DEPARTMENT OF ART HISTORY AND ART

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arthistory.case.edu/
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Elizabeth Bolman, Department Chair
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The Department of Art History and Art (http://www.case.edu/artsci/arth/arth.html) offers opportunities to study art history, to engage in pre-professional museum training, to participate in a broad range of studio offerings, and to pursue state teacher licensure in art education. The Bachelor of Arts degree is granted in art history and in pre-architecture (second major only), and the Bachelor of Science degree in art education. The department offers graduate programs leading to the degrees of Doctor of Philosophy in art history, Master of Arts in art history, Master of Arts in art history and museum studies, and Master of Arts in art education. In conjunction with the School of Law, the department also offers a combined JD/Master of Arts in art history and museum studies. Qualified undergraduates majoring in art history or art education may participate in the Integrated Graduate Studies Program.

All art programs are considerably enhanced by close cooperation with cultural institutions located in University Circle, in particular the Cleveland Museum of Art, the Cleveland Institute of Art, and the Museum of Contemporary Art (MOCA). The planned Nancy and Joseph Keithley Institute for Art History, to be created jointly with the Cleveland Museum of Art, will promote art historical studies through graduate fellowship support, collections-based graduate seminars, travel and research funding, undergraduate internship funding, and joint programming with the Cleveland Museum of Art.

Art History Program

The study of art history expands visual literacy, deepens critical reading and writing skills, and increases students’ abilities to think across fields. The discipline is profoundly multidisciplinary, and enhances awareness of cultural diversity around the globe, throughout time. Students majoring in art history have a wide variety of career opportunities. Graduates with a strong background in art history are employed as college and university professors; as museum professionals (in curatorial, educational, and administrative positions); as art librarians and archivists; as development officers; as journalists; as art gallery or auction house staff members; as art conservators and restorers; as art specialists in the diplomatic service and at all levels of government; and in other careers in industry, film, and television. Some of these specialties require additional study and professional preparation beyond the bachelor’s degree. Other art history majors who have fulfilled the required prerequisites go on to attend law, medical, or business school. Increasingly, familiarity with global visual culture is desirable for those pursuing careers well outside the field (for example, engineering students).

The graduate programs in art history are offered as part of the exceptional joint program in art history of Case Western Reserve University and the Cleveland Museum of Art. Most classes, undergraduate and graduate level, are held in the museum, and some courses are offered or co-taught by museum curators who hold adjunct appointments in the department. Students taking advanced-level courses use the museum’s extensive research library, and all students have an opportunity to study original works of art in the museum’s superb collections and conservation laboratories.

Art Education Program

The Art Education Program’s mission is “to prepare proactive, scholar-practitioner art educators who will develop into leaders, teachers, and talented artists in the field of art education.”

The undergraduate and graduate degree programs in art education are offered in conjunction with the Cleveland Institute of Art. Art education majors have the advantage of pursuing their academic studies in a university environment and their studio studies at a professional art school that educates artists and designers. Students participate in educational field experiences conducted in many of Greater Cleveland's urban and suburban school systems, museums, and cultural institutions. Graduates of the Art Education Program have pursued careers as teachers, supervisors, and consultants in public and private schools, colleges, art schools, and museums; as administrators of galleries and art organizations; as designers of educational programs for industry; and as practicing artists. The program is especially proud of its record in recruiting and graduating students from diverse backgrounds.

Art Studio Program

For students seeking to develop and nurture their artistic and creative talents, the Art Studio Program offers a variety of introductory art courses that can be taken for personal enjoyment to gain experience in a variety of art media. Courses in drawing, painting, design, ceramics, enameling and jewelry, textiles, photography, digital media, and architecture are taught at various skill levels by experienced, professional artists/teachers. These courses can be taken as university electives or to fulfill minors in art studio, photography, or architecture. The program offers pre-architecture as a second major and as a minor for students who expect to continue architectural studies at the graduate level or who simply wish to pursue an area of interest to complete a second major in pre-architecture. At the end of each semester, there is a comprehensive public art exhibition of student work in the Art Gallery.

Department Faculty

Elizabeth Bolman, PhD
(Bryn Mawr)
Elsie B. Smith Chair in the Liberal Arts; Chair, Department of Art History and Art

Late Antique and Byzantine art

Henry Adams, PhD
(Yale University)
Ruth Coulter Heede Professor of Art History
American art

Erin Benay, PhD
(Rutgers University)
Associate Professor
Early Modern Southern European art

Elina Gertsman, PhD
(Boston University)
Professor; Director of Graduate Studies
Medieval art
Eunyoung Park, PhD  
(University of Kansas)  
Assistant Professor  
Modern and contemporary art

Maggie L. Popkin, PhD  
(The Institute of Fine Arts, New York University)  
*Robson Junior Professor; Associate Professor*  
Ancient Roman art and archaeology

Andrea Wolk Rager, PhD  
(Yale University)  
*Jesse Hauk Shera Assistant Professor*  
Nineteenth- and twentieth-century British and European art

Catherine B. Scallen, PhD  
(Princeton University)  
*Andrew W. Mellon Professor in the Humanities; Associate Professor*  
Northern Renaissance and Baroque art and historiography

Sinead Vilbar, PhD  
(Princeton University)  
*Adjunct Professor, Curator, Japanese and Korean Art*

### Adjunct Faculty from the Cleveland Museum of Art

Louis Adrean, MLS  
(Syracuse University)  
*Adjunct Instructor, Head, Research and Programs, Ingalls Library and Museum Archives*

Susan Bergh, PhD  
(Columbia University)  
*Adjunct Associate Professor, Curator, Art of the Ancient Americas*

Cory Korkow, PhD  
(University of Virginia)  
*Adjunct Associate Professor, Associate Curator, European Art*

Heather Lemonedes, PhD  
(The Graduate School and University Center, City University of New York)  
*Adjunct Associate Professor, Deputy Director and Chief Curator*

Sonya Rhie Mace, PhD  
(Harvard University)  
*Adjunct Professor; George P. Bickford Curator of Indian and Southeast Asian Art*

Sooa Im McCormick, PhD  
(University of Kansas)  
*Adjunct Assistant Professor; Assistant Curator, Korean Art*

Emily Peters, PhD  
(University of California, Santa Barbara)  
*Adjunct Professor, Curator, Prints and Drawings*

William Robinson, PhD  
(Case Western Reserve University)  
*Adjunct Professor, Curator, Modern European Art*

Barbara Tannenbaum, PhD  
(University of Michigan)  
*Adjunct Professor; Curator, Photography*

### Art Education

Tim Shuckerow, MA  
(Case Western Reserve University)  
*Director, Art Education and Art Studio Program*  
Art education, painting, ceramics

David King, MFA  
(Kent State University)  
*Lecturer; Supervisor, Art Education Secondary Student Teaching*

Sandra Noble, MA  
(Cleveland State University)  
*Lecturer and University Supervisor, Elementary Student Teaching and Clinical/Field-Based Experience*

### Adjunct Art History Faculty

Heather Galloway, Certificate in Conservation; MA in Art History  
(Conservation Center, Institute of Fine Arts, New York University; Williams College Graduate Program in the History of Art)  
*Adjunct Assistant Professor*  
Physical examination of works of art

Gary Sampson, PhD  
(University of California, Santa Barbara)  
*Associate Dean, Graduate Studies, Cleveland Institute of Art*  
History of photography

Holly Witchey, PhD  
(Case Western Reserve University)  
*Adjunct Professor*  
Museum studies

### Art Studio

Tim Shuckerow, MA  
(Case Western Reserve University)  
*Director, Art Education and Art Studio Program*  
Art Education, Painting, Ceramics

Jerry Birchfield, MFA  
(Cornell University)  
*Lecturer, Photography Advisor*  
Photography, creative photography

Margaret Fischer, MA  
(Case Western Reserve University)  
*Lecturer*  
Enameling and jewelry

Adriel Meyer, MA  
(Case Western Reserve University)  
*Lecturer*  
Fibers and textiles
Department of Art History and Art

George Kozmon, BFA
(Cleveland Institute of Art)
Lecturer
Design

Sally Levine, MA
(University of Illinois)
Lecturer
Architecture

Martha Lois, MFA
(Kent State University)
Lecturer
Ceramics

Barney Taxel, BA
(Case Western Reserve University)
Lecturer
Digital photography

Emeriti

Ellen G. Landau
Andrew W. Mellon Professor Emerita of the Humanities

Edward J. Olszewski
Professor Emeritus

Undergraduate Programs

The art history curriculum is designed to give students a broad grounding in a variety of artistic media with a strong emphasis on understanding the cultural context in which they were produced. Students develop technical and critical vocabularies as well as sound writing skills to analyze works of art. Study of and research on works of art in the Cleveland Museum of Art are essential components of the undergraduate curriculum. Internships for credit or with volunteer status are available at the Cleveland Museum of Art, the Museum of Contemporary Art, and other arts institutions in University Circle.

Integrated Graduate Studies Program. Qualified undergraduates majoring in art history or art education may also participate in the Integrated Graduate Studies Program (http://bulletin.case.edu/undergraduatestudies/gradprofessional/accelerationintowardgraduatedegreestext). Interested students should note the general requirements and the admission procedures in this bulletin and may consult the department for further information. The GRE is required for all students applying to the IGS program in art history.

Majors

Bachelor of Arts in Art History
This major requires 36 hours of course work in art history, including:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 101</td>
<td>Art History I: Pyramids to Pagodas</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 102</td>
<td>Art History II: Michelangelo to Maya Lin</td>
<td>3</td>
</tr>
<tr>
<td>Art History 200-level courses</td>
<td></td>
<td>3-6</td>
</tr>
<tr>
<td>ARTH 396</td>
<td>Majors Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Art History electives at the 300 level</td>
<td></td>
<td>15-18</td>
</tr>
<tr>
<td>Art Studio courses</td>
<td></td>
<td>3-6</td>
</tr>
</tbody>
</table>

Students must take one 200- or 300-level course in four of the following five areas: Ancient Art, Arts of Asia/Africa/the Americas, Medieval Art, Renaissance and Baroque Art, and Modern/American/Contemporary Art. Foreign language study (French, German, or Italian) is highly recommended.

Departmental Honors. Majors who wish to earn the Bachelor of Arts degree with honors in art history must make written application to the department chair no later than the fall semester of their senior year. Departmental honors are awarded upon fulfillment of the following requirements: a grade point average of at least 3.5 in the major and an A in ARTH 399 Honors Thesis.

Bachelor of Science in Art Education

The Bachelor of Science in art education requires a total of 124 credits and is designed to educate professional teachers of art for public and private schools who are also competent, creative artists. The program meets the requirements of the Ohio Board of Education to qualify its university-recommended students for Pre-K-12 Visual Art Specialist Licensure to teach art in the public schools of Ohio and more than 40 reciprocating states.

This program is conducted jointly by Case Western Reserve University and the Cleveland Institute of Art. Admission requires application to Case Western Reserve University and submission of an art portfolio. Academic work is taken at Case Western Reserve, and the majority of art studio courses at the Cleveland Institute of Art, as follows:

### Academic Courses at Case Western Reserve University

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>SAGES (First Seminar)</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Two of the following:</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>USNA Thinking About Natural and Technological World (3 cr hrs)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>USSO Thinking about the Social World (3 cr hrs)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>USSY Thinking about the Symbolic World (3 cr hrs)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Natural Sciences</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Quantitative Reasoning (MATH or STAT)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Global &amp; Cultural Diversity</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>ARTH 101</td>
<td>Art History I: Pyramids to Pagodas</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 102</td>
<td>Art History II: Michelangelo to Maya Lin</td>
<td>3</td>
</tr>
<tr>
<td>ARTH Electives (one must be at 300 level)</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>PHED Physical Education (2 semesters)</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Total Units</td>
<td></td>
<td>31</td>
</tr>
</tbody>
</table>

### Professional Education/Art Education

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 295</td>
<td>Introduction to Art Education</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 300</td>
<td>Current Issues in Art Education</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 385</td>
<td>Clinical/Field Based Experience I</td>
<td>1</td>
</tr>
<tr>
<td>ARTS 386</td>
<td>Clinical/Field Based Experience II</td>
<td>1</td>
</tr>
<tr>
<td>ARTS 387</td>
<td>Clinical/Field Based Experience III</td>
<td>1</td>
</tr>
<tr>
<td>ARTS 393</td>
<td>Art Content, Pedagogy, Methodology, and Assessment</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 366A</td>
<td>Student Teaching in Art: Pre-K - 6th Grade</td>
<td>4</td>
</tr>
<tr>
<td>ARTS 366B</td>
<td>Student Teaching in Art: 7th - 12th Grade</td>
<td>4</td>
</tr>
<tr>
<td>ARTS 465</td>
<td>Seminar for Art Teachers</td>
<td>4</td>
</tr>
</tbody>
</table>
EDUC 301 Introduction to Education 3
PSCL 101 General Psychology I 3
EDUC 304 Educational Psychology 3
EDUC 255 Literacy Across the Content Areas 3
EDUC 386 Introduction to Instructional Technology 3

Total Units 39

Art Studio Courses at the Cleveland Institute of Art

I. Cleveland Institute of Art Foundations Core

Foundations Core introduces you to the forms, methods, and media concepts crucial to creative development, self-expression, and effective visual communication and production. The program provides a solid, broad-based core of art fundamentals that supports each subsequent year of advanced study throughout the institute’s curriculum...The foundation experience fosters a learning environment that is responsive to the aspirations and needs of the young artist, as well as innovations in the world of art and design, by balancing fundamental approaches with experimentation. The program fosters students’ aesthetic sensibilities and prepares them for the visual language, concepts, discipline, and skills that are necessary for excelling as an artist and art educator.

REQUIRED CLASSES
CIAR 103D Digital Color 1.5
CIAR 103M Material Color 1.5
CIAR 104 Digital Synthesis 3
CIAR 107 2D Design 3
CIAR 108 3D Design 3
CIAR 117 Drawing I 3
CIAR 118 Drawing II 3
CIAR 221 Intro to Painting 3
CIAR 233 Painting After the Photograph 3
CIAR 229A Intro to Sculpture Fabrication 3
Two Foundation Electives (6 cr. hrs) 6

Total Units 33

CLEVELAND INSTITUTE OF ART & ART STUDIO

ELECTIVES (7 classes, 21 hours)

Seven different Art Studio 3-credit courses may be selected as electives in the areas of drawing, painting, design, sculpture, printmaking, crafts (ceramics, enameling, glass, fiber and materials studies, jewelry and metals), technology and integrated media, and film and video photographic arts. These courses offer students an opportunity for both breadth and depth based on their artistic aspirations and interests.

Recommended Classes
CIAR PRI 200 Printmaking or PRI 232 Artist Book
CIAR CDE Creative Process & Materials or CWRU ARTS 214 Ceramics
CWRU ARTS 216 Painting
CIAR PHV 295 Photo I or CWRU ARTS 220 Photo I
CIAR MET 249 Intro to Jewelry or CWRU ARTS 210 Enameling & Jewelry
CIAR PPEL 400 Putting Artists in the Classroom
CIA Advanced Drawing or Painting Course

Total Units 124

Retention and Advanced Standing (Undergraduate Level)

The Bachelor of Science program in art education is designed to educate professional teachers of art. There are four decision points in the program, and for each of these decision points, there are three possible outcomes: unconditional admission; conditional admission with a prescribed remedial plan which when successfully completed will result in unconditional admission; or denial of admission. Denial of admission at any decision point means the student is no longer able to pursue an art education degree at Case Western Reserve.

Decision Point 1: Entry to the Program

Official admission to the Art Education Program generally occurs at the end of the fall semester of the sophomore year after a student completes ARTS 295 Introduction to Art Education. Admission to the program requires:

1. Successful interview and satisfactory score on the Teacher Licensure Admission Assessment
2. Cumulative GPA at CWRU of 2.7 or better (undergraduate)
3. Demonstration of entry-level competency in the discipline through successful presentation of an art portfolio
4. Signed statement of Good Moral Character
5. Being accepted as an art major through a portfolio review before matriculation
6. Successful completion of ARTS 295 Introduction to Art Education, including evaluation of an initial Teaching ePortfolio

Decision Point 2: Admission to Advanced Standing

The Application for Advanced Standing should be submitted by the junior year and the fall semester after Decision Point 1. The application requires:

1. Cumulative GPA of 2.7 or better
2. Discipline GPA of 2.7 or better
3. Education GPA of 3.0 or better
4. Minimum average score of 2.0 on Candidate Disposition Assessment Inventory (DAI)
5. Minimum average score of 2.0 on the ePortfolio

Decision Point 3: Admission to Student Teaching

The Application for Student Teaching should be completed by week 8 of the semester prior to student teaching. The application requires:

1. Cumulative GPA of 2.7 or better
2. Discipline GPA of 2.7 or better
3. Education GPA of 3.0 or better
4. Minimum average score of 2.5 on the ePortfolio that includes documentation of clinical/field experiences
5. Pass TB test; present documentation of hepatitis B vaccinations
6. Pass criminal background checks (BCI & FBI)
7. Minimum average score of 2.5 on DAI
8. Successful completion of the Student Teaching Interview
The required courses are:

**Decision Point 4: Retention During the Student Teaching Semester**

1. Minimum average score of 2.75 on each CWRU Student Teaching Final Assessment by Cooperating Teacher and University Supervisor during the first student teaching placement.
2. Minimum average mid-semester score of 2.75 on DAI.

**Decision Point 5: Recommendation for Initial Licensure**

1. Cumulative GPA of 2.7 or better.
2. Discipline GPA of 2.7 or better.
3. Education GPA of 3.0 or better.
4. Completion of degree requirements.
5. Minimum average score of 3.0 on the ePortfolio.
6. Minimum average score of 3.0 or better on DAI.
7. Completion of CWRU Student Teaching Final Assessment by Cooperating Teacher and University Supervisor averaging 3.0 or better on each.
8. Achieve passing scores on Ohio licensure exams.
9. Completion of the following: Feedback on University Supervisor, Feedback on Cooperating Teacher, CWRU Teacher Licensure Exit Interview and Survey.

After successfully completing all requirements at the four decision points, the student is recommended by the university's director of teacher education for the Ohio Visual Art (Pre-K-12) License. Completion of the Bachelor of Science in art education does not ensure that the State of Ohio's Visual Art Teacher License will be awarded.

Teacher licensure is also obtainable through the Art Education Graduate Program of Study. Additional information on this program is available in the office of the director of art education.

**Bachelor of Arts in Pre-Architecture**

The Pre-Architecture Program introduces the student to the forms, history, and functions of architecture as well as to the studio skills relevant to its practice. The program is designed to provide a background for undergraduate students who plan to continue architectural studies at the graduate level, as well as for those interested in the study of architecture as part of a liberal or technical education.

Pre-architecture may be chosen only as a second major. The double major is required so that the perspectives provided by this interdisciplinary program may be complemented by a concentrated disciplinary experience. For a student who completes a Bachelor of Science degree (BS, BSE, or BSN), pre-architecture may serve as the sole major for a BA degree.

To declare a pre-architecture major, students should have declared a first major and have sophomore or junior standing. Up to 6 credits in general education requirements and elective courses taken by students for their first major may be applied to their pre-architecture major.

The major consists of a minimum of 30 credit hours, 15 of which are in required courses and the remainder of which are approved elective courses. Detailed information about approved electives is available in the departmental office.

The required courses are:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>ARTH 101</td>
<td>Art History I: Pyramids to Pagodas</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 102</td>
<td>Art History II: Michelangelo to Maya Lin</td>
<td>3</td>
</tr>
</tbody>
</table>

Art history courses: 6

Two of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 101</td>
<td>Design and Color I</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 201</td>
<td>Design and Color II</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 206</td>
<td>Creative Drawing II</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 220</td>
<td>Photography Studio I</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 304</td>
<td>Architecture and City Design III</td>
<td>3</td>
</tr>
<tr>
<td>THTR 223</td>
<td>Scenic Design</td>
<td>3</td>
</tr>
<tr>
<td>THTR 224</td>
<td>Lighting Design</td>
<td>3</td>
</tr>
</tbody>
</table>

One of the following: 3

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATH 125</td>
<td>Math and Calculus Applications for Life, Managerial, and Social Sci</td>
<td>3</td>
</tr>
<tr>
<td>MATH 126</td>
<td>Math and Calculus Applications for Life, Managerial, and Social Sci</td>
<td>3</td>
</tr>
<tr>
<td>PHYS 115</td>
<td>Introductory Physics I</td>
<td>3</td>
</tr>
<tr>
<td>PHYS 116</td>
<td>Introductory Physics II</td>
<td>3</td>
</tr>
<tr>
<td>PHYS 121</td>
<td>General Physics I - Mechanics</td>
<td>3</td>
</tr>
<tr>
<td>PHYS 122</td>
<td>General Physics II - Electricity and Magnetism</td>
<td>3</td>
</tr>
</tbody>
</table>

Total Units: 30

* For students whose interests lie in aesthetics and the history of architecture, the required 3 hours may be in sociology, anthropology, history (specifically courses on the history of science and technology), civil engineering, or earth, environmental, and planetary sciences.

**Program Minors**

Four minors, each requiring 18 credit hours, are available: one in art history, and three through the Art Studio Program: Art Studio, Photography, Pre-Architecture.

### Art History

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>ARTH 101</td>
<td>Art History I: Pyramids to Pagodas</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 102</td>
<td>Art History II: Michelangelo to Maya Lin</td>
<td>3</td>
</tr>
</tbody>
</table>

Art History electives (at least 3 hours must be taken at the 200 level): 12

Total Units: 18

### Art Studio

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 101</td>
<td>Design and Color I</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 106</td>
<td>Creative Drawing I</td>
<td>3</td>
</tr>
</tbody>
</table>

Four additional studio courses, two of which must be in the same area (i.e., drawing, painting, design, textiles, photography, ceramics and enameling): 12

Total Units: 18

### Photography

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 220</td>
<td>Photography Studio I</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 320</td>
<td>Photography Studio II</td>
<td>3</td>
</tr>
<tr>
<td>ARTS 322</td>
<td>Digital Photography I</td>
<td>3</td>
</tr>
</tbody>
</table>
Doctor of Philosophy in Art History

Our highly selective doctoral program in art history, founded in 1967 and offered in collaboration with the Cleveland Museum of Art, provides unique training for museum and academic careers. The object-grounded approach to the study of art history, based on the encyclopedic collections of the CMA and other area institutions, affords an exceptional opportunity to fuse the varied practices of the discipline pursued within the museum and the academy. Through study rooted in careful examination of the specific properties and idiosyncrasies of art objects, students can contribute concretely to a broader cultural and theoretical academic discourse. Graduate students are trained in both traditional and newer, theoretically-based art historical approaches in classes taught by faculty renowned for their expertise in a diversity of fields, all of whom maintain an object-oriented approach to teaching and research. Many CMA curators and museum educators hold adjunct faculty positions and teach courses for the program. Classes are frequently held at the CMA, where students have access to the permanent collections and a rotating schedule of exhibitions as well as to the Ingalls Library, the third largest art research library in the United States.

The innovative CWRU-CMA doctoral program in art history trains flexible and creative professionals who have the tools to achieve excellence in museum and academic careers. The pace of the program is accelerated; full funding for five years of tuition in addition to a $25,000 yearly stipend enables our doctoral students to work full time on their degrees, with the goal of finishing in five to six years. Many aspects of the current curriculum were developed through a generous grant given jointly to CWRU and the CMA in 2013 by the Andrew W. Mellon Foundation as part of a program to further collaborations between art history graduate programs and art museums.

An MA in art history and reading knowledge of one approved foreign language (such as French, German, Italian, Japanese, or Chinese) are prerequisites. Very rarely, an exceptionally well-prepared applicant may be considered for admission with a BA degree only. Admission preference is given to applicants whose scholarly interests coincide with the interests of a department faculty member, those who wish to focus on distinctive holdings in the collection of the Cleveland Museum of Art, and/or those planning to pursue topics in museum or collecting history or the history of the art market. Admission to the program is made on the basis of academic record and scholarly promise, recommendations, experience, and personal interviews. Applicants must also submit GRE scores and two art history research papers. Students whose MA was awarded more than five years prior to application for admission may be required to pass a qualifying examination and/or foreign language examination administered by the department before being admitted to full standing in the PhD program.

Required courses:

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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARTH 495</td>
<td>Methodologies of Art History</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 496</td>
<td>Materials, Methods, and Physical Examination of Works of Art</td>
<td>3</td>
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Four graduate seminars at the 500 level, unless approved otherwise by the DGS and the student’s advisor. At least one seminar must be collection-based, when offered.

Six courses at the 400 level or above 18

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>ARTH 610A</td>
<td>Advanced Visual Arts and Museums: Internship I</td>
<td>3</td>
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<tr>
<td>ARTH 610B</td>
<td>Advanced Visual Arts and Museums Internship II</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 701</td>
<td>Dissertation Ph.D.</td>
<td>18</td>
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</tbody>
</table>

Total Units 60

Doctoral students must demonstrate an ability to read two approved languages other than English useful in art historical research. The general examination cannot be taken until the language requirement is fulfilled either through course work or successfully passing language reading examinations. Doctoral students in Asian art should enter the program with a reading knowledge of at least one Asian language (Chinese, Japanese, or Korean). Prior to taking the comprehensive exam, students must demonstrate reading knowledge of two languages relevant to the student’s research interests. The second language is chosen in consultation with a faculty advisor. It may be a modern Asian language, a classical Asian language, or a European language.

Doctoral students are required to pass an oral examination of major and minor fields and a written examination in the form of a research paper of 20-30 pages in length. The topic for the research paper will be set by the examination committee after the oral examination is held; the paper will be due two weeks after the student picks up the assigned topic. A final evaluation will be based on the student’s performance in both the written and oral sections of the general examination.

Master of Arts in Art History

The MA program in art history is designed to provide the student with a broad knowledge of the major art historical periods, scholarly and bibliographical resources, and the methodologies of art history. It also offers an opportunity to investigate art historical problems in some depth. In addition to the regular graduate school application form, applicants to the graduate program in art history are required to submit GRE scores and two research papers that they consider to represent their best work. Applicants for the MA should have a BA major or minor concentration in art history or a related humanities field and a minimum GPA of 3.5. All applicants whose native language is not English, or who have not received a degree from an English-speaking university, must take
the Test of English as a Foreign Language (TOEFL); the required minimum score on the online test is 100.

The master’s degree in art history is conducted exclusively under Plan B as described under the School of Graduate Studies (http://bulletin.case.edu/schoolofgraduatestudies/academicrequirements) in this bulletin. All other requirements of the MA program must be fulfilled:

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<tr>
<td>ARTH 495</td>
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<tr>
<td>ARTH 490A</td>
<td>Visual Arts and Museums I</td>
<td>3</td>
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<tr>
<td>ARTH 490B</td>
<td>Visual Arts and Museums II</td>
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<tr>
<td>ARTH 491A</td>
<td>Visual Arts and Museums: Internship</td>
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<tr>
<td>ARTH 491B</td>
<td>Visual Arts and Museums: Internship</td>
<td>3</td>
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</tbody>
</table>

Eight graduate courses at the 400 level or above, three of which must be seminars on the 500 level. These eight courses must include one course from four of the following five areas: world art, ancient, medieval, Renaissance/Baroque and modern/American.

A reading knowledge of one foreign language (normally French, German, or Italian)

Successful performance on the MA comprehensive examination

Total Units 30

Master of Arts in Art History and Museum Studies

The MA program in art history and museum studies includes the same broad requirements and objectives as the MA program in art history, along with a year-long museum studies course and two supervised museum internships. In addition to the regular graduate school application form, applicants to the graduate program in art history are required to submit GRE scores and two research papers that they consider to represent their best work. Applicants for the MA should have a BA major or minor concentration in art history or a related humanities field and a minimum GPA of 3.5. All applicants whose native language is not English, or who have not received a degree from an English-speaking university, must take the Test of English as a Foreign Language (TOEFL); the required minimum score on the online test is 100.

The requirements include:

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<th>Course</th>
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<tr>
<td>ARTH 495</td>
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<tr>
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<td>Visual Arts and Museums: Internship</td>
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</tr>
<tr>
<td>ARTH 491B</td>
<td>Visual Arts and Museums: Internship</td>
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</table>

Six graduate courses at the 400 level or above, three of which must be seminars on the 500 level. These six courses must include one course each from four of the following five areas: world art, ancient, medieval, Renaissance/Baroque and modern/American.

A reading knowledge of one foreign language (normally French, German, or Italian)

Successful performance on the MA comprehensive examination

Total Units 30

JD/MA in Art History and Museum Studies

The School of Law at Case Western Reserve University prepares JD students to practice law in, among other areas, the fields of intellectual property and law and the arts. The MA in Art History and Museum Studies program, coordinated by the Department of Art History and Art and the Cleveland Museum of Art, is designed to provide students with a broad knowledge of the major art historical periods, of the historiography and critical methodologies of art history, and of museological practice and history, connoisseurship, conservation, and interpretation, through course work and museum internships. The dual degree program prepares students to participate in the fields of intellectual property and law and the visual arts and provides students with an opportunity to develop expertise in areas of substantive interest.

The School of Law requires 88 credit hours of coursework, including 36 hours of required courses and an upper-class writing requirement, for the JD degree. Most of the requirements are completed during the first year of the law program, which includes:

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<tr>
<th>Course</th>
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<tr>
<td>LAWS 1201</td>
<td>Civil Procedure</td>
<td>4</td>
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<tr>
<td>LAWS 1101</td>
<td>Contracts</td>
<td>4</td>
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<tr>
<td>LAWS 1102</td>
<td>Criminal Law</td>
<td>3</td>
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<tr>
<td>LAWS 1103</td>
<td>Torts</td>
<td>4</td>
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<tr>
<td>LAWS 1204</td>
<td>Law, Legislation and Regulation</td>
<td>3</td>
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<tr>
<td>LAWS 1203</td>
<td>Property</td>
<td>4</td>
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<tr>
<td>LAWS 1801</td>
<td>Legal Writing, Leadership, Experiential Learning, Advocacy, and Professionalism</td>
<td>3</td>
</tr>
<tr>
<td>LAWS 1802</td>
<td>Legal Writing, Leadership, Experiential Learning, Advocacy, and Professionalism</td>
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In addition to the 30 credits of first-year courses, JD students must complete LAWS 2001 Professional Responsibility, LAWS 2002 Constitutional Law I, and LAWS 2803 Legal Writing, Leadership, Experiential Learning, Advocacy, and Professionalism 3: Advanced Skills during their second year of study. Students must also fulfill an upper-class writing requirement and complete a capstone project during the final year of study. Students should consult the School of Law curriculum guides for details about degree requirements that are applicable to the JD/MA dual degree program.

Students in the MA program in art history and museum studies must complete 31 hours of graduate credit, nine hours of which must be taken in the Law School, to satisfy the requirements for the dual JD/MA degree. In addition, students in the MA program must demonstrate a reading knowledge of one approved modern language other than English. They must also take the MA comprehensive examination at the conclusion of their art history studies.

The 31 hours of course work must be taken at the 400 level or higher, and be distributed as follows:

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<tr>
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<tr>
<td>ARTH 491B</td>
<td>Visual Arts and Museums: Internship</td>
<td>3</td>
</tr>
<tr>
<td>ARTH 495</td>
<td>Methodologies of Art History</td>
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</table>

One course in each of the three following areas:

- Pre-Modern (pre-1800)
- Modern (post-1800)
The dual degree program requires students to complete 98 credit hours. Law students enrolled in the dual degree program will earn up to 12 credit hours toward the JD degree for completion of the graduate-level art history courses. Credit will not be given for work done in such courses before the student completes the first year of law school. Dual degree students are required to complete 22 credit hours toward the MA. Nine hours of law school coursework will count toward the 31 hours required for the MA in Art History and Museum Studies. The Department of Art History and Art liaison must approve the law school courses that will count toward the MA.

Dual degree students generally begin study in the law school and defer enrollment in the MA program until their second year. (There may be exceptions to this general rule. In certain cases, for example, students may be permitted to take one course in the art history department during the second semester of the first year of law school.) Students interested in completing the dual degree should consult both programs early in the process to avoid difficulties. After the first year of law school, students may enroll in law courses or art history courses; the program will not require students to complete a specific “core” in a “dedicated” semester in the Department of Art History and Art. Completion of the dual degree program will take at least seven semesters, or three-and-a-half years of coursework.

Year 1: First-year law school curriculum. (30 hours)

Year 2, 3 & 4: Mixture of courses between the two units, including 22 hours of coursework in the art history program and the MA comprehensive examination.

Credit Hour Requirements

- Total Hours in the School of Law: 76
- Total Hours in the art history department: 22
- Total Hours in the Dual Degree Program: 98

Dual Degree Student Advising System

Dual degree students are advised by the Associate Dean for Academic Affairs at the School of Law. In addition, dual degree students are granted priority registration for upperclass courses, ensuring that they will be able to enroll in the classes they need. In the Department of Art History and Art, dual degree students will be advised by the art history department liaison and the director of graduate studies.

Admissions

Students wishing to enroll in the dual degree program must be separately admitted to each program. The Department of Art History and Art will waive the GRE requirement for admission to the MA program and use the LSAT in the admissions process. Applicants can apply to the dual degree program when they apply to the School of Law or after the first year of enrollment in the School of Law. Once students have been admitted, they will consult with the Associate Dean for Academic Affairs at the School of Law and the Department of Art History and Art liaison to determine their appropriate course of study.

Master of Arts in Art Education

The Master of Arts in Art Education is offered in two plans: Plan I for those who already hold teacher licenses and who desire advanced studio- and art-related studies; Plan II for those holding the Bachelor of Fine Arts or equivalent degree who desire multi-age teacher licensure as visual art specialists. Both programs are offered jointly by Case Western Reserve University and the Cleveland Institute of Art, and both require 36 semester hours.

The admission procedure includes an online application, three letters of recommendation, a college transcript, which are to be submitted to the Education office, and an interview with the program director in which students show a portfolio of artwork and discuss their program of study. For students pursuing Plan I, the Cleveland Institute of Art admission procedure requires a portfolio. Approval by both the University and the Cleveland Institute of Art is required for admission into Plan I. Information and application forms are available online through the Office of Graduate Admission at Case Western Reserve University.

Plan I

- 18 hours in studio to be taken at the Cleveland Institute of Art or Case Western Reserve University at the 300 level or above; and 18 hours in academic courses to be taken at Case Western Reserve University at the 400 level or above, to be selected in consultation with the director of art education; or
- 30 semester hours of course credit: 18 hours in studio to be taken at the Cleveland Institute of Art at the 300 level or above; and 12 hours in academic courses to be taken at Case Western Reserve University at the 400 level or above, to be selected in consultation with the director of art education; AND a required Thesis Exhibition based on individual research (not less than 6 semester hours of registration).

Plan II

- EDUC 401 Introduction to Education 3
- EDUC 404 Educational Psychology 3
- EDUC 486 Introduction to Instructional Technology 3
- ARTS 385 Clinical/Field Based Experience I 1
- ARTS 386 Clinical/Field Based Experience II 1
- ARTS 387 Clinical/Field Based Experience III 1
- ARTS 400 Current Issues in Art Education 3
- ARTS 493 Art Content, Pedagogy, Methodology, and Assessment 3
- ARTS 466A Student Teaching in Art: Pre-K - 6th Grade 4
- ARTS 466B Student Teaching in Art: 7th - 12th Grade 4
- ARTS 465 Seminar for Art Teachers 4
- ARTS 602 Study in Art Education 3
- ARTS 497 Summer Workshop in Art Education 3

Total Units 36

The Master’s Plan II Program in Art Education is designed to educate professional teachers of art. There are four decision points in the Art Education Program. For each of the decision points, there are three possible outcomes: unconditional admission; conditional admission with a prescribed remedial plan which when successfully completed will result...
in unconditional admission; or denial of admission. Denial of admission at any decision point means the student is no longer able to pursue an art education degree at Case Western Reserve University.

**Decision Point 1: Entry to the Program**

Application for admission to the program requires:

1. being accepted to the university
2. being accepted as an art major through an art portfolio review
3. submission of a signed Statement of Assurance of Good Moral Character
4. a satisfactory interview with art education faculty, documented on the Teacher Licensure Admission Assessment Form

**Decision Point 2 and 3: Admission to Advanced Standing & Student Teaching**

Application for advanced standing and student teaching requires:

1. Cumulative GPA of 2.7 or better
2. Discipline GPA of 2.7 or better
3. Education GPA of 3.0 or better
4. Minimum average score of 2.5 on the ePortfolio
5. Pass TB test; present documentation of hepatitis B vaccinations
6. Pass criminal background checks (BCI & FBI)
7. Minimum average score of 2.5 on DAI
8. Successful completion of the Student Teaching Interview.

**Decision Point 4: Retention During the Student Teaching Semester**

1. Minimum average score of 2.75 on each CWRU Student Teaching Final Assessment by Cooperating Teacher and University Supervisor during the first student teaching placement
2. Minimum average mid-semester score of 2.75 on DAI

**Decision Point 5: Recommendation for Initial Licensure**

Application for initial licensure occurs after successful completion of all degree requirements. The application requires:

1. Cumulative GPA of 2.7 or better
2. Discipline GPA of 2.7 or better
3. Education GPA of 3.0 or better
4. Completion of degree requirements
5. Minimum average score of 3.0 on the ePortfolio
6. Minimum average score of 3.0 or better on DAI
7. Completion of CWRU Final Student Teaching Assessment by Cooperating Teacher and University Supervisor averaging 3.0 or better on each
8. Achieve passing scores on Ohio Licensure exams
9. Completion of the following: Feedback on University Supervisor; Feedback on Cooperating Teacher; CWRU Teacher Licensure Exit Interview and Survey
10. submission of a current final transcript documenting the following: a cumulative GPA of 3.0 or better, an art course GPA of 3.0 or better, and an education GPA of 3.0 or better
11. a passing score on DAI, completed by the art education faculty
12. achievement of state-mandated scores on the two Ohio Assessments for Educators exams

13. completion of the CWRU Student Teaching Final Assessment by the cooperating teacher and university supervisor with a grade of B or better
14. completion of the CWRU Teacher Licensure Exit Interview and Survey

After successfully completing all requirements at the four decision points, the student is recommended by the university's director of teacher education for the Ohio Provisional Art (Pre-K-12) License. Completion of the Master's Plan II Program in Art Education degree does not ensure that the State of Ohio's Provisional Visual Art Teacher License will be awarded.

**ARTH Courses**

**ARTH 101. Art History I: Pyramids to Pagodas. 3 Units.**

The first half of a two-semester survey of world art highlighting the major monuments of the ancient Mediterranean, medieval Europe, Mesoamerica, Africa, and Asia. Special emphasis on visual analysis, and socio-cultural contexts, and objects in the Cleveland Museum of Art. Counts for CAS Global & Cultural Diversity Requirement.

**ARTH 102. Art History II: Michelangelo to Maya Lin. 3 Units.**

The second half of a two-semester survey of world art highlighting the major monuments of art made in Africa, the Americas, Asia, and Europe from 1400 to the present. Special emphasis on visual analysis, historical and sociocultural contexts, and objects in the Cleveland Museum of Art. Counts for CAS Global & Cultural Diversity Requirement.

**ARTH 203. The Arts of Asia. 3 Units.**

This course surveys a selection of major developments in the arts of Asia from the bronze age to the present in a wide range of media including: sculpture, painting, ceramics, architecture, bronzes, calligraphy, prints and contemporary installations. We explore factors behind the making of works of art, including social, political, religious and personal meanings, while examining the historical contexts for the arts of India, China, Japan, Korea, Cambodia and Thailand. Attention will be paid to the material and stylistic qualities of art as well as art's relationship to the ideas and practices of Buddhism, Hinduism, and Daoism. Visits to the Asian galleries at the Cleveland Museum of Art form an integral part of the course. Counts for CAS Global & Cultural Diversity Requirement.

**ARTH 208. Arts of Japan. 3 Units.**

This course explores a selection of major developments in Japanese visual and material culture from ancient times to the present day. We consider works in multiple media including paintings, sculpture, calligraphy, ceramics, woodblock prints, architecture, performance art, and installations. We look into the roles of art in society, the relationship of art to political authority, the place of art in religious practice and experience, connections between art and literature, and how art relates to the expression of personal, social, political, and cultural identity. We pay particular attention to tea ceramics, Edo and Meiji period, woodblock prints, Chinese and Euro-American influences on Japanese art, works associated with Buddhist religious practices and ideas such as ink painting, portraiture, and statuary connected with Zen. We also examine the role of museums in selecting, preserving, and presenting Japanese art in the 20th and 21st century. Visits to the Cleveland Museum of Art form an integral part of the course. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 220. Jewish Traditional Art and Architecture. 3 Units.
Tradition and transformation in Jewish artistic expression over time and across space. Course will begin with biblical period and continue down to the present day in Israel and America. Examination of how concepts such as "Jewish" and "art" undergo change within the Jewish community over this period. Offered as ARTH 220 and JDST 220. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 221. Building on Antiquity. 3 Units.
Beginning with Ancient Greece and Rome and ending in Cleveland, the course will provide orientation in the architectural orders and in most periods of European and Euro-American architectural history, as well as, to an extent, architectural criticism. The issue of how architecture has meaning will be central, not least in connection with the formalized "language" of classicism and the emergence of development of building types (temple, museum, civic hall, transportation buildings, etc.). We will also review more subtle ways in which architecture conveys meaning or mood, and the assignment of gendered associations to certain architectural elements. The course will consider more or less blatant political uses of architecture and architectural imagery, but also more elusive and/or ambiguous cases, as well as the phenomenon of the shifting meanings of architecture through changes of era, owner, audience, etc. Offered as ARTH 221 and CLSC 221.

ARTH 226. Greek and Roman Sculpture. 3 Units.
This survey course explore the history of sculpture in ancient Greece and Rome, from the Mycenaean period through the reign of Constantine (A.D. 306-337). Students learn how to analyze works of sculpture in terms of form, function, and iconography. Particular emphasis is placed on situating sculptures within the changing historical, cultural, political, and religious contexts of the classical world, including the Greek city-state, the Hellenistic kingdoms that followed Alexander the Great, the Roman Republic, and the Roman Empire. Students will study a variety of sculptures—such as statues, reliefs, and carved gems—from across the Greek and Roman worlds. As we study sculptures from the classical world, we will consider questions of design, patronage, artistic agency, viewer reception, and cultural identity. We will also consider the cultural interaction between ancient Greece and Rome and what impact this had on the production and appearance of sculpture. Offered as ARTH 226 and CLSC 226. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 228. Ancient Greek Athletics. 3 Units.
Exploration of the role of athletics in the ancient, primarily Greek world, and their reflection in the art of the period. Offered as ARTH 228 and CLSC 228.

ARTH 230. Ancient Roman Art and Architecture. 3 Units.
This survey course explores the history of Roman art and architecture from Rome's founding in 753 B.C. up through the reign of Constantine (A.D. 306-337). Students learn how to analyze works of art and architecture in terms of form, function, and iconography. Particular emphasis is placed on situating objects and monuments within the changing historical, cultural, political, and religious contexts of ancient Rome, including major changes such as the shift from the Roman Republic to the Roman Empire and the advent of Christianity. Students will study a variety of media—such as statues, painting, metalwork, and domestic and public architecture—from the city of Rome itself as well as Roman provinces as far afield as Asia Minor and North Africa. The course will introduce students to famous buildings such as the Colosseum and the Pantheon but also to lesser known but equally important works. As we study major objects and monuments from ancient Rome, we will consider questions of design, patronage, artistic agency, viewer reception, and cultural identity. We will also consider Rome's complex relationship to Greek culture and attempt to answer the question of what makes Roman art distinctly "Roman." Offered as ARTH 230 and CLSC 230. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 241. Medieval Art. 3 Units.
This course will introduce students to the pivotal works of art created between approximately 250 and 1500. We will discuss painting, sculpture, architecture, manuscript illumination, and graphic arts. Medieval visual and material culture will be considered within the framework of socio-political developments, rapid urban growth, the flowering of monastic culture, the rise of universities, and changes in devotional practices. While the course will primarily focus on western part of the medieval Christendom, we will also discuss Jewish, Byzantine, and Islamic art. Visits to the CMA will form an integral part of the course. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 250. Art in the Age of Discovery. 3 Units.
A survey of developments in Renaissance art and architecture in northern Europe and Italy during a new age of science, discovery and exploration, 1400-1600.

ARTH 260. Art in Early Modern Europe. 3 Units.
A survey of European art in the seventeenth and eighteenth centuries, an era of rising nationalism, political aggrandizement, religious expansion and extravagant art patronage. The tensions between naturalism and idealization, court and city, public and private, church and secular patronage, grand commissions and an open air market, will provide themes of the course as we explore what characterized the arts of Austria, Belgium, England, France, Germany, Italy, The Netherlands, and Spain. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 270. American Art and Culture Before 1900. 3 Units.
Survey of the development of American art from colonial times to the present which explores how art has expressed both American values and American anxieties. Painting is emphasized, but the course also considers architecture, the decorative arts, film, literature, and music. Offered as AMST 270 and ARTH 270.

ARTH 271. American Art and Culture: The Twentieth Century. 3 Units.
Survey of the development of American art from 1900 to the present (and the future) which will explore how art has expressed both American values and American anxieties. Painting will be emphasized, but the course will also consider architecture, the decorative arts, film, literature, and music. Offered as AMST 271 and ARTH 271.
ARTH 274. Nineteenth-Century European Art. 3 Units.
This course will examine the development of European art across the tumultuous long nineteenth century, from the French Revolution in 1789 to the eve of the First World War in 1914. Adopting a thematic, as well as an international approach, this course will seek to interrogate the canonical understanding of this period of dramatic change across France, Britain, Germany, and Spain. We will explore issues of politics, economics, class, gender, imperialism, nationalism, and industrialization that surround the advent of artistic modernity. The class will also consider a range of artistic media, including painting, sculpture, photography, the decorative arts, and architecture, taking advantage of the rich collections of the Cleveland Museum of Art. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 280. Modern Art and Modern Science. 3 Units.
An examination of the development of painting, sculpture, and architecture from the 19th to the mid 20th century. Special attention is given to the emergence of "modernism" and the influence of science on such movements as Impressionism and Cubism.

ARTH 284. History of Photography. 3 Units.
A survey of the history of photography from its inception in 1839 to the present. Emphasis is on the complex relationship between technological innovations and picture-making; the artistic, documentary, and personal uses of photography; and the relationship of photography to other art forms.

ARTH 286. Introduction to Contemporary Art. 3 Units.
This course will explore contemporary art and visual culture since the 1960s with a focus on major artistic movements and artists. The first part of the course will focus on changes in artistic practices in the United States and Europe, through the study of Pop Art, Minimalism, Conceptual Art, Institutional Critique, Performance Art, Feminist Art, and Activist Art. The second part of the course will investigate the global turn in contemporary art from the 1980s onward introducing art from Asia, Africa, and the Middle East. This course will examine a set of issues related to postmodernism, postcolonialism, globalization, and transnationalism and trace cultural, social, and geopolitical shifts in contemporary art. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 301. Museums and Globalization. 3 Units.
Museums are everywhere contested spaces today. Historically designed as symbols of power, centers for research, agents of public education and community formation in Western industrial societies, they have become sites of development and cultural controversy on a global scale. From Cleveland and Paris to Nairobi and Dubai museums figure in urban redevelopment, national identity formation, conflicts between religion and science, and global tourism. Questions we will consider in this course: what are the fundamental features of museums as institutions? what ties have linked them to wider national and international communities of academics, NGO’s and business? to political, economic and social concerns? how do museums in Asia, Africa, the Middle East, and Latin America figure in the current international contention over heritage rights? This is an innovative course allowing students to collaborate on projects, engage with guest lecturers and access museums across the globe. The course is organized in three parts: Part I: National Identity Building and Museums; Part II: Museums and Identity Politics; Part III: Museums and Global Development. Offered as HSTY 329, ARTH 301, HSTY 429, and ARTH 401. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 302. Buddhist Art in Asia. 3 Units.
This course explores the visual and material culture of Buddhism in Asia from its origins in India to its transmission and transformation in China, Korea, Japan, Tibet, Thailand, Cambodia, and Indonesia. Our historically and culturally structured examination traces major developments in Buddhist art and their relationships with belief, practice, and ritual. We consider the ways that artistic traditions have adapted and evolved both within individual cultures and cross-culturally. We primarily focus on studying the historical contexts for sculpture, architecture, and painting, but we also consider the movement of Buddhist works from temples to sites of secular display in museums around the world, and the religious, cultural, and ethical issues that arise from these moves. Topics include: representations of the life of the historical Buddha; visual programs of temples; artistic representations of paradises and hells; sacred sites and architecture; imperial patronage of Buddhist art; the role of art in pilgrimage and ritual; and visual imagery associated with Pure Land, Chan, Zen and esoteric traditions. Visits to and engagement with objects in the new Asian galleries at the Cleveland Museum of Art provide a rich environment for our class sessions and student projects. Offered as ARTH 302 and ARTH 402. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 307. Arts of China. 3 Units.
This course explores a selection of major developments in Chinese visual and material culture from ancient times to the present day. We consider works in multiple media including bronzes, pottery, sculpture, calligraphy, paintings, ceramics and installations. We look into the roles of art in society, the relationship of art to political authority, the place of art in religious practice and experience, connections between art and literature, and how art relates to the expression of personal, social, political, and cultural identity. We pay particular attention to landscape painting; pictorial and sculptural programs of Buddhist grottoes; art commissioned and collected by the imperial court; objects associated with Daoist, Buddhist, and Confucian religious practices and sacred sites; art produced during periods of non-Chinese rule under the Mongols and Manchus; the affects of foreign styles and ideas on artists; and the role of Chinese artists in the contemporary global art world and market. We also examine the role of museums in selecting, preserving, and presenting Chinese art in the 20th and 21st century. Visits to the Cleveland Museum of Art form an integral part of the course. Offered as ARTH 307 and ARTH 407. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 308. Daoism: Visual Culture, History and Practice. 3 Units.
This course explores developments in the visual culture, history and practices of Daoist religious traditions in China from the third to twentieth centuries. Our historically and conceptually structured examination draws upon a balance of visual, textual, and material sources, while considering the various approaches scholars have employed to understand the history and development of Daoist traditions. Topics include: sacred scriptures and liturgies, biographies and visual narratives, iconography and functions of the pantheon of gods and immortals, views of the self and the body, practices of inner alchemy and self-cultivation, thunder deities and exorcism, dietetics and medicine and modes of meditation and ritual. Offered as ARTH 308, ARTH 408, and RLGN 308. Counts for CAS Global & Cultural Diversity Requirement.
ARTh 311. Rome: City and Image. 3 Units.
This course studies the architectural and urban history of Rome from the republican era of the ancient city up to the eighteenth century using the city itself as the major "text." The emphasis will be placed on the extraordinary transformations wrought in the city, or at least in key districts, by powerful rulers and/or elites, especially in the ancient empire and in the Renaissance and baroque eras. In a larger perspective, the great construction projects exerted a far-reaching effect within and beyond Europe, but we will study them in relation to their topographical situation, their functions, and their place in a long history of variations on prestigious themes since many of the artworks and the urban settings featured in the course carry the mark of the Long history of the city itself. Recommended preparation: At least one 200-level course in ANTH, ARTH, CLSC, ENGL, HSTY, or RLGN. Offered as ARTH 311, ARTH 411, and CLSC 311. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 325. Art at the Crossroads of Religion: Polytheistic, Christian, and Islamic Art in Antiquity. 3 Units.
People often single out the reign of Constantine (A.D. 306-337) as the point in history when Rome transformed from a polytheistic empire to a Christian empire. This course questions the strict divide between the categories of "pagan" and "Christian" in Rome in the imperial period and beyond. Through a close examination of the artistic and architectural record, students will come to understand that this dichotomy is a modern invention; for people living in the Roman Empire, religious identities were extraordinarily fluid. Indeed, traditional polytheistic religion and Christianity remained closely intertwined for centuries after Constantine "Christianized" the Empire. Moreover, religious pluralism had been a fundamental part of Roman culture since the founding of ancient Rome. We will survey a range of material culture, including public statuary, sarcophagi, silver hordes, and temples and churches. We will also examine sites such as the border city of Dura-Europos in Syria to explore how religious identities in the Roman Empire (including Judaism, early Christianity, and so-called mystery cults) intertwined even when Rome was still supposedly a "pagan" Empire. The course pays particular attention to the art and architecture produced under Constantine, whom people today often remember as Rome's first Christian emperor but who represents, in fact, a complex amalgam of polytheistic and monotheistic practices and identities. We will also explore how Christian art slowly but ultimately became the predominant visual culture in the Roman Empire. Finally, we will examine how Early Islamic art and architecture exploited the Greco-Roman visual tradition to the ends of this new religion. Offered as ARTH 325, ARTH 425 and CLSC 325. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 327. The Parthenon Then and Now: New Discoveries, Old Problems and Reception. 3 Units.
The Parthenon is an icon of western art and culture. Over 250 years of scholarship on this world-renowned building have revealed many of its secrets, but numerous questions still remain. New finds on the Acropolis itself and elsewhere in Greece have shed light on some of these issues, and as a result new theories abound. This seminar offers an overview of the temple, its architecture and sculpture, and will investigate its place in the civic and religious ideology of classical Athens. The course will also trace the Parthenon's many post-classical permutations, into a Christian Church and an Islamic mosque, and its impact on later western art and architecture. Finally the class will debate the moral and ethical issue of the Elgin Marbles - to repatriate them to Greece or to retain them in the British Museum in perpetuity. Offered as ARTH 327, ARTH 427, CLSC 327, and CLSC 427. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 329. Marvels of Rome: Monuments and Their Decoration in the Roman Empire. 3 Units.
This course examines some of the most famous monuments of the Roman Empire, including Nero's Golden House, the Colosseum, the Pantheon, Hadrian's Villa at Tivoli, and the lavish villa of Piazza Armerina in Sicily. We will study each monument in depth, delving into the architecture, paintings, sculptures, mosaics, and social functions of each monument. Students will learn how to analyze artistic and archaeological evidence, ancient textual evidence (poems, prose, and inscriptions), and secondary scholarship to reconstruct the visual appearances and historical and cultural contexts of the monuments in questions. Throughout the course, students will gain a new appreciation and deeper understanding of some of the most iconic buildings of the classical tradition. Offered as ARTH 329, ARTH 429, and CLSC 329. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 333. Greek and Roman Painting. 3 Units.
Greek vase painting, Etruscan tomb painting and Roman wall painting. The development of monumental painting in antiquity. Offered as ARTH 333, CLSC 333, and ARTH 433.

ARTh 334. Art and Archaeology of Greece. 3 Units.
A survey of the art and architecture of Greece from the beginning of the Bronze Age (3000 B.C.) to the Roman conquest (100 B.C.) with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 334, CLSC 334, and ARTH 434.

ARTh 335. Issues in Ancient Art. 3 Units.
Various topics in Ancient art. Lectures, discussions and reports. Offered as ARTH 335 and ARTH 435.

ARTh 336. Representations of War in Ancient Rome. 3 Units.
Few societies in history have been as militaristic as ancient Rome--or as proud of their warrior culture. This course examines the many ways that Romans constructed and contested their conceptions of war from the founding of the Roman Republic in 509 B.C.E. to the reign of Constantine (306-337 C.E.). Why did Romans choose to represent war in certain ways, and how did these artistic representations shape Romans' military values? What can the visual record tell us about how different groups (soldiers, women, slaves) experienced war in the Roman world? We will explore major public monuments in the city of Rome (including triumphal arches and the Colosseum) and private objects (such as silver drinking vessels) to observe how Roman militarism pervaded different walks of life. We will also examine monuments on the edges of Rome's empire, such as the towering trophies in modern France and Romania, to explore how works of art and architecture mediated the relationship between Romans and the peoples they conquered. Students will be encouraged to think about how art and architecture contributed to the construction of militarism as a chief Roman value, but also about how visual representations provided an important means to debate the value of Rome's military efforts, to subvert Rome's rigidly hierarchical social order, and to grapple with what it meant to "be Roman" as wars transformed Rome from a small city in Italy to a massive, pan-Mediterranean empire. After exploring Romans' conceptions of war and victory, students also may ask whether the common comparison between the Roman Empire and modern America is appropriate. Offered as ARTH 336, ARTH 436, CLSC 336 and CLSC 436. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 340. Issues in the Art of China. 3 Units.  
This is a topics course. Each offering will focus on a specific topic within the area of Chinese art. Sample topics may include: Women painters in Beijing, Modern Artists in China-1980-Present, Shang Dynasty Tombs, Yuan Dynasty Buddhist Art. Lectures, discussions, and reports. Offered as ARTH 340 and ARTH 440.

ARTH 341. Issues in the Art of Japan. 3 Units.  
This is a topics course. Each offering will focus on a specific topic within the area of Japanese art. Sample topics may include: Muromachi Hanging Scrolls, Ryoan-ji Temple Garden Architecture, Rimpa School Panel Screens, Buddhist Painting in the Edo Period. Lectures, discussions, and reports. Offered as ARTH 341 and ARTH 441.

ARTH 342. Issues in Indian and Southeast Asian Art. 3 Units.  
This course covers topics in the history of India and neighboring regions with emphasis on connections with works in the Cleveland Museum of Art. Offerings include The Buddha Image, Murals and Manuscripts, The Hindu Temple, Krishna in Art and Literature, and the History of Mughal Painting. Lectures, discussions, and reports. Offered as ARTH 342, ARTH 442, and HSTY 324. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 349. Gothic Art: Vision and Matter. 3 Units.  
This course will examine the development and dissemination of Gothic art in Western Europe in the High and Late Middle Ages. We will consider a variety of media, including architecture, metalwork, sculpture, manuscript illumination, panel paintings, fresco cycles, and small devotional objects. As we study medieval art in its socio-historical contexts—private and public, monastic and political, liturgical and lay—we will pay special attention to issues of patronage, relationships between texts and images, the introduction of visionary and mystical devotion, attitudes towards education and authority, differences between male and female piety, modes of medieval viewing, and reception and manipulation of art by medieval audiences. Visits to the CMA will form an integral part of the course. Offered as ARTH 349 and ARTH 449. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 350. Issues in Medieval Art. 3 Units.  
Various topics in Medieval Art. Lectures, discussions, and reports. Offered as ARTH 350 and ARTH 450.

ARTH 353. Sixteenth Century Italian Art. 3 Units.  
The development of the High Renaissance and Mannerist styles in Italy and late 16th century trends: painting and sculpture. Offered as ARTH 353 and ARTH 453.

ARTH 355. The Book in the Middle Ages: The Christian, Jewish, and Islamic Tradition. 3 Units.  
This course will examine later medieval manuscript production, paying particular attention to the issues of patronage, gender, literacy, reception, and cultural biases. We will explore the imagery and texts of monastic and courtly manuscripts, travel books and devotional manuals, all within the framework of the tightly interwoven theological and social discourses of the institutions that commissioned them. As the title of the course indicates, we will study Christian, Jewish, and Islamic books and their interrelations; for example, we will compare Islamic encyclopedias of the natural world, such as Zakariya ibn Muhammad al-Qazwini’s illustrated Wonders of Creation, with medieval bestiaries, herbas, and encyclopedias such as Hartman Schedel’s Liber Chronicarum and Les Merveilles du Monde. Each religious culture will receive a special close-study spotlight: Jewish Haggadot (books for the Passover Seder), Christian courtly romances, and Islamic manuscripts of the Shahnama epic. Offered as ARTH 355 and ARTH 455. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 356. Medieval Matters: The Monstrous, the Macabre, the Miraculous. 3 Units.  
This course will explore three distinct but interrelated topics in medieval visual culture, which haunt the modern world as well. We will first study the concepts of the monsters and the monstrous in medieval Europe, as they were manifested in visual, literary, and cryptozoological production. From monster theory to monster culture, we will look at the anxieties that the monsters—those from the edges, those from within—have written on the body of medieval art. These same anxieties, rooted in the fear of difference, manifest themselves in the macabre art: the art of living death that predicated material universe of the late Middle Ages. We will explore the ghosts and the revenants, the living corpses and the nimble skeletons that populate medieval murals, manuscripts, and sculpture. All this is wrapped into the notion of the miraculous, both wondrous and dangerous at once. Here, the focus will be on female bodies, seen as monstrous, macabre, and miraculous at once. Students should be prepared to discuss these topics both within the context of medieval Europe and within our own historical moment. Offered as ARTH 356 and ARTH 456.

ARTH 357. Medieval Wonders: Monuments from Across the Globe. 3 Units.  
This course will introduce art of the medieval world, considered globally, with a special focus on monuments surviving from the seventh to fifteenth centuries. Emphasis will be on sculpture and architecture, other media—manuscript illumination, wall paintings, ceramics, and metalwork—will be discussed in conjunction with the related sites. We will travel, virtually, to Pre-Columbian Yucatan, Judeo-Christian Europe, Islamic Spain and Central Asia, Hindu and Buddhist India, Tibet, and Southeast Asia. Each week one or two monuments will be discussed in depth, and other sites will be introduced to place it into historical and art historical contexts. Among the themes we will explore are the power relationships between sovereignty and religion; visual expressions of politics and propaganda; the ways literature, performance, and devotion informed medieval material culture; the importance of pilgrimage; and influences of international trade. Ethical and nationalist issues surrounding looting and cultural patrimony will also be discussed. Objects from CMA’s permanent collections will form an integral part of the course. Each unit will end with the consideration of collecting practices. Offered as ARTH 357 and ARTH 457.

ARTH 358. Medieval Body. 3 Units.  
This course will explore the meanings and representations of the body in western medieval culture. Topics will include bleeding bodies, fragmented bodies, lactating bodies, labile bodies, cosmic bodies, physiological bodies, mystical bodies, suffering bodies, edible bodies, enclosed bodies, gendered bodies, Christ’s bodies, Mary’s bodies, decomposing bodies, macabre bodies, resurrected bodies, dead bodies, intercessory bodies, unhinging bodies, translucent bodies, martyred bodies, desirable bodies, desirous bodies, abhorrent bodies, mimetic bodies, nude bodies, marginalized bodies, defleshed bodies, social bodies, political bodies, monstrous bodies, mnemonic bodies, and deformed bodies. We will explore the complex rhetoric of embodiment as it manifests itself in the ambiguous discourse—both medieval and contemporary—on the relationships between the material and intangible, spiritual and physical, somatic and mental, corporeal and ethereal. Offered as ARTH 358 and ARTH 458. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 359. Visual Culture of Medieval Women. 3 Units.
This course will consider the roles of women as patrons, subjects, producers and consumers of visual culture, focusing particularly on the twelfth through fifteenth centuries. Throughout the course, we will study the different ways medieval men and women perceived, read, figured, and interacted with the female body, which was frequently seen as a fraught site of desire and repulsion, fear and fascination. Students will be asked to read primary sources as well as critical materials that address contradictory constructions of gender and sex in medieval images and texts. The course, therefore, will not simply focus on artistic production, but will include readings and discussions of social and political history, theology, and literature of the Middle Ages. Offered as ARTH 359 and ARTH 459; cross-listed as WGST 359 since it focuses on the role of women in visual culture and so can satisfy a requirement in the program for the course on women in the arts. Offered as ARTH 359, ARTH 459 and WGST 359. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 360. Renaissance Art in Northern Europe. 3 Units.
Painting, sculpture, and the graphic arts in Belgium, France, Germany, and The Netherlands, 1400-1580, highlighting the careers and contributions of specific artists such as Jan van Eyck, Albrecht Durer, and Pieter Bruegel. We will also analyze the changing social, cultural, religious, and political circumstances of the art made during this period, which saw the invention of printmaking, the Protestant Revolution, and increased strife between rulers and their subjects. The rise of new subjects such as landscape and scene of everyday life will be explored, and changes in patronage will be discussed, concentrating on the shift from church and noble patronage to increasingly middle-class patronage related to the beginnings of the open art market. Offered as ARTH 360 and ARTH 460. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 361. 17th-Century Art in Belgium and The Netherlands. 3 Units.
The arts of painting, drawing, and printmaking in Belgium and The Netherlands are discussed in relationship to political, social, cultural, and religious contexts. We will explore the careers and production of individual artists such as Rubens, Van Dyck, Hals, Rembrandt, and Vermeer. Developments in new subjects, artistic specialization, and the expansion of the open market are seen as important factors in shaping Belgian and Dutch art. Offered as ARTH 361 and ARTH 461. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 362. Issues in Early Modern Southern European Art. 3 Units.
Various topics in the art of southern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 362 and ARTH 462. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 365. Issues in Early Modern Northern European Art. 3 Units.
Various topics in the art of northern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 365 and ARTH 465. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 367. 17th and 18th Century Art in France. 3 Units.
A Survey of the arts of painting, sculpture and architecture in France from 1600-1780, a period in which France became the leading political and cultural power in Europe. We will focus on the relationship between the arts and changing social, cultural, religious and political circumstances at a time that saw the rise of the absolute state before the French Revolution, the increased use of art for political propaganda, and the burgeoning of a consumer culture in the middle class. Offered as ARTH 367 and ARTH 467. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 368. Doors Wide Shut: The Private Art Collection from Raphael to Rauschenberg. 3 Units.
A child’s room is often stocked with marvels: bird nests, shells, shiny stones, books, and drawings. The great art collections of the Renaissance began in much the same way as these playful assemblages. From cabinets of curiosities containing treasures from foreign lands, to paintings of nude women by Titian and Raphael, these early collections marked the beginning of the modern art museum. What do the hoarding tendencies of the Jesuit Athanasius Kircher (1601-1680), founder of the ‘Kircherianum’—a museum filled with taxidermy animals and mechanical inventions—have in common with Ronald Lauder’s recent and widely publicized purchase of a Gustav Klimt painting for $135 million? Famous American art collectors of the 19th & 20th centuries like Henry Clay Frick, Isabella Stewart Gardner, and Peggy Guggenheim opened these formerly private realms of display to the public, revealing the complex motives and politics inherent to the practice of art collection. This course will focus first on the conceptual issues that informed early modern collecting in the western world, and subsequently the way that these ideas and modalities later inflected and shaped the history of modern collecting—particularly in the private sector in Europe and America. Offered as: ARTH 368 and ARTH 468. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 374. Impressionism to Symbolism. 3 Units.
Major developments in European painting and sculpture during the latter half of the nineteenth century. Post-impressionism synthethism, symbolism, and the arts and crafts movement considered in their socio-cultural contexts. Works of Degas, Manet, Monet, Klimt, Bocklin, Gauguin, etc. Offered as ARTH 374 and ARTH 474.

ARTH 379. Issues in 19th Century Art. 3 Units.
Various topics in 19th century art, with class lectures, discussions and reports. Consult department for current topic. Offered as ARTH 379 and ARTH 479.

ARTH 382. Art, Eco-criticism, and the Environment. 3 Units.
As issues of sustainability and environmental impact have become increasingly dominant concerns in contemporary society, eco-criticism has emerged as a vital methodological thread across the humanities. Motivated by ethical as well as scholarly concerns, eco-criticism not only enacts a fundamental examination of nature as an ideological construct, but also seeks to investigate the complex interrelationship between humanity and the environment. Concurrently, there has been a marked interest in studying the role of “green issues” in contemporary art, particularly in tracing the development of earth art or eco-art from the early 1970s to the present. The goal of this seminar is to forge a link between these two emergent strands by tracing the complex relationship between art and the environment from the nineteenth-century to the present, seeking to thereby assess the capaciousness of eco-criticism as a methodological approach to art history. Offered as ARTH 382, ARTH 482 and ESTD 382. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 384. American Art and Architecture in the Age of Washington and Jefferson. 3 Units.
In the 18th century, Americans created not only a political revolution but an artistic and creative one as well. In the 17th century, most Americans were subsistence farmers and most of their products, manufactures, and buildings were relatively crude. In the 18th century, Americans not only established a new and lasting form of government, but for the first time produced paintings, buildings, furniture and silver that rivaled the finest productions of Europe. Notably, many of the leaders of the American Revolution, such as Paul Revere, George Washington, and Thomas Jefferson, also made significant contributions to the arts. Offered as ARTH 384 and ARTH 484.
ARTH 386. Issues in American Art. 3 Units.
Various topics in American art. Each offering will focus on a specific topic within American art. Lectures, discussions, and report. The course will entail regular oral classroom reports and short writing assignments as well as a final paper. Producing an intellectually significant final paper is the major goal of the class. Graduate students are expected to produce a final paper of greater length than Undergraduates and that shows evidence of original scholarship. Offered as ARTH 386 and ARTH 486.

ARTH 390. The Work of Art and the Museum. 3 Units.
This writing-intensive class will explore essential questions about the art museum, art collecting, authenticity, and quality through analysis of the collections of the Cleveland Museum of Art. The CMA is generally regarded as one of the top ten American art museums, and one of the few that provides a near-comprehensive survey of art from all regions of the world from ancient times to the present. In order to exist, any art museum must provide practical answers to large questions. What is a work of art? What is a masterpiece? What sorts of meanings do works of art communicate? What sort of history do works of art provide? How does the context in which an artwork is placed affect its meaning? What should an art museum collect and what should it exclude? We will explore these issues through close readings of texts, discussions, and meetings with art historians and curators, and above all through first-hand study of and contact with original works of art. Counts as SAGES Departmental Seminar.

ARTH 392. Issues in 20th/21st Century Art. 3 Units.
Various topics in 20th/21st century art, with class lectures, discussions, and reports. Offered as ARTH 392 and ARTH 492.

ARTH 393. Contemporary Art: Critical Directions. 3 Units.
An examination of the directions taken by avant-garde American art and criticism in the aftermath of Abstract Expressionism. Includes the rise and fall of modernism in the 1960s and '70s, as well as an investigation of Post-modern trends and theories. Offered as ARTH 393 and ARTH 493.

ARTH 394. Departmental Seminar. 3 Units.
The Department of History of Art and Art departmental seminar. A topical course, emphasizing disciplinary writing and modes of investigation and analysis. It is recommended for Art History majors before the majors seminar/capstone course, typically taken in the junior or senior years. The course advances the goals of SAGES within the disciplinary context of art history by focusing on close readings of art history texts (with an emphasis upon methodological approaches), examination of original works of art when possible, analytical writing, and intensive seminar-style discussion. Counts as SAGES Departmental Seminar. Prereq: ARTH 101 or ARTH 102 and at least one 200-level ARTH course.

ARTH 395. Internship. 3 Units.
This course is designated for students seeking professional experience in art history. It focuses on the museum experience (registration, exhibition, interpretation, and administration) although students may also elect to conduct internships in museum-related environments such as art conservation. Students are encouraged to have gained significant experience in art history coursework before embarking on an internship. Students must identify an internship and supervisor as well as a campus internship supervisor the semester before enrolling in the internship. Recommended preparation: ARTH 101, ARTH 102, or ARTH 104, and consent.

ARTH 396. Majors Seminar. 3 Units.
Capstone course required of all undergraduate Art History majors, typically taken in senior year. Requires professional-level research with peer and faculty oversight culminating in formal written and oral presentations. Limited to Art History majors. Counts as SAGES Senior Capstone.

ARTH 397. Contemporary Art in East Asia. 3 Units.
This course will explore modern and contemporary art and visual culture in East Asia produced since the mid-twentieth century with a focus on major artistic movements and artists active in China, Japan, and Korea. Encountering complicated geopolitical and socioeconomic conditions in the post-war era, a series of experimental and radical artistic, cultural, and political movements have emerged in East Asia. The course will map the critical topographies of Asian art from 1945 to the 1980s through the exploration of the following: post-war art and experimental art in Japan and Korea, Chinese art during the Cultural Revolution, material culture in Japanese Mono-ka and Korean Dansaekhwa, and art of resistance in China and Korea in the 1980s. The course will also investigate contemporary Asian art and visual culture focusing on its global turn from the late 1980s. Fueled by international geopolitical change, economic boom, and the impact of globalization, art in Asia or by Asian artists has gained a high level of international visibility and taken a central position in contemporary art exhibitions and art criticism. This visual, social, and theoretical development in the recent art in Asia will be examined through key issues and themes: art's revisiting of tradition and history, its exploration of body and identity, the impact of consumerism and popular culture, and its engagement with public space and the urban environment. Offered as ARTH 397 and ARTH 497. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 398. Independent Study in Art History. 1 - 3 Units.
Individual research and reports on special topics.

ARTH 399. Honors Thesis. 3 Units.
Intensive study of a topic or problem leading to the preparation of an honors thesis.

ARTH 401. Museums and Globalization. 3 Units.
Museums are everywhere contested spaces today. Historically designed as symbols of power, centers for research, agents of public education and community formation in Western industrial societies, they have become sites of development and cultural controversy on a global scale. From Cleveland and Paris to Nairobi and Dubai museums figure in urban redevelopment, national identity formation, conflicts between religion and science, and global tourism. Questions we will consider in this course: what are the fundamental features of museums as institutions? what ties have linked them to wider national and international communities of academics, NGO's and business? to political, economic and social concerns? how do museums in Asia, Africa, the Middle East, and Latin America figure in the current international contention over heritage rights? This is an innovative course allowing students to collaborate on projects, engage with guest lecturers and access museums across the globe. The course is organized in three parts: Part I: National Identity Building and Museums; Part II: Museums and Identity Politics; Part III: Museums and Global Development. Offered as HSTY 329, ARTH 301, HSTY 429, and ARTH 401. Counts for CAS Global & Cultural Diversity Requirement.
ARTh 402. Buddhist Art in Asia. 3 Units.
This course explores the visual and material culture of Buddhism in Asia from its origins in India to its transmission and transformation in China, Korea, Japan, Tibet, Thailand, Cambodia and Indonesia. Our historically and culturally structured examination traces major developments in Buddhist art and their relationships with belief, practice, and ritual. We consider the ways that artistic traditions have adapted and evolved both within individual cultures and cross-culturally. We primarily focus on studying the historical contexts for sculpture, architecture, and painting, but we also consider the movement of Buddhist works from temples to sites of secular display in museums around the world, and the religious, cultural, and ethical issues that arise from these moves. Topics include: representations of the life of the historical Buddha; visual programs of temples; artistic representations of paradises and hells; sacred sites and architecture; imperial patronage of Buddhist art; the role of art in pilgrimage and ritual; and visual imagery associated with Pure Land, Chan, Zen and esoteric traditions. Visits to and engagement with objects in the new Asian galleries at the Cleveland Museum of Art provide a rich environment for our class sessions and student projects. Offered as ARTH 302 and ARTH 402. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 407. Arts of China. 3 Units.
This course explores a selection of major developments in Chinese visual and material culture from ancient times to the present day. We consider works in multiple media including bronzes, pottery, sculpture, calligraphy, paintings, ceramics and installations. We look into the roles of art in society, the relationship of art to political authority, the place of art in religious practice and experience, connections between art and literature, and how art relates to the expression of personal, social, political, and cultural identity. We pay particular attention to landscape painting; pictorial and sculptural programs of Buddhist grottoes; art commissioned and collected by the imperial court; objects associated with Daoist, Buddhist, and Confucian religious practices and sacred sites; art produced during periods of non-Chinese rule under the Mongols and Manchus; the affects of foreign styles and ideas on artists; and the role of Chinese artists in the contemporary global art world and market. We also examine the role of museums in selecting, preserving, and presenting Chinese art in the 20th and 21st century. Visits to the Cleveland Museum of Art form an integral part of the course. Offered as ARTH 307 and ARTH 407. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 408. Daoism: Visual Culture, History and Practice. 3 Units.
This course explores developments in the visual culture, history and practices of Daoist religious traditions in China from the third to twentieth centuries. Our historically and conceptually structured examination draws upon a balance of visual, textual, and material sources, while considering the various approaches scholars have employed to understand the history and development of Daoist traditions. Topics include: sacred scriptures and liturgies, biographies and visual narratives, iconography and functions of the pantheon of gods and immortals, views of the self and the body, practices of inner alchemy and self-cultivation, thunder deities and exorcism, dietetics and medicine and modes of meditation and ritual. Offered as ARTH 308, ARTH 408, and RLGN 308. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 411. Rome: City and Image. 3 Units.
This course studies the architectural and urban history of Rome from the republican era of the ancient city up to the eighteenth century using the city itself as the major “text.” The emphasis will be placed on the extraordinary transformations wrought in the city, or at least in key districts, by powerful rulers and/or elites, especially in the ancient empire and in the Renaissance and baroque eras. In a larger perspective, the great construction projects exerted a far-reaching effect within and beyond Europe; but we will study them in relation to their topographical situation, their functions, and their place in a long history of variations on prestigious themes since many of the artworks and the urban settings featured in the course carry the mark of the Long history of the city itself. Recommended preparation: At least one 200-level course in ANTH, ARTH, CLSC, ENGL, HSTY, or RLGN. Offered as ARTH 311, ARTH 411, and CLSC 311. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 425. Art at the Crossroads of Religion: Polytheistic, Christian, and Islamic Art in Antiquity. 3 Units.
People often single out the reign of Constantine (A.D. 306-337) as the point in history when Rome transformed from a polytheistic empire to a Christian empire. This course questions the strict divide between the categories of “pagan” and “Christian” in Rome in the imperial period and beyond. Through a close examination of the artistic and architectural record, students will come to understand that this dichotomy is a modern invention; for people living in the Roman Empire, religious identities were extraordinarily fluid. Indeed, traditional polytheistic religion and Christianity remained closely intertwined for centuries after Constantine "Christianized" the Empire. Moreover, religious pluralism had been a fundamental part of Roman culture since the founding of ancient Rome. We will survey a range of material culture, including public statuary, sarcophagi, silver hordes, and temples and churches. We will also examine sites such as the border city of Dura-Europos in Syria to explore how religious identities in the Roman Empire (including Judaism, early Christianity, and so-called mystery cults) intertwined even when Rome was still supposedly a “pagan” Empire. The course pays particular attention to the art and architecture produced under Constantine, whom people today often remember as Rome’s first Christian emperor but who represents, in fact, a complex amalgam of polytheistic and monotheistic practices and identities. We will also explore how Christian art slowly but ultimately became the predominant visual culture in the Roman Empire. Finally, we will examine how Early Islamic art and architecture exploited the Greco-Roman visual tradition to the ends of this new religion. Offered as ARTH 325, ARTH 425 and CLSC 325. Counts for CAS Global & Cultural Diversity Requirement.

ARTh 427. The Parthenon Then and Now: New Discoveries, Old Problems and Reception. 3 Units.
The Parthenon is an icon of western art and culture. Over 250 year of scholarship on this world-renowned building have revealed many of its secrets, but numerous questions still remain. New finds on the Acropolis itself and elsewhere in Greece have shed light on some of these issues, and as a result new theories abound. This seminar offers an overview of the temple, its architecture and sculpture, and will investigate its place in the civic and religious ideology of classical Athens. The course will also trace the Parthenon’s many post-classical permutations, into a Christian Church and an Islamic mosque, and its impact on later western art and architecture. Finally the class will debate the moral and ethical issue of the Elgin Marbles - to repatriate them to Greece or to retain them in the British Museum in perpetuity. Offered as ARTH 327, ARTH 427, CLSC 327, and CLSC 427. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 429. Marvels of Rome: Monuments and Their Decoration in the Roman Empire. 3 Units.
This course examines some of the most famous monuments of the Roman Empire, including Nero's Golden House, the Colosseum, the Pantheon, Hadrian's Villa at Tivoli, and the lavish villa of Piazza Armerina in Sicily. We will study each monument in depth, delving into the architecture, paintings, sculptures, mosaics, and social functions of each monument. Students will learn how to analyze artistic and archaeological evidence, ancient textual evidence (poems, prose, and inscriptions), and secondary scholarship to reconstruct the visual appearances and historical and cultural contexts of the monuments in questions. Throughout the course, students will gain a new appreciation and deeper understanding of some of the most iconic buildings of the classical tradition. Offered as ARTH 329, ARTH 429, and CLSC 329. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 433. Greek and Roman Painting. 3 Units.
Greek vase painting, Etruscan tomb painting and Roman wall painting. The development of monumental painting in antiquity. Offered as ARTH 333, CLSC 333, and ARTH 433.

ARTH 434. Art and Archaeology of Greece. 3 Units.
A survey of the art and architecture of Greece from the beginning of the Bronze Age (3000 B.C.E.) to the Roman conquest (100 B.C.E.) with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 334, CLSC 334, and ARTH 434.

ARTH 435. Issues in Ancient Art. 3 Units.
Various topics in Ancient art. Lectures, discussions and reports. Offered as ARTH 335 and ARTH 435.

ARTH 436. Representations of War in Ancient Rome. 3 Units.
Few societies in history have been as militaristic as ancient Rome--or as proud of their warrior culture. This course examines the many ways that Romans constructed and contested their conceptions of war from the founding of the Roman Republic in 509 B.C.E. to the reign of Constantine (306-337 C.E.). Why did Romans choose to represent war in certain ways, and how did these artistic representations shape Romans' military values? What can the visual record tell us about how different groups (soldiers, women, slaves) experienced war in the Roman world? We will explore major public monuments in the city of Rome (including triumphal arches and the Colosseum) and private objects (such as silver drinking vessels) to observe how Roman militarism pervaded different walks of life. We will also examine monuments on the edges of Rome's empire, such as the towering trophies in modern France and Romania, to explore how works of art and architecture mediated the relationship between Romans and the peoples they conquered. Students will be encouraged to think about how art and architecture contributed to the construction of militarism as a chief Roman value, but also about how visual representations provided an important means to debate the value of Rome's military efforts, to subvert Rome's rigidly hierarchical social order, and to grapple with what it meant to "be Roman" as wars transformed Rome from a small city in Italy to a massive, pan-Mediterranean empire. After exploring Romans' conceptions of war and victory, students also may ask whether the common comparison between the Roman Empire and modern America is appropriate. Offered as ARTH 336, ARTH 436, CLSC 336 and CLSC 436. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 440. Issues in the Art of China. 3 Units.
This is a topics course. Each offering will focus on a specific topic within the area of Chinese art. Sample topics may include: Women painters in Beijing, Modern Artists in China-1980-Present, Shang Dynasty Tombs, Yuan Dynasty Buddhist Art. Lectures, discussions, and reports. Offered as ARTH 340 and ARTH 440.

ARTH 441. Issues in the Art of Japan. 3 Units.
This is a topics course. Each offering will focus on a specific topic within the area of Japanese art. Sample topics may include: Muromachi Hanging Scrolls, Ryoan-ji Temple Garden Architecture, Rimpa School Panel Screens, Buddhist Painting in the Edo Period. Lectures, discussions, and reports. Offered as ARTH 341 and ARTH 441.

ARTH 442. Issues in Indian and Southeast Asian Art. 3 Units.
This course covers topics in the history of India and neighboring regions with emphasis on connections with works in the Cleveland Museum of Art. Offerings include The Buddha Image, Murals and Manuscripts, The Hindu Temple, Krishna in Art and Literature, and the History of Mughal Painting. Lectures, discussions, and reports. Offered as ARTH 342, ARTH 442, and HSTY 324. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 449. Gothic Art: Vision and Matter. 3 Units.
This course will examine the development and dissemination of Gothic art in Western Europe in the High and Late Middle Ages. We will consider a variety of media, including architecture, metalwork, sculpture, manuscript illumination, panel paintings, fresco cycles, and small devotional objects. As we study medieval art in its socio-historical contexts--private and public, monastic and political, liturgical and lay--we will pay special attention to issues of patronage, relationships between texts and images, the introduction of visionary and mystical devotion, attitudes towards education and authority, differences between male and female piety, modes of medieval viewing, and reception and manipulation of art by medieval audiences. Visits to the CMA will form an integral part of the course. Offered as ARTH 349 and ARTH 449. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 450. Issues in Medieval Art. 3 Units.
Various topics in Medieval Art. Lectures, discussions, and reports. Offered as ARTH 350 and ARTH 450.

ARTH 453. Sixteenth Century Italian Art. 3 Units.
The development of the High Renaissance and Mannerist styles in Italy and late 16th century trends: painting and sculpture. Offered as ARTH 353 and ARTH 453.

ARTH 455. The Book in the Middle Ages: The Christian, Jewish, and Islamic Tradition. 3 Units.
This course will examine later medieval manuscript production, paying particular attention to the issues of patronage, gender, literacy, reception, and cultural biases. We will explore the imagery and texts of monastic and courtly manuscripts, travel books and devotional manuals, all within the framework of the tightly interwoven theological and social discourses of the institutions that commissioned them. As the title of the course indicates, we will study Christian, Jewish, and Islamic books and their interrelations; for example, we will compare Islamic encyclopedias of the natural world, such as Zakariya ibn Muhammad al-Qazwini’s illustrated Wonders of Creation, with medieval bestiaries, herbs, and encyclopedias such as Hartman Schedel’s Liber Chronicarum and Les Merveilles du Monde. Each religious culture will receive a special close-study spotlight: Jewish Haggadot (books for the Passover Seder), Christian courtly romances, and Islamic manuscripts of the Shahnama epic. Offered as ARTH 355 and ARTH 455. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 456. Medieval Matters: The Monstrous, the Macabre, the Miraculous. 3 Units.
This course will explore three distinct but interrelated topics in medieval visual culture, which haunt the modern world as well. We will first study the concepts of the monsters and the monstrous in medieval Europe, as they were manifested in visual, literary, and cryptozoological production. From monster theory to monster culture, we will look at the anxieties that the monsters--those from the edges, those from within--have written on the body of medieval art. These same anxieties, rooted in the fear of difference, manifest themselves in the macabre art: the art of living death that predicated material universe of the late Middle Ages. We will explore the ghosts and the revenants, the living corpses and the nimble skeletons that populate medieval murals, manuscripts, and sculpture. All this is wrapped into the notion of the miraculous, both wondrous and dangerous at once. Here, the focus will be on female bodies, seen as monstrous, macabre, and miraculous at once. Students should be prepared to discuss these topics both within the context of medieval Europe and within our own historical moment. Offered as ARTH 356 and ARTH 456.

ARTH 457. Medieval Wonders: Monuments from Across the Globe. 3 Units.
This course will introduce art of the medieval world, considered globally, with a special focus on monuments surviving from the seventh to fifteenth centuries. Emphasis will be on sculpture and architecture; other media—manuscript illumination, wall paintings, ceramics, and metalwork—will be discussed in conjunction with the related sites. We will travel, virtually, to Pre-Columbian Yucatan, Judeo-Christian Europe, Islamic Spain and Central Asia, Hindu and Buddhist India, Tibet, and Southeast Asia. Each week one or two monuments will be discussed in depth, and other sites will be introduced to place it into historical and art historical contexts. Among the themes we will explore are the power relationships between sovereignty and religion; visual expressions of politics and propaganda; the ways literature, performance, and devotion informed medieval material culture; the importance of pilgrimage; and influences of international trade. Ethical and nationalist issues surrounding looting and cultural patrimony will also be discussed. Objects from CMA's permanent collections will form an integral part of the course. Each unit will end with the consideration of collecting practices. Offered as ARTH 357 and ARTH 457.

ARTH 458. Medieval Body. 3 Units.
This course will explore the meanings and representations of the body in western medieval culture. Topics will include bleeding bodies, fragmented bodies, lactating bodies, labile bodies, cosmic bodies, physiological bodies, mystical bodies, suffering bodies, edible bodies, enclosed bodies, gendered bodies, Christ's bodies, Mary's bodies, decomposing bodies, macabre bodies, resurrected bodies, dead bodies, intercessory bodies, unhinging bodies, translucent bodies, martyred bodies, desirable bodies, desirous bodies, abhorrent bodies, mimetic bodies, nude bodies, marginalized bodies, defleshed bodies, social bodies, political bodies, monstrous bodies, mnemonic bodies, and deformed bodies. We will explore the complex rhetoric of embodiment as it manifests itself in the ambiguous discourse—both medieval and contemporary—on the relationships between the material and intangible, spiritual and physical, somatic and mental, corporeal and ethereal. Offered as ARTH 358 and ARTH 458. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 459. Visual Culture of Medieval Women. 3 Units.
This course will consider the roles of women as patrons, subjects, producers and consumers of visual culture, focusing particularly on the twelfth through fourteenth centuries. Throughout the course, we will study the different ways medieval men and women perceived, read, figured, and interacted with the female body, which was frequently seen as a fraught site of desire and repulsion, fear and fascination. Students will be asked to read primary sources as well as critical materials that address contradictory constructions of gender and sex in medieval images and texts. The course, therefore, will not simply focus on artistic production, but will include readings and discussions of social and political history, theology, and literature of the Middle Ages. Offered as ARTH 359 and ARTH 459; cross-listed as WGST 359 since it focuses on the role of women in visual culture and so can satisfy a requirement in the program for the course on women in the arts. Offered as ARTH 359, ARTH 459 and WGST 359. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 460. Renaissance Art in Northern Europe. 3 Units.
Painting, sculpture, and the graphic arts in Belgium, France, Germany, and The Netherlands, 1400-1580, highlighting the careers and contributions of specific artists such as Jan van Eyck, Albrecht Durer, and Pieter Bruegel. We will also analyze the changing social, cultural, religious, and political circumstances of the art made during this period, which saw the invention of printmaking, the Protestant Revolution, and increased strife between rulers and their subjects. The rise of new subjects such as landscape and scene of everyday life will be explored, and changes in patronage will be discussed, concentrating on the shift from church and noble patronage to increasingly middle-class patronage related to the beginnings of the open art market. Offered as ARTH 360 and ARTH 460. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 461. 17th-Century Art in Belgium and The Netherlands. 3 Units.
The arts of painting, drawing, and printmaking in Belgium and The Netherlands are discussed in relationship to political, social, cultural, and religious contexts. We will explore the careers and production of individual artists such as Rubens, Van Dyck, Hals, Rembrandt, and Vermeer. Developments in new subjects, artistic specialization, and the expansion of the open market are seen as important factors in shaping Belgian and Dutch art. Offered as ARTH 361 and ARTH 461. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 462. Issues in Early Modern Southern European Art. 3 Units.
Various topics in the art of southern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 362 and ARTH 462. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 465. Issues in Early Modern Northern European Art. 3 Units.
Various topics in the art of northern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 365 and ARTH 465. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 467. 17th and 18th Century Art in France. 3 Units.
A Survey of the arts of painting, sculpture and architecture in France from 1600-1780, a period in which France became the leading political and cultural power in Europe. We will focus on the relationship between the arts and changing social, cultural, religious and political circumstances at a time that saw the rise of the absolute state before the French Revolution, the increased use of art for political propaganda, and the burgeoning of a consumer culture in the middle class. Offered as ARTH 367 and ARTH 467. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 468. Doors Wide Shut: The Private Art Collection from Raphael to Rauschenberg. 3 Units.
A child’s room is often stocked with marvels: bird nests, shells, shiny stones, books, and drawings. The great art collections of the Renaissance began in much the same way as these playful assemblages. From cabinets of curiosities containing treasures from foreign lands, to paintings of nude women by Titian and Raphael, these early collections marked the beginning of the modern art museum. What do the hoarding tendencies of the Jesuit Athanasius Kircher (1601-1680), founder of the 'Kircherianum—a museum filled with taxidermy animals and mechanical inventions—have in common with Ronald Lauder’s recent and widely publicized purchase of a Gustav Klimt painting for $135 million? Famous American art collectors of the 19th & 20th centuries like Henry Clay Frick, Isabella Stewart Gardner, and Peggy Guggenheim opened these formerly private realms of display to the public, revealing the complex motives and politics inherent to the practice of art collection. This course will focus first on the conceptual issues that informed early modern collecting in the western world, and subsequently the way that these ideas and modalities later inflected and shaped the history of modern collecting—particularly in the private sector in Europe and America. Offered as: ARTH 368 and ARTH 468. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 474. Impressionism to Symbolism. 3 Units.
Major developments in European painting and sculpture during the latter half of the nineteenth century. Post-impressionism synthetism, symbolism, and the arts and crafts movement considered in their socio-cultural contexts. Works of Degas, Manet, Monet, Klimt, Bocklin, Gauguin, etc. Offered as ARTH 374 and ARTH 474.

ARTH 479. Issues in 19th Century Art. 3 Units.
Various topics in 19th century art, with class lectures, discussions and reports. Consult department for current topic. Offered as ARTH 379 and ARTH 479.

ARTH 482. Art, Eco-criticism, and the Environment. 3 Units.
As issues of sustainability and environmental impact have become increasingly dominant concerns in contemporary society, eco-criticism has emerged as a vital methodological thread across the humanities. Motivated by ethical as well as scholarly concerns, eco-criticism not only enacts a fundamental examination of nature as an ideological construct, but also seeks to investigate the complex interrelationship between humanity and the environment. Concurrently, there has been a marked interest in studying the role of “green issues” in contemporary art, particularly in tracing the development of earth art or eco-art from the early 1970s to the present. The goal of this seminar is to forge a link between these two emergent strands by tracing the complex relationship between art and the environment from the nineteenth-century to the present, seeking to thereby assess the capaciousness of eco-criticism as a methodological approach to art history. Offered as ARTH 382, ARTH 482 and ESTD 382. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 484. American Art and Architecture in the Age of Washington and Jefferson. 3 Units.
In the 18th century, Americans created not only a political revolution but an artistic and creative one as well. In the 17th century, most Americans were subsistence farmers and most of their products, manufactures, and buildings were relatively crude. In the 18th century, Americans not only established a new and lasting form of government, but for the first time produced paintings, buildings, furniture and silver that rivaled the finest productions of Europe. Notably, many of the leaders of the American Revolution, such as Paul Revere, George Washington, and Thomas Jefferson, also made significant contributions to the arts. Offered as ARTH 384 and ARTH 484.

ARTH 486. Issues in American Art. 3 Units.
Various topics in American art. Each offering will focus on a specific topic within American art. Lectures, discussions, and report. The course will entail regular oral classroom reports and short writing assignments as well as a final paper. Producing an intellectually significant final paper is the major goal of the class. Graduate students are expected to produce a final paper of greater length than Undergraduates and that shows evidence of original scholarship. Offered as ARTH 386 and ARTH 486.

ARTH 489. M.A. Qualifying Paper. 3 Units.
Individual research and intensive study of a specific topic in art history that culminates in a written M.A. Qualifying Paper. Prereq: To be taken only after completion of 18 credit hours of graduate Art History coursework.

ARTH 490A. Visual Arts and Museums I. 3 Units.
This course examines the idea of the art museum in both its historical and contemporary manifestations, focusing on the context of Western Europe and the United States. As a result of this course, students should be familiar with the following topics: the historic development of the museum, from its origins in collecting practices to its modern incarnation as an institution; the development and care of a collection, including acquisition, cataloguing, and conservation; the display and housing of a collection, including internal and external museum architecture; the study and interpretation of the collection/exhibition, considering diverse publics; the governance of the institution, including project management, finance, and administration. Through the study of these topics, the student should be familiar with the following concepts: the museum as a place for learning, research and scholarship and the museum as steward of cultural property and the attendant issues of ethics and the law. ARTH 490A concentrates on museum collections and related aspects of care, research, interpretation and scholarship. Students who successfully complete ARTH 490A and ARTH 490B may be considered for admission into ARTH 491A, a supervised internship in an art museum or gallery situation.

ARTH 490B. Visual Arts and Museums II. 3 Units.
This course examines the idea of the art museum in both its historical and contemporary manifestations, focusing on the context of Western Europe and the United States. As a result of this course, students should be familiar with the following topics: the historic development of the museum, from its origins in collecting practices to its modern incarnation as an institution; the development and care of a collection, including acquisition, cataloguing, and conservation; the display and housing of a collection, including internal and external museum architecture; the study and interpretation of the collection/exhibition, considering diverse publics; the governance of the institution, including project management, finance, and administration. Through the study of these topics, the student should be familiar with the following concepts: the museum as a place for learning, research and scholarship and the museum as steward of cultural property and the attendant issues of ethics and the law. ARTH 490B concentrates on the museum as an institution, including physical aspects, management and governance, and as a site of learning. The inter-connections between these broad fields and individual departments will be demonstrated and reinforced throughout the semester. Students who successfully complete ARTH 490A and ARTH 490B may be considered for admission into ARTH 491A, a supervised internship in an art museum or gallery situation.

ARTH 491A. Visual Arts and Museums: Internship. 1 Unit.
First semester of required museum internship. Prereq: 490A and 490B.
ARTh 491B. Visual Arts and Museums: Internship. 3 Units.
Second semester of Internship sequence. This internship focuses on the implementation of a comprehensive project that would serve a function similar to the requirement of a qualifying paper for the completion of a master's degree in art history. It is recommended that students undertake this internship in the same division in which their first internship was situated although students may find opportunities to parlay the skills acquired in the first internship to successful advanced work in another division. The key distinction here is that the work in ARTh 491B should build upon the expertise developed in ARTh 491A and represent a significant advance in responsibilities and skills. By week 10 of ARTh 491A, students should begin to identify a potential project for ARTh 491B. By the first week of the semester in which ARTh 491B is to be completed, the student must file an internship agreement form with the department that includes a brief description of the project to be completed, including a summary of the project and major milestones/time line. In addition to working under the direct supervision of a museum mentor, the student must obtain a faculty mentor for the project and this information should be included in the internship agreement form. Students must file a mid-term and final report describing their duties and responsibilities and a self-assessment of their performance and a final portfolio with a final version of their project as well as examples of drafts and feedback received in the course of completing the project. Students must also keep a journal that tracks their milestones in completing their projects. The faculty supervisor will solicit a letter of assessment from the internship supervisor immediately upon the close of the internship and in sufficient time for final grades. Prereq: ARTh 490A, ARTh 490B and ARTh 491A.

ARTh 492. Issues in 20th/21st Century Art. 3 Units.
Various topics in 20th/21st century art, with class lectures, discussions, and reports. Offered as ARTh 392 and ARTh 492.

ARTh 493. Contemporary Art: Critical Directions. 3 Units.
An examination of the directions taken by avant-garde American art and criticism in the aftermath of Abstract Expressionism. Includes the rise and fall of modernism in the 1960s and ’70s, as well as an investigation of Post-modern trends and theories. Offered as ARTh 393 and ARTh 493.

ARTh 494A. Directed Readings in Asian Art. 1 - 3 Units.
Directed reading.

ARTh 494B. Ancient Art. 1 - 3 Units.

ARTh 494C. Medieval Art. 1 - 3 Units.

ARTh 494D. Renaissance and Baroque Art. 1 - 3 Units.

ARTh 494E. American Art. 1 - 3 Units.

ARTh 494F. Modern Art. 1 - 3 Units.

ARTh 495. Methodologies of Art History. 3 Units.
The study of art history as a discipline in its practical and theoretical aspects. Consideration given to research methods, style and historical context, and a critical examination of selected major art historical texts with a view to understanding traditional as well as recent approaches. Special attention is given to art historical writing, employing selected original works in the Cleveland Museum of Art. Required of first-year graduate students in the Ph.D. and Master’s programs.

ARTh 496. Materials, Methods, and Physical Examination of Works of Art. 3 Units.
This foundational course will introduce students to the examination methods, terminology and goals of art conservation as it supports art historical research and practice. Students will learn about the various materials that make up different kinds of works of art, how these materials have been used, and what can be learned by the physical examination of works of art. Emphasis will be placed on understanding the uses of and results obtained with imaging techniques (such as X-radiography, infrared reflectography) and on what can be learned through the trained use of the human eye alone. While art from the western tradition, particularly from the 14th through the 21st centuries will be emphasized in class examples, comparisons will be made to objects from other global cultures. The growing field of technical art history, where the results of physical examination are used to illuminate art historical issues such as how workshops functioned, will be considered as well. Each student will research one work of art in the Cleveland Museum of Art or other local collections to understand the physical history and current condition of that object. The goal will be for students to gain an informed understanding of how to evaluate the condition of a work of art, of what options are available for conservation treatment, and of what art-historical information can be obtained through physical examination.

ARTh 497. Contemporary Art in East Asia. 3 Units.
This course will explore modern and contemporary art and visual culture in East Asia produced since the mid-twentieth century with a focus on major artistic movements and artists active in China, Japan, and Korea. Encountering complicated geopolitical and socioeconomic conditions in the post-war era, a series of experimental and radical artistic, cultural, and political movements have emerged in East Asia. The course will map the critical topographies of Asian art from 1945 to the 1980s through the exploration of the following: post-war art and experimental art in Japan and Korea, Chinese art during the Cultural Revolution, material culture in Japanese Mono-ha and Korean Dansaekhwa, and art of resistance in China and Korea in the 1980s. The course will also investigate contemporary Asian art and visual culture focusing on its global turn from the late 1980s. Fueled by international geopolitical change, economic boom, and the impact of globalization, art in Asia or by Asian artists has gained a high level of international visibility and taken a central position in contemporary art exhibitions and art criticism. This visual, social, and theoretical development in the recent art in Asia will be examined through key issues and themes: art’s revisiting of tradition and history, its exploration of body and identity, the impact of consumerism and popular culture, and its engagement with public space and the urban environment. Offered as ARTh 397 and ARTh 497. Counts for CAS Global & Cultural Diversity Requirement.
ARTH 498. History and Practice of Connoisseurship. 3 Units.
In this seminar we will consider the history, historiography, and practice of connoisseurship. In western cultures connoisseurship, the practice of attributing works of art to specific artists, regions, and time periods and assessing their quality, can be traced back to classical antiquity. It was practiced with renewed vigor in Europe from the sixteenth century onward and in the nineteenth century was a foundational methodology for the academic discipline of art history. While it came under criticism in the twentieth century as a method too closely aligned with the art market, connoisseurship continues to be practiced today, especially in museums and auction houses, as a vital and necessary methodological approach. In recent decades art historians have also begun to reevaluate the history, practices and historiographic importance of this methodology. Class discussions of the scholarly literature of connoisseurship and case studies of its practice will alternate with sessions held in the Cleveland Museum of Art to examine objects from the permanent collections. The museum sessions, led by curators and conservators, will also emphasize the role that physical condition plays in making connoisseurship assessments. Specific topics will be designated each time the course is offered. Prereq: ARTH 495.

ARTH 512. Seminar in Ancient Art. 3 Units.

ARTH 517. The History of Collecting and Exhibiting Asian Art. 3 Units.
This graduate seminar explores major themes, individuals, institutions, types of objects, and eras in the history of collecting and exhibiting Asian art. Adopting a cross-cultural and comparative approach, we investigate practices of collecting and display within Asia, and in Britain, Europe, and the United States. We examine personal, institutional, cultural, and national aims for collecting as well as processes involved in collection formation. We also consider how exhibitions have served as social agents of discourse, acts of cultural diplomacy, and their impact on the evolution of artistic canons. Topics include cross-cultural transfer and re-framing of objects; divergent connoisseurship practices and aesthetic tastes; overlapping roles of private collectors, dealers, curators, and scholars; political, economic, and social factors that affected collecting and display; exhibitions and collections as expressions of cultural and national identity; the roles of imperialism and colonialism; and the circulation of objects in global art markets. Areas and topics rotate.

ARTH 518. Seminar in Asian Art. 3 Units.

ARTH 530. Byzantine Visual Culture. 3 Units.
This seminar will focus on various aspects of Byzantine visual culture, possibly including monumental and small-scale architecture, architectural decoration (such as mosaics and wall paintings), as well as fixed and portable objects of various materials. Examples of class subjects include "The Byzantine Cult of the Virgin Mary: Image, Ritual, Text," and "The Agency of Monastic Visual Culture in Byzantium."

ARTH 545. Seminar in Medieval Art. 3 Units.

ARTH 551. Seminar in Early Modern Southern European Art. 3 Units.

ARTH 552. Seminar in Early Modern Northern European Art. 3 Units.

ARTH 565. Seminar in American Art. 3 Units.

ARTH 570. Seminar: 19th Century Art. 3 Units.

ARTH 601. Research in Art History. 1 - 18 Units.
(Credit as arranged.)

ARTH 610A. Advanced Visual Arts and Museums: Internship I. 3 Units.
First semester of the internship sequence. The intern will work under the supervision of a museum professional to plan and execute a specific project. The student must also obtain a faculty mentor for the project. An internship agreement form must be filed with the department by the end of the first week of classes that includes a brief description of the project. If it is a project to be completed in one semester, a time line should be included as well. The intern must file a mid-term and final report describing their duties and responsibilities and a self-assessment of their performance. A portfolio kept in the department will include the final version of their project as it stands at the end of the semester, as well as examples of drafts and any evaluation received in the course of completing the project. The intern must also keep a journal that tracks their milestones in the execution of their project. The faculty supervisor will solicit a letter of assessment from the museum supervisor immediately upon the close of the internship and in sufficient time to assign a final grade.

ARTH 610B. Advanced Visual Arts and Museums Internship II. 3 Units.
Second semester of the internship sequence. The intern will either continue with the execution of the project begun in the first semester (ARTH 610A) or, when appropriate, undertake a new project. The intern will work under the supervision of a museum professional, and must obtain a faculty mentor for the project. An internship agreement form must be filed with the department by the end of the first week of classes that includes a brief description of the project. A time line should be included as well. The intern must file a mid-term and final report describing their duties and responsibilities and a self-assessment of their performance. A portfolio kept in the department will include the final version of their project as it stands at the end of the semester, as well as examples of drafts and any evaluation received in the course of completing the project. The intern must also keep a journal that tracks their milestones in the execution of their project. The faculty supervisor will solicit a letter of assessment from the museum supervisor immediately upon the close of the internship and in sufficient time to assign a final grade. Prereq: ARTH 610A.

ARTH 701. Dissertation Ph.D.. 1 - 9 Units.
(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.

ARTS Courses

ARTS 101. Design and Color I. 3 Units.
Organizational and structural projects as a basis for the development of style. Studies in line, texture, shape, space, value, color, and two dimensional composition through studio problems, art studio media and techniques.

ARTS 106. Creative Drawing I. 3 Units.
Development of graphic fluency in black and white through direct observation of nature and the model. Drawing as a means of enlarging visual sensitivity using a wide range of media and subject matter. Work from nude model.

ARTS 201. Design and Color II. 3 Units.

ARTS 206. Creative Drawing II. 3 Units.
Continuation of ARTS 106. Advanced work in graphic representation. Development of visual acuity and a personal drawing style while working in color. Work from nude model. Prereq: ARTS 106.
ARTS 210. Enameling and Jewelry I. 3 Units.
Techniques in the application of vitreous enamel on copper and of constructed metal jewelry. Technical skill and suitability of design as applied to the medium.

ARTS 212. Weaving, Fibers, and Textiles I. 3 Units.

ARTS 214. Ceramics I. 3 Units.
The techniques of hand building in pinch, coil and slab methods. Development of sensitivity to design and form. Basic work in stoneware, earthenware, and glazing.

ARTS 216. Painting I. 3 Units.
The creative, conceptual, visual, and technical aspects of painting. Style ranging from naturalism to abstraction. Work in acrylic and mixed media.

ARTS 220. Photography Studio I. 3 Units.
Camera, film, and darkroom techniques. Development of basic black and white perceptual and photographic skills. Darkroom and photographic field and lab work. 35mm camera required.

ARTS 286. Introduction to Video Game Design. 3 Units.
Game design creates meaningful play through interactive experiences. This introductory studio-based course explores games through the development and creation of 20 video games. The course aims to provide a critical vocabulary and historical context for analyzing games and gaming theory and focuses on the skills and techniques necessary to develop 20 video games.

ARTS 295. Introduction to Art Education. 3 Units.
General history and theories of art education. Development of personal philosophy as basis for teaching art. Topics in professional standards, creativity, aesthetic theory, and art criticism. (Clinical/field experience required.)

ARTS 300. Current Issues in Art Education. 3 Units.
Contemporary issues in Art Education; understanding art goals and standards of National Art Education Association and the Ohio State Department of Education for teachers, students and administrators. Special topics: art and technology, multiculturalism, special populations and classroom management. Offered as ARTS 300 and ARTS 400. Prereq: ARTS 295.

ARTS 302. Architecture and City Design I. 3 Units.
The social, spatial, and aesthetic elements in architecture; the components of the building: the window, door, roof, enclosing walls, and character of interior and exterior space. Projects related to small, intimate scale and residential structures. Lectures, field trips, studio experiences. Recommended ARTS 101 or ARTS 106 courses prior to enrollment. Offered as ARTS 302 and ARTS 402.

ARTS 303. Architecture and City Design II. 3 Units.
The social, spatial, and aesthetic elements of the urban setting of architecture, the organizational components of the city, the path, the node, the edge, and the grid. Projects related to large-scale and public buildings and their relationship to the encompassing visual world. Lectures, field trips, studio experiences. Recommended ARTS 101 or ARTS 106 courses prior to enrollment. Offered as ARTS 303 and ARTS 403.

ARTS 304. Architecture and City Design III. 3 Units.
A study of historic precedents and the social implications of modern and contemporary architecture including analysis and form interpretation as it relates to building and materials technologies. Practical application and synthesis of architectural knowledge through site visits and research of local and regional architecture. Discussions of historic and contemporary architects, engineers and significant architecture and engineering firms. Prereq: ARTS 302 and ARTS 303.

ARTS 305. Study Abroad: Architecture, Design & Culture. 3 Units.
Problem Solving is at the very core of Design, and every city is inventive in its own unique way when it comes to Problem Solving, based on its history, culture, geography and native materials. This intensive international summer course immerses students into a culture that solves architectural problems through a sophisticated appreciation for design, aesthetics and conceptualization. The program introduces students to critical inquiry through the shared principles and theories of Art, Architecture, and Design, as experienced in an international cultural center. Using the city as our classroom, students will visit well-known sites, museums and monuments as well as hidden gems that reinforce the concepts presented in readings and reviewed in class discussions. While no art or drawing skills are required, participants at every level will learn how to improve their visual skills through sketching, observation studies, and analyses. Each week students will complete a design project, each exploring a different aspect of the culture. The course offers Global and Cultural Diversity credit and is open to undergraduate students and graduate students. There is no language requirement for this course. Offered as ARTS 305 and ARTS 405. Counts for CAS Global & Cultural Diversity Requirement.

ARTS 310. Enameling and Jewelry II. 3 Units.

ARTS 312. Weaving, Fibers, and Textiles II. 3 Units.
Continuation of ARTS 212. Exploration of a selected area of textiles in surface design or constructed textiles. Development of a personal aesthetic through design and execution of a series of projects. Prereq: ARTS 212.

ARTS 314. Ceramics II. 3 Units.

ARTS 316. Painting II. 3 Units.
The creative, conceptual, visual and technical aspects of painting. Styles ranging from expressionism, cubism, surrealism and abstraction. Work in acrylic and mixed media leading to the development of personal painting style. Prereq: ARTS 216.

ARTS 320. Photography Studio II. 3 Units.
Continuation of ARTS 220. Advanced theory and black and white techniques. Development of personal aesthetic encouraged. Field work. 35mm camera required. Prereq: ARTS 220.

ARTS 322. Digital Photography I. 3 Units.
ARTS 323. Creative Digital Photography II. 3 Units.
Creative Digital Photography II: Advanced theory and techniques of the digital photography workflow and its application to creative photography. Field and computer lab work. Advanced amateur digital camera and access to Photoshop CS6 required. Prereq: ARTS 322.

ARTS 325. Creative Photography. 3 Units.
Creative photography through photographing and responding to photographs. The question of self-expression and photographic medium explored in the pursuit of understanding images. Prereq: ARTS 220 and ARTS 320 or ARTS 322.

ARTS 365B. Design and Color. 3 Units.
Advanced design projects determined in consultation with instructor. Prereq: ARTS 101 and ARTS 201.

ARTS 365C. Enameling and Jewelry. 3 Units.
Advanced enameling and jewelry projects determined in consultation with instructor. Prereq: ARTS 210 and ARTS 310.

ARTS 365D. B&W Photography Studio. 3 Units.
Advanced black and white projects determined in consultation with instructor. Prereq: ARTS 220 and ARTS 320.

ARTS 365G. Ceramics. 3 Units.
Advanced ceramics projects determined in consultation with instructor. Prereq: ARTS 214 and ARTS 314.

ARTS 366A. Student Teaching in Art: Pre-K - 6th Grade. 4 Units.

ARTS 366B. Student Teaching in Art: 7th - 12th Grade. 4 Units.

ARTS 385. Clinical/Field Based Experience I. 1 Unit.
Art education students observe and assist art teachers in classes in a variety of public and private educational environments such as local schools, Cleveland Museum of Art. Students study, identify, and analyze differences in art curriculum taught at the various art programs that they observe. Written reports using departmental observation guidelines are required. Prereq: ARTS 295.

ARTS 386. Clinical/Field Based Experience II. 1 Unit.
Art education students become sensitized to serving needs of "special" populations. Observation of educational strategies for teaching learning disabled and/or physically disabled students. Written reports using departmental observation guidelines required. Prereq: ARTS 295.

ARTS 387. Clinical/Field Based Experience III. 1 Unit.
Art education students observe and assist in art programs for artistically gifted students working in specialized art areas (drawing, painting, sculpture, printmaking, art history). Written reports using departmental observation guidelines are required. Prereq: ARTS 295.

ARTS 393. Art Content, Pedagogy, Methodology, and Assessment. 3 Units.
Growth and development of image making from Pre-K through young adult. Principles and practices of art instruction in grades Pre-K through 12th grade. Issues in art education. Curriculum construction, implementation and assessment of art lessons that address content areas of art production, art history, art appreciation, and art criticism. Clinical field experiences required. Offered as ARTS 393 and ARTS 493. Prereq: ARTS 295.

ARTS 399. Independent Study in Art Studio. 1 - 3 Units.
Independent Study in Art Studio; by permit of Director only.

ARTS 400. Current Issues in Art Education. 3 Units.
Contemporary issues in Art Education; understanding art goals and standards of National Art Education Association and the Ohio State Department of Education for teachers, students and administrators. Special topics: art and technology, multiculturalism, special populations and classroom management. Offered as ARTS 300 and ARTS 400.

ARTS 402. Architecture and City Design I. 3 Units.
The social, spatial, and aesthetic elements in architecture; the components of the building: the window, door, roof, enclosing walls, and character of interior and exterior space. Projects related to small, intimate scale and residential structures. Lectures, field trips, studio experiences. Recommended ARTS 101 or ARTS 106 courses prior to enrollment. Offered as ARTS 302 and ARTS 402.

ARTS 403. Architecture and City Design II. 3 Units.
The social, spatial, and aesthetic elements of the urban setting of architecture, the organizational components of the city, the path, the node, the edge, and the grid. Projects related to large-scale and public buildings and their relationship to the encompassing visual world. Lectures, field trips, studio experiences. Recommended ARTS 101 or ARTS 106 courses prior to enrollment. Offered as ARTS 303 and ARTS 403.

ARTS 405. Study Abroad: Architecture, Design & Culture. 3 Units.
Problem Solving is at the very core of Design, and every city is inventive in its own unique way when it comes to Problem Solving, based on its history, culture, geography and native materials. This intensive international summer course immerses students into a culture that solves architectural problems through a sophisticated appreciation for design, aesthetics and conceptualization. The program introduces students to critical inquiry through the shared principles and theories of Art, Architecture, and Design, as experienced in an international cultural center. Using the city as our classroom, students will visit well-known sites, museums and monuments as well as hidden gems that reinforce the concepts presented in readings and reviewed in class discussions. While no art or drawing skills are required, participants at every level will learn how to improve their visual skills through sketching, observation studies, and analyses. Each week students will complete a design project, each exploring a different aspect of the culture. The course offers Global and Cultural Diversity credit and is open to undergraduate students and graduate students. There is no language requirement for this course. Offered as ARTS 305 and ARTS 405. Counts for CAS Global & Cultural Diversity Requirement.
ARTS 465. Seminar for Art Teachers. 4 Units.
For art education majors and teacher licensure candidates. Principles and practice in school art instruction grades Pre-K through 12th grade. Organization and management of the art program that incorporates writing sequential art curriculum that integrates art production, art history, appreciation, and criticism. Planning, development, and evaluation of teaching materials, lessons, and units. The seminar includes discussion of professional issues, ethics, art advocacy, and classroom management. Counts as SAGES Senior Capstone. Prereq: ARTS 295 or ARTS 602, and ARTS 393 or ARTS 493. Coreq: ARTS 366A and ARTS 366B or ARTS 466A and ARTS 466B.

ARTS 466A. Student Teaching in Art: Pre-K - 6th Grade. 4 Units.
Teaching art for early childhood, elementary, and middle school students in a school setting. Includes art curriculum development, implementation, and assessment. Professional standards and practices. Offered as ARTS 366A and ARTS 466A. Prereq: ARTS 385, ARTS 386, ARTS 387, ARTS 400, ARTS 493, and ARTS 602. Coreq: ARTS 465 and ARTS 466B.

ARTS 466B. Student Teaching in Art: 7th - 12th Grade. 4 Units.
Teaching adolescents and young adults art in a school setting. Includes art curriculum development, implementation, assessment and classroom management. Professional standards and practices. Offered as ARTS 366B and ARTS 466B. Prereq: ARTS 385, ARTS 386, ARTS 387, ARTS 400, ARTS 493, and ARTS 602. Coreq: ARTS 465 and ARTS 466A.

ARTS 493. Art Content, Pedagogy, Methodology, and Assessment. 3 Units.
Growth and development of image making from Pre-K through young adult. Principles and practices of art instruction in grades Pre-K through 12th grade. Issues in art education. Curriculum construction, implementation and assessment of art lessons that address content areas of art production, art history, art appreciation, and art criticism. Clinical field experiences required. Offered as ARTS 393 and ARTS 493. Prereq: ARTS 602.

ARTS 497. Summer Workshop in Art Education. 3 Units.
A current art education issue is covered in depth.

ARTS 602. Study in Art Education. 3 Units.
General history and theories of art education. Development of personal philosophy as basis for teaching art. Topics in professional standards, creativity, aesthetic theory, and art criticism. Students produce an art education research paper. Clinical/Field experiences are required.

ARTS 605. Final Creative Thesis. 1 - 3 Units.
Students receive individual guidance for an approved self-designed creative project from program faculty members. A public exhibition or presentation is required. By permit only.