Holod

613 Arts of Japan. Davis or Steinhardt

This course will introduce the major artistic traditions of Japan, from the Neolithic period to the present, and teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the 'artist' overtime; and the transformation of tradition in the modern age.

614 Arts of China. Davis or Steinhardt

The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include; Shang bronzes; Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others. By the end of the course you should have developed your ability to think critically, express ideas in logical, concise manner, and to interpret Chinese art in an informed manner.

615 Japanese Painting. Davis

An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship will form the basis of analysis, and themes such as landscape, narrative, and the expression of cultural identities in painting, will be considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage

in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.

616 Chinese Painting. Davis or Steinhardt

Study of Chinese painting and practice from the earliest pictorial representation through the late twentieth century. Painting style and form the basis of analysis, and themes such as landscape and narrative will be considered with regard to larger social and cultural issues. The class will pay particular attention to the construction of the concepts of the "artist" and "art criticism" and their impact on the field into the present. Visits to look at paintings at the University of Pennsylvania Museum, PMA and/or local collections will be offered when possible.

617 Introduction to the Visual Culture of the Islamic World. Holod

The course is a one-semester introduction to visual culture of the Islamic world, beginning with contemporary material. Its graduate component is designed to provide student with an intensive and in-depth with an additional tutorial and requirements. The course will examine how visual culture has functioned and continues to operate within Islamic civilization. Visual culture encompasses but is not limited to specific histories of art and architecture; aspects of crafts and popular art will be discussed also. Material in the course will be drawn from the seventh to the twentieth centuries, and will be presented thematically as well as chronologically. Attention will be given to relationships between visual culture, history and literature, using specific case studies, sites or objects that may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry, and religious texts.

618 Early Modern Japanese Arts and the City of Edo. Davis

Study of the major art forms and architecture of Tokugawa (or Edo) period (1603-1868). In this course, we will consider how the arts of this era occur within an increasingly urban and modern culture, particularly with regard to the city of Edo. Issues include the articulation of authority in the built environment, the reinvention of classical styles, and the emergence of new sources for patronage, among others. May include visits to the PMA, University Museum, or other local collections, as available.

619 Modern Japanese Arts. Davis

620 Greek Art and Architecture. Haselberger or Kuttner

An intensive survey of the art and architecture of the Greek world from Geometric to Hellenistic times. Variable emphasis on topics ranging from stylistic innovation and persistence, commemorative genres, narrative, program, and patronage to tectonic structure, concepts of order, proportion, and urbanism.

621 Roman Art and Architecture. Haselberger or Kuttner

An intensive survey of the art and architecture of Rome and her empire from Republican and later Hellenistic to Constantinian times. Variable emphasis on topics ranging from the major genres, styles and programs of commemorative and decorative art, historical narrative, and political iconography to building types and techniques and the specific Etrusco-Roman notion of space, land division, and city planning.

623 Egyptian Art. Pittman

Survey of the art of Ancient Egypt from the Pre-dynastic period through the end of the New Kingdom. Emphasis on major monuments of architecture, sculpture, relief and painting; questions of stylistic change and historical context.

624 The Art of Egypt, Mesopotamia, and Iran. Pittman

640 Medieval Art. Maxwell

Investigates painting, sculpture, and the "minor arts" of the Middle Ages (Late Antique, Carolingian, Romanesque, and Gothic periods). Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; the "beautiful" and the "ugly"; and, more generally, the ideology of visual culture across the political and urban landscapes.

641 Byzantine Art and Architecture. Maxwell

Surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories. Special focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. Consideration also of the Empire's relation to other cultures through the Crusades and Moslem invasions, and Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

642 Medieval Architecture. Maxwell

Introduction to the built environment of the Middle Ages, surveying a range of architectural styles--Early Christian, Carolingian, Romanesque, and Gothic. Integrates the study of architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism.

652 Art in the Time of Michelangelo. Cole

An introductory survey of the art of the Late Renaissance, with an emphasis on drawing, painting, sculpture, and architecture in central Italy. The course will cover works by Michelangelo, Leonardo da Vinci, and Raphael, among others.

655 Italian Renaissance Art. Cole

Survey of the visual arts in Italy in the fourteenth, fifteenth, and sixteenth centuries, with emphasis on painting, sculpture and architecture in the major cultural centers.

656 Italian Renaissance and Baroque Architecture. Cole

An introductory survey of architecture on the Italian peninsula, ca. 1300-1750. The course will cover both standard types (palaces, churches, squares) and distinctive individual monuments. Topics may include urban planning, garden and fountain design,

and the relation of practice to theory.

660 Northern Renaissance Art. Silver

671 European Baroque Art. Cole or Silver

European art and architecture of the late sixteenth and seventeenth centuries.

675 Roman Baroque Art and Architecture. Cole

An introduction to the city of Rome from the late-sixteenth to the mid-eighteenth century, The course will look at works by such artists as Caravaggio, Bernini, Poussin, and Borromini, considering them in relation to the conditions in which they were originally produced and viewed.

681 Early Modern Architecture. Brownlee

The history of Western architecture from about 1700 until the last quarter of the nineteenth century. Topics to be considered include Palladianism, neo-classicism, the picturesque, historicism, and the search for a new style.

682 Modern Architecture. Brownlee

The history of Western architecture from the late nineteenth century until the present. Topics to be considered include the Arts and Crafts Movement, Art Nouveau, expressionism, the International Style, and "Post-modernism."

683 The Modern City. Brownlee

A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis will be placed on the history of architecture and urban design, but political, sociological, and economic factors will also receive attention. The class will consider the development of London, St. Petersburg, Washington, Boston, Paris, Vienna, and Philadelphia.

684 From Revolution to Realism: European Painting, 1760-1848. Staff

The death of the revolutionary hero, the search for spiritual meaning, the "rape" of the countryside by industrialization, the anxious masculinity of romanticism, abolition and its aftermath, the quest for national identity; these are only some of the themes that will be addressed through the art of this early modern period, as they emerged from painters working in France, England, and Germany. Among other things, we will analyze Jacques-Louis David's "martyr portraits" of the French Revolution; the fantastic visions of J. M. W. Turner and William Blake; Gericault's representations of madness; and the politicized "realism" of Gustave Courbet, the painter who would so profoundly influence the later generation of Impressionists.

685 Impressionism: Art, Leisure, Society: European Art, 1848-1906. Staff

French Impressionism is the centerpiece of this course, which will explore paintings, and some sculpture, produced between 1848 and 1906. We consider French, Dutch, and Scandinavian artists who painted and exhibited in Paris during these years, exploring not only their historical stature and reputation, but their contemporary relevance. We will

reflect on such myths of modernism as the "misogyny": of Degas; the "obsessiveness" of Cezanne; the "primitivism" of Gauguin; and, of course, the "madness" of Van Gogh. All art is considered within the context of the social, economic and political changes that were taking place in Paris--the capital of the nineteenth century.

686 Twentieth Century Art, 1900-1945. Poggi

Major artists and movements of the 20th Century, from 1900 to 1945, and their relation to other modern cultural and historical developments.

687 Twentieth Century Art, 1945-present. Poggi

Major artists and movements of the 20th Century, since 1945, and their relation to other modern cultural and historical developments.

691 The Road Movie. Beckman

692 Women and Film. Beckman

693 History of Photography. Staff

A history of world photography from 1839 to the present and its relations to cultural contexts as well as to various theories of the functions of images

695 American Art Before 1865. Leja, Shaw

696 American Art: 1865-1960. Leja, Shaw

700 Series:

701 Seminar in the Methodology of the History of Art. Maxwell/Staff

Topic varies, e.g., Early History of Art History (2003, 2004).

710 Seminar in Indian Architecture. Meister

Architecture and architectural sculpture of the Indian sub-continent explored in terms of its morphology and symbolism. Students make use of the resources of the South Asia Art Archive. Topic varies.

711 Seminar in Indian Art. Meister

Topic varies.

712 Seminar in Islamic Architecture. Holod

Topic varies.

713 Seminar in East Asian Art. Davis

Topic varies.

716 Seminar in Islamic Architecture. Holod

Topic varies.

717 Seminar in Islamic Art. Holod

Topic varies. Most recent topic: "Optics and Aesthetics: Vision in the Islamic World."

718 Seminar in Islamic Architecture. Holod

Topic varies. Last topic taught: "Safavid Isfahan of the seventeenth century: Architecture and Setting."

719 Approaches to the Archeology of Islamic Periods. Holod

This seminar will trace the development of the field from one that was centered largely on the recovery of major monuments to one in which issues of daily life, demography, chronology and the study of settlement patterns have come to play a major role. The seminar will review work in the major zones of the Islamic world: Central Asia, Iran, Iraq, Anatolia, Syria-Palestine, Egypt, North Africa I (Libya-Tunisia), North Africa II (Algeria- Morocco), Spain. There will be guest lectures in the seminar from specialists on Central Asia, Iraq, Syria and Egypt.

721 Seminar in Greek Architecture. Haselberger

Topic varies.

724 Seminar in Ancient Near Eastern Art. Pittman

Topic varies.

725 Seminar in Neo-Assyrian Art. Pittman

Survey of the major arts of the Assyrians (ca. ninth-seventh centuries B.C.) - architecture, relief sculpture, glyptic, metalwork - in the political and cultural context of the expanding Assyrian empire.

726 Iconography of the Ancient Near East. Pittman

727 Seminar in Roman Architecture. Haselberger

Topic varies.

728 Seminar in Classical Architecture. Haselberger

Topic varies.

729 Seminar in Classical Art. Kuttner

Note: The "umbrella" headings 521 and 729 regularly discuss a range of topics, including private and public art in Rome and in the provinces; sculpture, painting, coinage, minor arts and other image media; patronage and display; architectural planning and patronage; landscape architecture; the Hellenistic Mediterranean; the Roman Republic, empire and Late Antiquity; and ancient texts about the arts. For specific topics, see the Art History course archives.

742 Seminar in Medieval Art. Maxwell

Topic varies, e.g., Medieval Urbanism (2001).

743 Medieval Iconography. Maxwell
Topic varies.

752 Seminar in Renaissance/Baroque Italian Art. Cole
Topic varies. Recent topics include: Leonardo da Vinci (2003), The Counter-Reformation (2004).

762 Seminar in Northern Renaissance Art. Silver
Topic varies.

771 Seminar in Baroque Art. Silver
Topic varies.

772 Seminar in Eighteenth-Century Art. Staff
Topic varies.

779 Knowledge of Prints. Silver
Topic varies.

781 Seminar in Nineteenth-century Architecture. Brownlee
Topic varies.

782 Seminar in Twentieth-century Architecture. Brownlee
Topic varies.

784 Seminar in Nineteenth-century Art. Staff
Topic varies.

785 Seminar in Twentieth-century Art. Poggi
Topic varies.

786 Seminar in American Art. Staff
Topic varies.

787 Seminar in Contemporary Art. Poggi
Topic varies.

793 Seminar in Cinema Studies. Beckman
Topic varies.