

ART HISTORY (ARHA)

ARHA110 Introduction to Western Art: Renaissance to Modern

This course surveys the development of Western art from the Renaissance through the modern period. We will examine art's changing status within specific social and artistic contexts: from the Church and court of the Renaissance, through the formation of art academies in the late 16th century, to the development of an increasingly individualized artistic practice that led to the formation of an avant-garde. Classes will be organized chronologically and touch upon the following themes and ideas: politics, religion, and patronage; perception and experience; artistic identity and originality; relationships between artistic media; and the rise of a public sphere for art.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA127 Venice and the Renaissance

Venice - a city built almost impossibly on a forest of stilts sunk into the mud of the lagoon and buttressed by powerful myths of divine origins, permanence, and prosperity - produced some of the most spectacular works of Renaissance art and architecture. This introductory-level course on the art and culture of Venice's "golden age" considers the works of artists such as Carpaccio, Bellini, Giorgione, Titian, Veronese, and Tintoretto and architects such as Codussi, Sansovino, and Palladio in the context of the city's unique setting, social and governmental structure, cultural and political milieu, and larger geopolitical significance. It also positions Venice's artistic production within the broader framework of early modern Europe, exploring its connections with Byzantium and the Islamic world. The course also introduces students to key issues and methods of art history.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA140F Van Gogh and the Myth of Genius (FYS)

This seminar will investigate in depth the career of this immensely popular and influential artist. Van Gogh has been the subject of much myth-making--both in his time and today--in which he appears as the quintessential mad genius whose passionate and tormented emotions become the stuff of art. We will both investigate the formation of this myth and view it critically, balancing it against the artist's own account of his career in his paintings and prodigious correspondence. Van Gogh's extensive, insightful, and fascinating writing begs the question of how one should treat an artist's statements when interpreting his works. We will also examine the role of biography in art. Finally, rather than viewing the artist as an isolated creator, we will situate his work within the artistic landscape of late 19th-century Europe, and especially France, where he spent his most productive years as an artist, 1886--1890.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA151 European Architecture to 1750

This course is an introduction to architecture and related visual art as an expression of premodern Western European civilizations, from ancient Greece through the early 18th century, including Roman, Early Christian, Byzantine, early medieval, Romanesque, Gothic, Renaissance, and Baroque architecture, landscapes, and cities. The focus is on analysis of form in architecture and the allied arts. Emphasis is on relationships between style and patronage. In each era, how does architecture help to constitute its society's identity? What is the

relationship between style and ideology? How do architects respond to the works of earlier architects, either innovatively or imitatively? How do patrons respond to the works of their predecessors, either locally or distantly? How are works of architecture positioned within those structures of power that the works, in turn, help to define? How do monuments celebrate selected aspects of history and suppress others? How were the major buildings configured, spatially and materially? Emphasis will be on continuities and distinctions between works across time, seeing Western traditions as a totality over centuries. Lectures and readings convey different historiographic approaches to these issues.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST151**

Prereq: **None**

ARHA170 Postmodernism and the Long 1980s

This introductory immersion in the practice of art history offers an opportunity to gain expertise in visual analysis and historical interpretation through a guided investigation of art and critical theory in the United States during the 1980s. The central debates of this tumultuous decade--still very much with us today--brought the contested paradigm of postmodernism to a fever pitch. Two key exhibitions provide bookends: in "Pictures" (1977), techniques of appropriation diagnosed a new kind of slippage between reality and representation; in 1993's "Whitney Biennial," the period's sustained engagement with gender, sexuality, race, and the relationship between art and politics achieved decisive (and controversial) visibility. Between these poles, artists turned to the street, navigated the "ends" of painting, and invented new forms to confront an increasingly image-soaked media-public sphere. The course attends to the strategies of photoconceptualism, painting, sculpture, video, and site-specificity by which artists intervened in a polarizing historical moment that saw the expansion of neoliberal economics and political conservatism, a sharpened divide between rich and poor, the AIDS crisis, and the geopolitical realignments of the late Cold War.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST170**

Prereq: **None**

ARHA172 Memory Image: Introduction to Art (as) History

One premise of art history is that works of art necessarily register or encode the time and place of their making. Some art practices, though, operate historically in more than an artifactual sense, whether by revisiting the art historical past through citation, or by actively responding to the socioeconomic, technological, or cultural conditions of their present. Works that comprise the focus of this class engage directly in the project of historical representation and research, recasting these activities through painting, photography, installation, and performance (from experiments in abstraction to queered archives and restaged mass protests). Spanning a series of case studies from post-Holocaust New York School painting to post-Katrina site-specificity, this course provides an introduction to the practice of art history by way of recent works of art that have made the resources (and limitations) of historical methodologies a subject of investigation. What is the role of art as historical memory in an increasingly image-soaked world?

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST172**

Prereq: **None**

ARHA181F Mughal India: Introduction to the Practice of Art History (FYS)

Founded in northern India in the early 1500s, the Mughal empire was one of the largest centralized states in the history of the early modern world. During the two centuries of their effective rule over most of the Indian subcontinent, the Mughal emperors and their subordinates were prolific patrons of the arts, overseeing the production of lavishly illustrated books and picture albums and commissioning such architectural masterpieces as the Taj Mahal. This course offers an introduction not only to the art and culture of Mughal India but also to the practice of art history itself, through a sequence of six thematic units exploring and applying different methods that are central to the discipline. Each unit begins with critical reading and discussion of one or two key theoretical or methodological statements, then continues through application to case studies drawn from Mughal India. The units include (1) techniques of visual description and formal analysis, (2) the concept of style and stylistic analysis, (3) the analysis of meaning in visual images (iconography and iconology), (4) models of time and the historical explanation of change, (5) architectural and historical analysis of buildings and their sites, and (6) historiographic assessment of debates and changing interpretations within art history. Each unit culminates in a writing exercise designed to provide students with structured experience in some of the various modes of art historical writing. The course is appropriate as an introduction both to art history and to Mughal art.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA202 Art and Archaeology of the Bronze Age Mediterranean

This course is an introduction to the history, art, and archaeology of the Bronze Age Mediterranean. Throughout the semester we will explore the development of civilization and high society in the Aegean world (mainland Greece, the islands, Cyprus, and Crete), the rise of Minoan and Mycenaean palace power, the origin of the biblical Philistines, and, of course, the historical evidence for the Trojan War. We also look at the contemporary Near Eastern cultures with which these societies interacted, exploring the reciprocal exchange between the Aegean world and Egypt, Syria, and the Hittite kingdoms. For each period we will survey the major archaeological sites (civic and cultic), examine archaeological questions, and study the development of sculpture, painting, ceramics, and architectural trends in light of political and social changes.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV201, ARCP201**

Prereq: **None**

ARHA203 Survey of Greek Archaeology

This course introduces the art and archaeology of Greek civilization from Mycenaean palaces of the Bronze Age, to tombs of warriors and battlefields of Marathon, through the theatrical and political centers of democratic Athens. Throughout the semester we will survey the major archaeological sites (civic and cultic) for each period and study development of sculpture, painting, ceramics, and architectural trends in light of political (propaganda!) and social changes. More than a tour of monuments and mosaics, however, this course will show students how to interpret and apply literature, material science, anthropology, and art history to address archaeological questions, and to consider the relationship (ancient and modern) between social trends and material evidence.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV214, ARCP214**

Prereq: **None**

ARHA204 Off with its Pedestal! The Greek Vase as Art and Artifact

This course explores the dual role of the Greek vase--as *objet d'art* and as material culture. The first half of the course will trace the origins and development of Greek vase painting from Mycenaean pictorial vases to the masters of Attic Red Figure, examining the painters, the themes, and (often titillating!) subject matter in its social and historical context. The second half will focus on the vase as an artifact and tool for reconstructing social values and economic trends throughout the Mediterranean. We will look at rip-offs, knock-offs, and how much Attic pottery was really worth, and evaluate the use of pottery as an indicator of immigration or cultural imitation. The course will include work with 3D scanning and digital optimization, as well as the construction of a virtual museum exhibit.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV283, ARCP285**

Prereq: **None**

ARHA205 Visualizing the Classical

This project-based learning course integrates archaeology, classical texts, and the technologies of virtual construction to rebuild the material remains of the ancient world. Student teams will draw upon theories of urban design, engineering, and performance theory to create a material or virtual reconstruction of a classical built environment or object. Through the reconstruction of such spaces, we will explore how the ancient builders and craftsmen--through landscape, sound, light, functionality/monumentality, and spatial relationships--shaped the experience of the ancient viewer.

The course is divided into three modules. The first module will use case studies to survey the principles of archaeological reconstruction and explore the concepts and language of design and planning used by archaeologists and design specialists. These case studies will range from Greek and Roman temples, to city blocks and houses, to public spaces for entertainment or governance. In the second module, a series of technology workshops and in-class projects will give students hands-on training in the analytical mapping, modeling, interpretive, and reconstructive approaches such as ArcGIS, CAD, Sketchup and 3D printing. This practical training will form the foundation for the third module, during which student teams will apply these technologies to collaborate on the reconstruction of an ancient built environment or object. During this section of the course, students will discuss and collectively troubleshoot the problems of design and reconstruction they encounter as they go. Students will present their work at the end of the course, and discussion will focus on the insight that the process of reconstruction has offered into principles of ancient design and the values of ancient communities.

This seminar will be of interest to students with experience in classical studies, archaeology, studio arts, and digital design.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV341, ARCP341**

Prereq: **None**

ARHA207 Survey of Roman Archaeology and Art

This course begins with the art, archaeology, and culture of the Etruscans and their important contributions to the early history of Rome. After a brief examination of the influences of Hellenistic culture on Rome, the course surveys the archaeological evidence illustrating the principal architectural and artistic achievements of the Romans down to the reign of Constantine the Great.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CCIV223, ARCP223**

Prereq: **None**

ARHA208 ¿Convivencia o conflicto?: Las tres culturas de la España medieval a través del arte (CLAC)

For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors on the Iberian Peninsula in a carefully negotiated state of coexistence known as "convivencia." While much of the written record is full of enmity, religious polemic, and mutual suspicion, the artistic record tells another version, of lives lived in close proximity giving rise to shared cultural practices, artistic tastes, and long interludes of mutual wellbeing. This Spanish-language section complements the ARHA 310 curriculum, by exploring the resonance between medieval experiences of identity, pluralism, appropriation, and exchange and our own uneasy attempts at building a multiethnic, multicultural society. This class will be conducted in Spanish. ARHA 208 is open to intermediate and advanced Spanish learners (SPAN 113 and above), bilingual students, and heritage speakers.

Enrollment in ARHA 310 is optional but encouraged.

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **None**

Identical With: **CGST208**

Prereq: **None**

ARHA209 Mosque and Cathedral: Islam and the West, c. 600-1500

This course examines the interaction between the Islamic world and medieval Europe from the perspective of art and architecture, from late antiquity and the rise of Islam through the end of the Middle Ages. Our approach will seek out both intersections and comparisons: while attending to the borders, crossings, and overlaps that existed between medieval Christendom and the Islamic world, this course will also stage comparisons of key themes specific to these traditions, chief among them the picturing of divinity, the status of a sacred text, the organization of sacred space, and the practice of luxury. We will survey a series of historical encounters, including Byzantine Iconoclasm, the Crusades, and trade and diplomacy in general, before culminating in Renaissance Italy. Special emphasis will be reserved for key geographies of exchange, including Spain, Sicily, North Africa, and the Holy Land. Consideration will be given to the media of architecture, mosaic, painting, relief sculpture, decorated books, ivory, metalwork, and textiles. Questions of geography, ethnicity, the other, the idol, cultural translation, and the status of text vs. image will be threaded throughout.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST209**

Prereq: **None**

ARHA210 Medieval Art and Architecture, c. 1100-1400

This course introduces the art and architecture of Romanesque and Gothic Europe, c. 1100-1400, focusing especially on Germany, France, Italy, England, and Spain, as well as the wider Mediterranean. Architecture, painting, sculpture, and the luxury arts (e.g., metalwork, ivory, and textiles) will be our focus, supplemented by primary-source texts and secondary literature. Key themes will include sacred spaces, such as cathedrals and monasteries; sacred images and devotion; gender; pilgrimage and the relic; geography; the other; the monstrous and the miraculous; courtly love and chivalry; the relationship between Christianity, Judaism, and Islam; and premodern definitions of art, the artist, the donor, craftsmanship, and value.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST210, RL&L210**

Prereq: **None**

ARHA219 Pyramids and Funeral Pyres: Death and the Afterlife in Greece and Egypt

This course explores the archaeology of death and burial in Egypt and Greece, from the royal burials in the pyramids at Giza, to the cremated remains of warriors in Lefkandi, Greece, to the humble burials of infants under house floors. Drawing upon a blend of archaeological, art historical, and mythological evidence, we will examine how the funerary practices and the very notions of the soul, the body, and the afterlife compare in these two societies. We will also explore how social class, gender, and ethnicity influenced those ideas. The course will also provide an introduction to archaeological theory and the interpretive strategies employed by archaeologists, art historians, and historians in the reconstruction of ancient societies.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV244, ARCP244**

Prereq: **None**

ARHA221 Early Renaissance Art and Architecture in Italy

This course surveys key monuments of Italian art and architecture produced between ca. 1300 and 1500. Focusing on major centers such as Florence, Milan, Rome, and Venice, as well as smaller courts such as Urbino and Mantua, it considers the works and careers of the most important artists and architects of the period, among them Giotto, Brunelleschi, Donatello, Giovanni Bellini, Botticelli, and Leonardo da Vinci. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, gender, and spectatorship. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics. Museum trip(s) will expose students to original works of art.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST222, RL&L212**

Prereq: **None**

ARHA224 Italian Art and Architecture of the 16th Century

In addition to key monuments of 16th-century Italian art and architecture, this course seeks to introduce students to some of the most important figures of the period: artists and architects--such as Leonardo, Michelangelo, Raphael, Bronzino, Titian, and Palladio; their princely and ecclesiastical patrons--such as Cosimo I de' Medici and Julius II; and their critics and biographers--such as Dolce and Vasari. Our aim will be to understand the complex artistic and architectural landscape of the period against the backdrop of shifting intellectual and religious trends, such as the Counter-Reformation. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA225 Art and Society in Ancient Pompeii

This seminar surveys the art, architecture, and material remains of the cities buried by the eruption of Mt. Vesuvius in 79 CE. Through readings, class discussions, and student research presentations, we will explore the ways in which this material can be used to study the social and political life of a small Roman city and examine the unique evidence for reconstructing the private life of Roman citizens, from their participation in local politics and government, to their religious beliefs and lives, to the interior decoration of their homes and their burial customs.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV234, ARCP234**

Prereq: **None**

ARHA233 Art and Culture of the Italian Baroque

This introduction to the arts and architecture of 17th-century Italy addresses one of the core paradoxes of the period: that startling innovation and creativity were not inconsistent with serving the purposes of patrons and ideologies that at first appear rigid and authoritarian. Supported by popes, cardinals, new religious orders, and private collectors, artists and architects such as Caravaggio, Artemisia Gentileschi, Pietro da Cortona, Gianlorenzo Bernini, and Francesco Borromini depicted saintly bodies in moments of divine rapture, opened up painted ceilings to elaborate illusionistic visions, and subjected the classical language of architecture to unprecedented levels of movement. Through lectures and discussions of key primary and secondary sources, we will explore the emotive and ideological power of Baroque art, considering the multitude of ways in which it shaped the visual, political, and religious worlds of its day.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L243**

Prereq: **None**

ARHA240 Modernism and Modernity in 19th-Century French Painting

This course looks at factors that contributed to Paris's rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formal advance and experiment ending in Impressionism and Post-Impressionism. The story of French art is one in which timeless ideals and triumphal narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the significance of a "scientific" language in painting; and the relationship between art's embrace of privacy, domesticity, and intimacy at the end of the century and France's revolutionary legacy.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L240, COL240**

Prereq: **None**

ARHA241 Introduction to European Avant-Garde, 1880--1940

This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to gain greater immediacy or social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and contact with non-Western arts, modernism's relationship to mass culture, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L241, GRST241, COL230**

Prereq: **None**

ARHA244 European Architecture and Urbanism, 1750-1910

This course considers the history and theory of architecture and urbanism in Western Europe from the mid-18th to the early 20th century. A central theme is the relationship between historicism and modernity through the period. Topics include neoclassicism, the picturesque landscape, the Gothic Revival, the Arts and Crafts Movement, the École des Beaux-Arts, the German Rundbogenstil, international expositions, and Art Nouveau. We will focus on specific sites in major cities, including Paris, London, Berlin, Munich, Vienna, Milan, Rome, Brussels, and Barcelona, among others. New or transformed building types include museums, railway stations, apartment blocks, department stores, and theaters. Urban forms include residential squares, boulevards, arcades, and public parks. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in newly modernizing societies. Urbanism includes the transformation of early modern cities due to industrialization, housing for different social classes, new towns, suburbs, utopian communities, the Garden City, and colonial centers such as Bombay (Mumbai), Algiers, and Hanoi.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L244**

Prereq: **None**

ARHA246 American Architecture and Urbanism, 1770--1914

This course considers the development of architecture and urbanism in the United States from the late 18th through the early 20th century. Major themes include the relationship of American to European architectures; the varied symbolic functions of architecture in American political, social, and cultural history; and the emergence of American traditions in the design of landscapes and planning for modern cities, especially Boston, New York, Philadelphia, Washington, D.C., Chicago, Los Angeles, and San Francisco. The course considers houses for different sites and social classes, government buildings, churches and synagogues, colleges, and commercial architecture of different kinds includes the origins of the skyscraper. Urban environments include cemeteries, public parks, streets, and civic centers. Movements include neoclassicism, the Gothic and Romanesque revivals, the Chicago School, the Arts and Crafts movement, and the City Beautiful movement. Major figures studied include Thomas Jefferson, Benjamin Latrobe, Frederick Law Olmsted, Frank Furness, Henry Hobson Richardson, Louis Sullivan, the early work of Frank Lloyd Wright, Greene and Greene, Bernard Maybeck, Julia Morgan, and McKim, Mead and White.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST232**

Prereq: **None**

ARHA249 "Public Freehold": Collective Strategies and the Commons in Art Since 1960

Art since 1960 has forged a contradictory alliance between the legal field of intellectual property and the expanded tradition of poststructural thought. Taking its title from conceptual artist Lawrence Weiner, this course navigates that contradiction via four units, each corresponding to a specific artistic strategy: appropriation, scoring, collaboration, and participation. Testing the limits of the signable, saleable, and stealable, such techniques have thrown traditional concepts of originality and possessive individualism into arrears while

giving rise, quite paradoxically, to some of the most celebrated careers and widely reported lawsuits involving allegations of creative property theft. Do such maneuvers amount to specious self-aggrandizement? Or do they indicate a renewed search to locate, foment, and protect sources of creative invention? The ever-expanding horizon of collaborative media access and increased pressures to enclose this new electronic commons have made such questions all the more urgent today.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Prereq: **None**

ARHA251 Artists Design Exhibitions

This course explores the history and theory of exhibition making as an artistic practice, focusing on major works since the 1960s as well as foundational projects of the early to mid-20th century. Our discussions will generate a working typology, tracking how artist-designed exhibitions have variously served as spaces of public debate and agitation, propaganda spectacles, didactic displays, and sites of aesthetic experimentation. Exhibition design's material supports have been just as disparate: room-scale interiors, multiform spatial sequences, distributed multiples, and outdoor installations on city streets. Across each of these divergent modes, exhibitions are distinguished by their shared potential to create what Walter Benjamin once described as "simultaneous collective reception." As Benjamin's phrase suggests, exhibitions constitute publics, and in this course special attention will be paid to the types of publics--and the types of subjects--that specific exhibition strategies presuppose.

A key concern will be to situate exhibition design relative to other artistic techniques, including installation art, institutional critique, and photomontage. What can the history of exhibition design show us about the new "curatorial condition" of everyday life, in which data specialists now curate information, an artisan cheese shop curates its merchandise, and anyone with a social media account curates a presentation of self? Artists central to this history, and to which this course attends, include: El Lissitzky, Marcel Duchamp, Charles and Ray Eames, the Rosario Group, the Independent Group, Hélio Oiticica, Marcel Broodthaers, Louise Lawler, Group Material, Fred Wilson, and Camille Henrot.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA252 Contemporary Art Since 1980

This historically rooted introduction to contemporary art sets an anchor around 1980 and moves through the major debates of the last 35 years. This period gave rise to a remarkable range of historical transformations: a postcommunist Europe; an economically prominent China; queer and antiracist activism; increasingly molecular degrees of technological mediation in everyday life; the consolidation of a globalized network of travel, communication, and capital; climate change; and a state of seemingly perpetual war, to name only a few. This course attends to the changing vocabulary of approaches by which artists intervened in these conditions while positioning their work in relation to a longer view of the history of art. Far from a comprehensive survey, the course acknowledges the inherently recursive and unstable condition of contemporary art history, a field of research and inquiry defined as a work-in-progress. The course is nonetheless structured in a loosely chronological fashion sequenced according to formal techniques that emerged as timely responses to specific historical moments (appropriation, moving image projection, social practice, web-based art, etc.). Our work throughout will attend to theoretical frameworks that have remained influential in recent practice (postcolonial, feminist, poststructural, etc.).

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST287**

Prereq: **None**

ARHA253 Art After 1945

This course examines artistic production between 1945 and 1980 with a primary focus on the United States. The historical conflicts of that tumultuous period brought new challenges for artists as they attempted, in their work, to respond to the "caesura of civilization" brought about by the Holocaust and World War II, to contend with the consolidation of postwar consumer capitalism and mass culture, and to situate their work in relation to the far-reaching social upheavals of the 1960s and '70s. Practices linked to the early 20th-century avant-garde (such as abstraction, the ready-made, Dada, and surrealism) echoed in these years as attention shifted from the canvas and studio to greatly expanded contexts of reception and public experience. The boundaries of the art object transformed in turn as artists developed new forms and new models of spectatorship to confront a world that had placed enormous pressure on traditional concepts of humanist subjectivity. Topics include New York School painting, pop art, minimalism, process art, conceptual art, performance, site-specificity, and institutional critique.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST249**

Prereq: **None**

ARHA254 Architecture of the 20th Century

The course considers influential works in architecture, its theory and criticism, and ideas for urbanism, mostly in Europe and the United States, from about 1900 to the present. Early parts of the semester focus on the origin and development of the modern movement in Europe to 1940, with attention given to selected American developments before World War II. Later parts of the course deal with Western architecture from 1945 to the present, including later modernist, postmodernist, and deconstructivist work, urbanism and housing, computer-aided design, green buildings, and postwar architecture in Latin America and Japan and in postcolonial India and Africa.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ENVS254**

Prereq: **None**

ARHA257 Just Cities: Architectures of Public Encounter

What is "the public," and how has it been conceived, relative to notions of the urban--to the web of ideas, forms, and fantasies constituting "the city"? Can art and architecture play a role in defining the public, or does the public's political and social construction place it outside the scope of specifically aesthetic concerns? This course addresses these and other related questions, positioning art and architecture in their broader cultural and historical contexts. It explores a range of socially charged, experiential, and participatory aesthetic and political practices, characterized by their distinctly public character and decidedly architectural and urban settings. At its core, it is concerned with issues of social justice as they relate to the material spaces of the modern city, and the manner in which those spaces are identified, codified, and made operative in the service of aesthetic, social, and political experience.

This course will be taught by M. Surry Schlabs, Yale School of Architecture.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-ALLB**
 Identical With: **CSPL332**
 Prereq: **None**

ARHA258 Contemporary World Architecture

This course is a study of architecture and urban design throughout the world from the 1990s to the present. American topics include public and private development in the "neo-liberal" city in New York, Chicago, Los Angeles, and post-Katrina New Orleans; contemporary museum architecture; sprawl and New Urbanism; and affordable housing, both urban and rural. Major American architects considered include Frank Gehry, Richard Meier, Daniel Libeskind, and Diller Scofidio + Renfro. In Europe, the focus is on contemporary public architecture in Berlin, London, Paris, Valencia, Lisbon, Rome, and Athens, with attention to major works of Sir Norman Foster, Zaha Hadid, Jean Nouvel, Santiago Calatrava, Rem Koolhaas, and Renzo Piano. In China we will study state monuments of the Communist Party in Beijing and issues of preservation and urban development there and in Shanghai. In Japan the recent work of Tadao Ando and Shigeru Ban is a focus, as are selected projects by other architects in Tokyo and Yokohama. Additional lectures will treat airport architecture and sites in India, Jerusalem, Cairo, Guinea, South Africa, Rio de Janeiro, and Quito, Ecuador. The last quarter of the course focuses on green or sustainable architecture, including passive and active solar heating, photovoltaics, energy-efficient cooling and ventilation, timber and rammed-earth techniques, LEEDs certification, wind and geo-exchange energy, green skyscrapers, vertical farming, and zero-carbon cities.

Offering: **Host**
 Grading: **A-F**
 Credits: **1.00**
 Gen Ed Area: **HA-ART**
 Prereq: **None**

ARHA262 Seeing a Bigger Picture: Integrating Environmental History and Visual Studies

This interdisciplinary course approaches the history of environmental policy and opinion making through a frame that takes seriously the rise in power accorded to visual imagery and visual practices (including photography, digital image production, film and new media) in modern society. The course introduces students to key landmarks in the visual history of environmentalism spanning a period from colonial America to the recent past, focusing both on images of nature and on the nature of images.

Offering: **Crosslisting**
 Grading: **A-F**
 Credits: **1.00**
 Gen Ed Area: **SBS-HIST**
 Identical With: **HIST262, SISP255, ENVS255**
 Prereq: **None**

ARHA263 Curatorial Workshop: Images of the Floating World

This course will provide students with practical training in the design and development of a gallery installation in the Davison Art Center (DAC). The theme for this semester is Japanese woodblock prints. We will carry out the many and diverse components involved in creating a gallery installation, from conception to execution, including concept development, catalog and label entries, accessibility, layout, and design. The course will culminate with an installation at the DAC, which will include an accompanying publication as well as permanent online catalog entries for individual prints on the DAC's website.

Images of the floating world, or ukiyo-e, refers to a genre of Japanese art that emerged in the 17th century to depict the pleasures of life of that period--beautiful women, famous kabuki actors, views of famous places, and erotic pictures, among other subject matter. In most cases, these are woodblock prints, images produced by craftsmen from woodcuts based on originals painted by artists. Because they could be produced quickly, cheaply, and in large numbers, woodblock prints were exceptionally well-suited for the representation of the

latest fashions or politics. Ukiyo-e prints made their way to Europe in the 19th century and remain the most popular form of East Asian art in the West. The Davison Art Center has around 600 Japanese woodblock prints in its collection, ranging in date from the 17th to 20th centuries and including works from all the major artists of the Edo period (1615-1868).

Offering: **Host**
 Grading: **A-F**
 Credits: **1.00**
 Gen Ed Area: **HA-ART**
 Identical With: **CEAS236**
 Prereq: **None**

ARHA264 Photography and Law: Mugshots, Privacy and Publicity, Obscenity, Copyright, and Evidence

This seminar is designed as an introduction to the major developments in the legal history of photography in transatlantic (US-UK especially) society from the first law cases involving photography in 1840 through to contemporary legal debates about such topics as cameras in the courtroom, sexting, surveillance, photographing police, dash cam and body cam videos, admissibility of photographs as evidence, obscenity and moral boundaries of subject matter, and copyright. A range of secondary historical and theoretical writings will anchor the discussions, but the course will focus primarily on student analysis and interpretation of primary and archival sources (texts of legal cases, law reviews and dissertation, news articles, and documentary and video footage). Students will gain knowledge of how legal history has shaped the history of photography, and new perspectives on the historical origins of contemporary issues in photography and digital imaging. This course should be of interest especially to history majors and non-majors who are interested in law, photography, and culture and will also contribute to the "Visual and Material Studies" module in History.

Offering: **Crosslisting**
 Grading: **A-F**
 Credits: **1.00**
 Gen Ed Area: **SBS-HIST**
 Identical With: **HIST286**
 Prereq: **None**

ARHA276 Eccentricity, Gender, and Occidentalism in Edo-Period Art (1615-1868)

This course will explore painting, textiles, prints, and ceramics of Edo-period Japan (1615-1868), with a focus on those produced in Kyoto and Edo (Tokyo). In addition to formal examination of the material and expressive qualities of the works of art under investigation, we will consider how other factors such as location, social background, religious faith, and degree of literacy of Edo-period artists found expression in their work.

Offering: **Host**
 Grading: **A-F**
 Credits: **1.00**
 Gen Ed Area: **HA-ART**
 Identical With: **CEAS246**
 Prereq: **None**

ARHA279 Arts of East Asia: From Yangshao Spirals to Erotic Woodblock Prints

The course will introduce students to the visual arts of China, Japan, and Korea, focusing on painting, sculpture, and the decorative arts from the Neolithic era through the early modern period. Our primary method of investigation will be formal analysis, a fundamental analytical tool in art history, but we will also consider issues of cultural context, including politics, gender, philosophy, and religion.

Offering: **Host**
 Grading: **A-F**
 Credits: **1.00**
 Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA284 Buddhist Art and Architecture in East Asia

Visual imagery plays a central role in the Buddhist faith. As the religion developed and spread throughout Asia it took many forms. This class will first examine the appearance of the earliest aniconic traditions in ancient India, the development of the Buddha image, and early monastic centers. It will then trace the dissemination and transformation of Buddhist art as the religion reached Central Asia and eventually East Asia. In each region indigenous cultural practices and artistic traditions influenced Buddhist art. Among the topics the class will address are the nature of the Buddha image, the political uses of Buddhist art, the development of illustrated hagiographies, and the importance of pilgrimage, both in the past and the present.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CEAS284**

Prereq: **None**

ARHA286 Empire and Erotica: Twenty-three Masterworks of Indian Painting

The history of later Indian painting (16th--19th centuries) is dominated by two distinct stylistic traditions, one flourishing at the court of the Mughal empire, the other at the courts of the various Rajput dynasties that held sway in regions along the periphery of the Mughal domain. The course introduces these two traditions through in-depth consideration of twenty-three representative masterworks, paintings that demand sustained close examination to fully unpack their content, their aesthetic dimensions, and the historical milieu in which they were produced and received. The first half of each session is devoted to a collective "close looking" at one of the key paintings (in the form of a high-resolution digital image), which then leads into broader discussion of related works and larger interpretive themes. Topics to be considered include the historical connections between the Mughal and Rajput schools; the relationships between painting, poetry, and music; the concerns of natural history painting; and the manner in which both Mughal and Rajput artists appropriated formal conventions from 16th century European prints and paintings. No previous knowledge of Indian art or the methods of art history is assumed or needed to succeed in this course.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA290 Mahabharata and Ramayana: The Sanskrit Epics and Indian Visual Culture

This course explores the complex interface between literary texts and visual performance traditions in South Asia, taking as our primary focus the two great Sanskrit epics, Mahabharata and Ramayana. Both epics will be read in abridged translation to provide familiarity with the overall narrative structure and thematic concerns of the two texts, and a number of excerpts from unabridged translations will be studied in detail to arrive at a fuller understanding of the contents of key episodes and of the style and texture of the two works. The first part of the course addresses a series of questions pertaining to the literary versions of the two epics: What is epic as a genre, and what are its social roles? Do the Mahabharata and Ramayana manifest similarities that permit us to identify a distinctive Indian epic type? What are the connections between these epics and the early history of India? Why, and how, did the written texts we have today come to be redacted from bodies of oral tradition? What further transformations did the Sanskrit epics undergo as they were recast in the form of lyric poetry and translated into various vernacular languages such as Hindi, Tamil, and Telugu? In the second part of the course, we will consider the visual manifestations of the Sanskrit epics in the form of classical Sanskrit plays (known literally as "visual poetry"), later dance-drama forms such as Kutiyattam,

Yakshagana and Kathakali, contemporary religious pageantry such as the Ram Lila, and, finally, the films of the Hindi- and regional-language cinemas. This course requires no prior knowledge of Indian literature, history, or art and may serve as an effective introduction to the culture and civilization of South Asia.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA291 Duty, Power, Pleasure, Release: Key Themes in Classical Indian Thought

According to thinkers in classical India, the goals of life were fourfold: encompassing the pursuit of social-moral duty (dharma), economic and political power (artha), bodily pleasure (kama), and, finally, release from the endless cycle of birth, death, and rebirth (moksha). The four goals provide a useful key for understanding Indian intellectual history in its classical moment--roughly, the half millennium between the second and seventh centuries. This pivotal era witnessed the definition of new forms of social and political thought, the creation of new types of expressive literature in Sanskrit, and the crystallization of the Hindu religion. In this course, we explore classical Indian thought through a variety of theoretical and literary texts articulating the ideas and values of the age. Most of these works were originally written in Sanskrit, the ancient Indian language of culture and power that served as a lingua franca uniting vast portions of Southern Asia. The emphasis is on close reading and discussion of the translated texts themselves and critical engagement with the ideas and values they present.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA292 Archaeology of Food, Trade, and Power in South India

This course examines patterns of life in premodern South India, focusing on the millennium from about AD 600 to 1600. It explores the persistent practices and institutions that structured social life--agricultural regimes of food production, patterns of local and long-distance trade, and elite discourses of power and authority--as well as historical events and processes that brought change to those patterns. The course capitalizes on South India's rich array of archaeological evidence, from surface remains and excavated finds to standing architectural monuments, donative inscriptions on stone and copper plates, and various forms of coinage and coin hoards informing on economic life. Specific topics investigated include the articulation of cultural space and landscapes; food, subsistence, and modes of agricultural production; domestic architecture and habitation; trade, markets, and monetary systems; and the roles of religion and ritual in legitimating political power. There is an explicit emphasis on methods and their application, including those of epigraphy (the analysis of inscriptions), numismatics (the materially based study of coinage and monetary systems), surface archaeology (survey, documentation, and analysis of exposed surface remains), and the archaeology of buildings. Many class sessions will be devoted to active discussion and analysis of data.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARCP292, ENV5292**

Prereq: **None**

ARHA310 Muslims, Jews, and Christians: Convivencia in Medieval Iberia

For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors on the Iberian Peninsula in a carefully negotiated state of coexistence known as "convivencia." While much of the written record is full of enmity, religious polemic, and mutual suspicion, the artistic record tells another version, of lives

lived in close proximity giving rise to shared cultural practices, artistic tastes, and long interludes of mutual well-being.

This seminar will explore the works produced by the pluralistic societies of medieval Iberia from the perspectives of art, architecture, history, archaeology, literature, and music. As we study renowned monuments such as the synagogues of Toledo, the Alhambra, and the Way of St. James, we will learn to decode elements such as dress and home decor, food and hygiene, and gardening and agriculture, to expand our picture of culture and lived experience. Finally, we will ask why "convivencia" ultimately failed, and how the medieval Iberian experience can enlighten our own uneasy attempts at building a multicultural, multi-confessional society.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST310**

Prereq: **None**

ARHA322 Landscape and Ideology, 1450--1650

Landscape, as Denis Cosgrove and others have argued, is a way of seeing the world. As such, it is always a reflection of social systems and cultural practices, as well as an agent that shapes them in turn. By considering ways in which landscape was constructed and instrumentalized through a variety of artistic media--from painting, prints, and maps to villas and gardens--this seminar will consider its historical place in early modern European visual culture while engaging venues through which it continues to be discussed and theorized in the fields of art and architectural history, landscape studies, and cultural geography.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

ARHA339 Modernism and the Total Work of Art

The term "total work of art" refers to the German concept of the Gesamtkunstwerk, which took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the desire to recover and renew the public function of art. While there exist many approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner's ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. Yet if Wagner's works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in Impressionist painting and German Expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **GRST239, GELT239, RL&L339, COL349**

Prereq: **None**

ARHA352 Energy and Modern Architecture, 1850--2015

This seminar explores the evolution of mechanical systems for heating, ventilating, and cooling in modern architecture from the mid-19th century to the present. The aim is to show how architects, engineers, fabricators, and urban governments worked to develop modern systems of environmental controls, including lighting, as means of improving both the habitability of buildings and health of their occupants. The course will trace the adaptation of technical innovations in these fields to the built environment and how those responsible for it sought to manage energy and other resources, such as funds and labor, to create optimal solutions for different building types, such as factories, theaters, assembly halls, office buildings, laboratories, art museums, libraries, and housing of various kinds, including apartment buildings for higher- and lower-income residents. An important theme will be the relationship of energy systems for individual buildings and urban infrastructure, including water systems, electrical, and other utilities. The last part of the course focuses on contemporary green, or sustainable, architecture, including passive and active solar heating, photovoltaics, energy-efficient cooling, LEED certification, wind and geo-exchange energy, green skyscrapers, net-zero energy buildings, vertical farming, and zero carbon cities in the United States, Europe, and Asia.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ENVS352**

Prereq: **None**

ARHA361 Thresholds of Art and Activism Since the 1960s

Since the 1960s, a period marked by war and social upheaval, artists have navigated the contested boundaries of art and activism by turning to the street and inventing new strategies of performance, distribution, and collaboration. Exploding the familiar protocols of agitprop, they advanced a politics of representation as much as a representation of politics. Philosophical texts (e.g., Adorno, Benjamin, Debord, Habermas, Ranciere, etc.) support our engagement with recent debates in art historical scholarship (e.g., Bishop, Bryan-Wilson, Lambert-Beatty, McKee, etc.) as we consider contexts as diverse as the social movements of the 1960s, queer liberation, eco-critical activism, and Occupy Wall Street. Extending the 20th-century avant-garde's project to break down the division between art and life, our case studies (focused primarily but not exclusively on the United States: Emory Douglas, the Art Workers Coalition, Gran Fury, Women on Waves, etc.) provoke this seminar's central questions: Where is the line between art and activism? What value might that boundary continue to hold, and why? How must we assess the efficacy, ethics, and aesthetics of such practices? And what historical conditions have made them timely for artists?

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AMST**

Identical With: **AMST361**

Prereq: **None**

ARHA379 Visionary Journeys through Sacred Landscapes: Japanese Art of Pilgrimage

This course examines the ways in which religious paintings were used and viewed in medieval Japan. Emphasis will be laid on images of sacred landscapes and the visionary journeys they inspired. Though primarily conceived as fundraising tools and advertisements aimed at inspiring viewers to undertake a physical journey to the illustrated site, these images became sacred in their own right and were approached by worshipers as one would approach the enshrined deity of the represented site. They also allowed spiritual travel through the images, providing virtual pilgrims with the karmic benefits of actual pilgrimage without the hardships of travel.

Each week we will immerse ourselves in a sacred site, reading about its history, deities, religious practices, and unique benefits. We will then look at how these were given visual form and the artistic language developed to endow these visual representations with the power to inspire and move contemporary audiences.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CEAS379**

Prereq: **None**

ARHA381 Relic and Image: The Archaeology and Social History of Indian Buddhism

This course investigates the social history and material culture of Indian Buddhism from the fifth century BCE through the period of the Kushan empire (1st--3rd century CE). The course begins with the examination of the basic teachings of Buddhism as presented in canonical texts and then turns to consideration of the organization and functioning of the early Buddhist community, or sangha. The focus then shifts to the popular practice of Buddhism in early India and the varied forms of interaction between lay and monastic populations. Although canonical texts will be examined, primary emphasis in this segment of the course is given to the archaeology and material culture of Buddhist sites and their associated historical inscriptions. Specific topics to be covered include the cult of the Buddha's relics, pilgrimage to the sites of the Eight Great Events in the Buddha's life, the rise and spread of image worship, and the Buddhist appropriation and reinterpretation of folk religious practices. Key archaeological sites to be studied include the monastic complex at Sanchi, the pilgrimage center at Bodh Gaya (site of the Buddha's enlightenment), the city of Taxila (capital of the Indo-Greek kings and a major educational center), and the rock-cut cave monasteries along the trade routes of western India.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CEAS381, ARCP380, RELI375**

Prereq: **None**

ARHA382 Archaeology of Money: Numismatics and GIS

In many parts of the world, lost coins numbering in the millions lie buried in the ground. Periodically, some of these coins come to light in the course of plowing, digging to repair a water main, or prospecting with metal detectors. These "treasure-trove" finds-also known as coin hoards-provide the archaeologist of money with rich evidence of how money was actually used in pre-modern times. Which coins occur together in a hoard; the numbers in which they occur, and the spatial patterning of their findspots all speak volumes about pre-modern economies, circulation patterns, and beliefs about money and value. In this seminar, we explore the evidence of coins and coin hoards, studying them from numismatic perspectives (the images and legends on a given coin type, metals used, weights, fabric), metrological and denominational perspectives (what coins reveal about systems of weights and denominational structures), and statistical approaches (for example, studying patterns of weight loss as indicators of the velocity of circulation and degree of monetization in a given society). In the first half of the course, we focus primarily on a series of case studies and hands-on, in-class lab sessions based on actual numismatic materials, primarily drawn from ancient and medieval South Asia, and classical Greece and Rome. In the second half, students will learn how to use ArcGIS and will complete a collaborative group project in which they design and construct a geodatabase for the analysis of ancient or medieval Indian coin hoards. No prior knowledge of either numismatics or GIS is required.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARCP382**

Prereq: **None**

ARHA401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ARHA402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ARHA403 Department/Program Project or Essay

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

ARHA404 Department/Program Project or Essay

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

ARHA407 Senior Tutorial (downgraded thesis)

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

ARHA408 Senior Tutorial (downgraded thesis)

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

ARHA409 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ARHA410 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ARHA411 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ARHA412 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ARHA465 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

ARHA466 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

ARHA467 Independent Study, Undergraduate

Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

ARHA470 Independent Study, Undergraduate

Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

ARHA491 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

ARHA492 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**