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I. OVERVIEW

a. Structure of the Graduate Group
At the University of Pennsylvania, post-baccalaureate study in the liberal arts is directed by "graduate groups," under the supervision of the Associate Dean of the Graduate Division of the School of Arts and Sciences (SAS). The Graduate Group in the History of Art includes all the members of the Department of the History of Art, plus art historians from other departments in the University and from other Philadelphia institutions. The Graduate Group is headed by a Chair, nominated by its members and appointed by the Vice Provost upon the recommendation of the SAS Associate Dean for Graduate Education. In matters of curriculum and student policy, the Chair reports directly to the SAS Associate Dean. In other areas, notably faculty staffing, the Chair of the Department represents the interests of the Graduate Group in dealings with the School of Arts and Sciences. University-wide regulations governing the Ph.D. and M.A. degrees are set by the Graduate Council of the Faculties, chaired by the Vice Provost. The Department of the History of Art also provides administrative support for the Graduate Group in Art and Archaeology of the Mediterranean World.

b. Members of the Graduate Group
- Daniel A. Barber, Ph.D.; Assistant Professor of Architecture (School of Design)
- Karen Beckman, Ph.D.; Jaffe Professor of the History of Art and department chair
- David B. Brownlee, Ph.D.; Shapiro-Weitenhoffer Professor of the History of Art
- Timothy Corrigan, Ph.D.; Professor of English (Cinema Studies) and History of Art
- Julie Nelson Davis, Ph.D.; Associate Professor of the History of Art and undergraduate chair
- André Dombrowski, Ph.D.; Associate Professor of the History of Art
- Annette Fierro, Ph.D.; Associate Professor of the History of Art
- Kathleen A. Foster, Ph.D.; Adjunct Professor of the History of Art and McNeil Senior Curator of American Art at the Philadelphia Museum of Art
- Lothar Haselberger, Ph.D.; Williams Professor of the History of Art Emeritus
- Renata Holod, Ph.D.; College of Women Class of 1963 Professor of the History of Art
- David Kim, Ph.D.; Assistant Professor of the History of Art
- Ann Kuttner, Ph.D.; Associate Professor of the History of Art
- David Leatherbarrow, Ph.D.; Professor of Architecture (School of Design)
- Michael Leja, Ph.D.; Professor of the History of Art and graduate chair
- Richard Leventhal, Ph.D.; Professor of Anthropology
- Suzanne Lindsay, Ph.D.; Adjunct Associate Professor of the History of Art
- Catriona MacLeod, Ph.D.; Professor of German
- Darielle Mason, Ph.D.; Adjunct Professor of the History of Art and the Kramisch Curator of Indian and Himalayan Art at the Philadelphia Museum of Art
- Frank Matero, Ph.D.; Professor of Architecture (School of Design)
- Justin McDaniel, Ph.D.; Associate Professor of Religious Studies
- Michael W. Meister, Ph.D.; Brown Professor of the History of Art
- Robert G. Ousterhout, Ph.D.; Professor of the History of Art
- Holly Pittman, Ph.D.; Bok Family Professor of the History of Art
- Christine Poggi, Ph.D.; Professor of the History of Art
- C. Brian Rose, Ph.D.; Pritchard Professor of Classical Studies
- Gwendolyn DuBois Shaw, Ph.D.; Associate Professor of the History of Art
- Larry A. Silver, Ph.D.; Farquhar Professor of the History of Art
- Kaja Silverman, Ph.D.; Sachs Professor of the History of Art
- Robert St. George, Ph.D.; Associate Professor of History
- Nancy S. Steinhardt, Ph.D.; Professor of East Asian Languages and Civilizations
- Liliane Weissberg, Ph.D.; Browne Distinguished Professor of German
c. Fields of Study
The Graduate Group offers courses leading to the M.A. and Ph.D. degrees in the history of art. Programs of study are typically supported by collaborations between this Graduate Group and other departments at the University that provide instruction in related fields. The following list identifies those members of the Department faculty with primary responsibility for the principal areas of study.

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

d. Libraries and Other University Resources
The University Libraries rank among the best in the nation. The Fisher Fine Arts Library (250,000 volumes, 475,000 slides, 60,000 photographs, and 150,000 digital images) occupies a masterpiece of Victorian architecture, designed by Frank Furness. Its collections are supplemented by the substantial art history holdings of the University Museum Library (115,000 volumes) and the Van Pelt Library, the University's central research collection. Overall University libraries comprise 6,000,000 print volumes and 105,000 serials. Expedited delivery is provided for books in the collections of Ivy League schools and over 70 other academic libraries on the east coast. History of Art graduate students are assigned carrels in the Fisher Library.

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

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

e. Affiliations with Other Regional Institutions
The Graduate Group maintains close connections with the leading Philadelphia museums, notably the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts. Curators from those institutions offer occasional instruction in the Graduate Group, and members of the faculty serve the museums as guest curators and advisors. Our graduate students participate in the lecturer programs at the Philadelphia Museum of Art, the Institute of Contemporary Arts, and the Barnes Foundation. The other museums of Philadelphia are frequently useful to our students. These include the Rodin Museum, Philadelphia History (Atwater Kent) Museum, Historical Society of Pennsylvania, and Rosenbach Collection. The collections of the Athenaeum of Philadelphia, the Library Company of Philadelphia, the Free Library of Philadelphia, and the American Philosophical Society contain materials not available elsewhere.
Students at the University of Pennsylvania may register for courses at Bryn Mawr College, Princeton University, and the University of Delaware. The University also participates in semester- and year-long exchange programs with Harvard, Yale, Princeton, Columbia, Cornell, Brown, MIT, Chicago, Stanford, and Berkeley. Students should be aware that other schools follow different academic calendars and operate under different academic rules for late work and other matters. Permission of the Graduate Group chair (and, in some cases, the Dean and Provost) is required to take courses at these institutions, and a maximum of three courses from them may be counted toward a degree at the University of Pennsylvania.

f. Admission
Applications for admission are made using the University’s online application system, which is accessible at http://www.sas.upenn.edu/GAS/home/apply/admissions.html. The deadline is December 15.

Applications should include a personal statement of no more than 1000 words and a writing sample of art-historical or related research of no more than 30 double-spaced pages. Applicants to the Graduate Group are required to submit their scores on the Graduate Record Examination (GRE), and non-native speakers of English must submit a TOEFL score.

All application files are individually reviewed by members of the faculty, who pay particular attention to the applicant’s statement of purpose, letters of recommendation, writing sample, and academic record. Applicants are very strongly encouraged to visit the Graduate Group as part of the application process, making appointments to speak with faculty in their areas of interest. In lieu of a visit, a telephone or Skype conversation with faculty in the field of interest is recommended.

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

The University of Pennsylvania values diversity and seeks talented students, faculty and staff from diverse backgrounds. The University of Pennsylvania does not discriminate on the basis of race, sex, sexual orientation, religion, color, national or ethnic origin, age, disability, or status as a Vietnam Era Veteran or disabled veteran in the administration of educational policies, programs or activities; admission policies; scholarship and loan awards; athletic or other University administered programs or employment. Questions or complaints regarding this policy should be directed to:

Executive Director, Office of Affirmative Action and Equal Opportunity Programs
3600 Chestnut Street
Sansom Place East, Suite 228
Philadelphia, PA 19104-6106
Telephone (215) 898-6993
TDD (215) 898-7803
Fax (215) 662-7862

g. Financial Support
Merit-based University fellowships and scholarships are awarded on a competitive basis to students admitted to the PhD program. Students in the MA program are not ordinarily eligible for such awards. The usual award is a Benjamin Franklin Fellowship, which provides five years of tuition, health insurance, and stipend...
support, plus additional summer stipends for three years. Fellowships and scholarships do not require the student to perform services for the University and are awarded without regard to financial need.

Application for fellowship and scholarship awards (except where otherwise specified) is made simply by checking the appropriate box on the first page of the application for admission to the PhD program. To be assured of receiving full consideration for University fellowships and scholarships, applicants should be sure that their applications and all supporting documents (transcripts, letters of recommendation, writing sample, and Graduate Record Examination scores) are received by the deadline.

Since awards are made for the purpose of accelerating study toward advanced degrees, all fellows must register for full-time programs (i.e., three course units per term for credit). All award holders must maintain good academic standing according to the standards set by the graduate group. In all cases, the amount of an award is subject to possible adjustment in the event that the recipient also receives another fellowship award.

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

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

Small summer travel grants are awarded by the Graduate Group, with preference given to those who must travel in order to prepare dissertation proposals. The Dean of the School of Arts and Sciences also maintains a fund to subsidize the travel of students who have been invited to present papers at scholarly conferences. Information concerning student loans can be obtained from the Office of Student Financial Services, 100 Franklin Building.

h. Language Requirement

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

On the recommendation of the student's advisor, and with the consent of the Graduate Chair, students may occasionally be permitted to take a language exam in Italian or Spanish in lieu of French.

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

Proficiency can be tested by language examinations administered by the Graduate Group in September of every year. Certification may also be given to students who have passed graduate-level language examinations.
at other institutions or who have passed the tests given at the conclusion of the special summer language reading courses offered by the School of Arts and Sciences.

i. Satisfactory Progress
Students who are enrolled in courses and those who have completed course requirements and are preparing either the M.A. Research Paper or the Ph.D. Dissertation must demonstrate steady and substantial progress toward the completion of the degree. Those who fail to demonstrate excellence in coursework or progress in their research may be required to withdraw.

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

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

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

l. Comprehensive Examination
The Comprehensive Examination fulfills both the M.A. General Examination requirement and the Ph.D. Qualifications Examination requirement of the Graduate Faculties. Students who take the examination will be notified whether they have passed at the M.A. or Ph.D. level. The examination is given once yearly in January on a date announced at least four weeks in advance. Students become eligible for the examination in the semester in which six course units have been cumulatively registered, and no more than fourteen course units may accrue unless the exam has been passed and the student has successfully petitioned for Ph.D. Candidacy (see below).

The examination is designed to test broad knowledge and sophisticated understanding of the history of art and architecture. It consists of two essays, to be written in three hours without the use of notes, books, or electronic resources. The essay questions will call for the discussion of works of art, monuments, and/or art historical concerns, drawing illustrative examples from three different periods, both modern and pre-modern. To guide students in preparing for the exam, six model questions will be circulated at least four weeks in advance. Two of these will be selected to appear in the actual exam, when the two questions will be supplemented with pertinent images, which should be identified and discussed.
The Comprehensive Examination may normally be retaken once, one year after an unsuccessful attempt. A request to retake the exam must be submitted to the Graduate Chair.

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

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

o. Courses in Other Departments
The Graduate Group encourages its students to take courses in other departments, on consultation with their advisor. Such should be approved by the Graduate Chair before registration.

p. Scope of these Regulations and Exceptions
These Graduate Group Regulations do not supersede the Academic Rules for PhDs and Research Master's Degrees, with which students must also be familiar. The rules may be viewed and printed at https://provost.upenn.edu/policies/pennbook/2013/02/13/academic-rules-for-phds-and-research-master's-degrees Requests for exceptions to these regulations should be addressed to the Graduate Group Chair.
II. M.A. Program

The M.A. Program is a terminal degree program. Students who complete their M.A. in this program do not automatically receive admission to the Ph.D. program; students wishing to continue must apply to the Ph.D. program. Students admitted for the M.A. normally do not receive University Fellowships, although they may apply outside awards received to their graduate study.

Upon receiving their M.A., Penn graduates have gone on to hold curatorial positions in national and local museums, auction houses, and galleries. Students have also used their M.A. as a stepping stone to Ph.D. programs, receiving admission to many prestigious Ph.D. departments in the US and overseas. Faculty closely mentor and work with M.A. students to achieve the students’ goals and to prepare them for their desired career path.

a. Master of Arts Degree Requirements
1. Ten course units, with one 700-level seminar in every semester, and participation in the Colloquium in the first year.
2. Competency in German and French; see above.
3. Comprehensive Examination, passed at the M.A. level. (This serves as the M.A. General Examination.)

b. Program of Study, Timing, Time Limits, Leaves of Absence
Students should complete the course requirements for the Master's degree in three semesters by taking four course units in each of the first two semesters, including at least one 700-level seminar each semester. In the third semester students should then take two course units: a 700-level seminar and a 999 independent study for work on the Master's Research Paper. In the fourth semester a student should take the Comprehensive Examination and will be awarded the degree upon certification that all requirements have been met. The maximum time allowed for the completion of M.A. course requirements is six consecutive years, or seven years if the first attempt to pass the Comprehensive Examination is unsuccessful and the exam is retaken. Only two semesters of further registration is allowed after the completion of course requirements.

An M.A. student who wishes a leave of absence must submit a written request to the graduate group chair for initial approval and then to the appropriate dean for final approval. The granting of a leave of absence does not automatically change the time limit. Time spent in military service does not count under the time limit.

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

The doctoral program at the University of Pennsylvania provides students with broad training in the history of art and its critical approaches, and also focused training in their selected fields. Students completing the Ph.D. are well prepared for teaching positions at the university and college level and curatorial positions in museums and galleries. Faculty work closely with Ph.D. students to outline an appropriate course of study and mentor students while preparing them assistantships, curatorial internships, and other career orientations.

a. Requirements
1. Ph.D. Qualifications Examination and admission to Candidacy.
2. Twenty course units, with a 700-level seminar course every semester during the first five semesters, and participation in the Colloquium in the first year.
3. Major Field and Distribution requirements.
4. Four Semesters of Teaching.
6. Ph.D. Candidacy Examination.

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

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

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

c. Teaching Requirement
Teaching experience is an important part of graduate training. PhD students are required to serve as teaching assistants for four semesters, usually during the second and third years. Students will receive academic credit for this supervised teaching by registering for two semesters of ARTH 800 with the supervising faculty, usually during the second year of study. These course credits are not counted toward the Distribution
Optionally, with the permission of the Graduate Chair, students may register for up to two additional units of ARTH 800 during the third year. These additional credits count as electives.

d. Program of Study, Worksheet, Timing, and Time Limits

The program of study is represented graphically in the Academic Planning Worksheet, available through Penn-in-Touch. The Graduate Group will maintain an official version of this worksheet, recording the completion of requirements. Students may maintain their own unofficial worksheets, for planning purposes. A printed copy of the Worksheet follows these regulations. Students who arrive without transfer credits should complete all requirements for the doctorate—except the dissertation—in six semesters. This is the usual program:

FIRST YEAR
• 1st semester: three courses, including one 700-level seminar (fourth course optional)
• 2nd semester: three courses, including one 700-level seminar (fourth course optional)

Five of the first-year courses should be seminars taught by members the Graduate Group. (For a list of Graduate Group faculty, which includes professors from the departments of History, Religious Studies, English, German, Romance Languages, and others, consult this booklet I.b, above.) Most students should take or audit a fourth course each semester, which can be a language course, an introductory lecture course in an unfamiliar field, or a course in another group or program.

SECOND YEAR
• 3rd semester: three courses, including one 700-level seminar; teaching requirement (and ARTH 800 credit)
• 4th semester: three courses, including one 700-level seminar; teaching requirement (and ARTH 800 credit); Comprehensive Examination in January

THIRD YEAR
• 5th semester: three or four courses, including one 700-level seminar; teaching requirement;
  Dissertation Proposal Workshop in summer and fall; Dissertation Prospectus submitted in September
• 6th semester: two or three courses, one of them usually an independent study in preparation for the Ph.D. Candidacy Examination; teaching requirement; Ph.D. Candidacy Examination in April or May

FOURTH YEAR et seq.
• 7th semester: fulltime dissertation research begins; Dissertation Proposal submitted no later than September

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

The University imposes a time limit of TEN CONSECUTIVE YEARS on the completion of all doctoral degree requirements.

e. Leaves of Absence; Time Off; Dissertation Research Abroad and Internship Status

Continuous registration as a graduate student is required unless a formal leave of absence is granted by the Graduate Dean. A leave of absence will be granted for military duty, medical reasons, or family leave; this leave is typically for up to one year and “stops the clock” on time to completion. Personal leave for other reasons may be granted for up to one year with the approval of the Graduate Dean, but it does not automatically change the time limit. Language Examinations, the Comprehensive Examination, and the Ph.D. Candidacy Examination may not be taken while a student is on leave, nor may degrees be awarded.
Ph.D. students are eligible for eight weeks of “time off” for the birth or adoption of a child. Notify the graduate group chair in writing of the decision to exercise this option, at an early date,

A Ph.D. student who will conduct dissertation research away from Philadelphia may apply to the Graduate Group Chair and the Dean of the Graduate Division to register for Dissertation Research Abroad status (GAS 996) or Internship status (GAS 993) for a maximum of two years. Full tuition is charged to students in years 1-5, and no tuition is charged to students in years 6-10. A reduced General Fee is charged to students register for Dissertation Research Abroad or Internship regardless of their year.

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

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

1. Each student shall take courses with at least eight members of the Graduate Group. Four of these courses shall be in the period before 1750, four in the period after. Students who transfer the maximum of eight credits shall take courses with at least five members of the Graduate Group.

2. Each student shall take two courses with at least three members of the Graduate Group. Students who transfer credits to the program from other institutions may petition to have these requirements relaxed. Students who transfer the maximum of eight credits shall take two courses with at least two members of the Graduate Group.

g. Dissertation Prospectus and Proposal, and Writing Workshop
After admission to Ph.D. Candidacy, a student should immediately undertake the preparation of a Dissertation Prospectus and Proposal, indicating the scope, methods, and significance of the proposed work and providing a succinct bibliography. Work on these documents may be conducted as an independent study (999). The Proposal should be designed to support the application for fellowships.

The Dissertation Prospectus is a one-page document that defines the dimensions and significance of the project in general terms. It must be approved by the dissertation supervisor and submitted to the Graduate Group Chair on the first day of the semester that follows the Comprehensive Examination. (If no transfer credits are awarded, this will be September of the candidate’s fifth semester.)

The Dissertation Proposal is a document of 5-10 pages, including bibliography, which identifies the project’s opportunities for new discovery, known research resources, and the major lines of inquiry. It must be approved by the dissertation supervisor and submitted no later than the first day of the semester following at the Candidacy Examination. It may be submitted at any earlier date. (If no transfer credits are awarded, this will be September of the candidate’s seventh semester.) The Proposal must be approved by the Graduate Group for the student to proceed with the dissertation project.

In support of the preparation of the Prospectus and Proposal, the Graduate Group will conduct a required non-credit Proposal Writing Workshop for students during the summer after the fourth semester and during the fifth semester.
h. Ph.D. Candidacy Examination
The Ph.D. Candidacy Examination (“Orals”) should be taken at the end of the sixth semester (or at the end of the fourth semester if a year of transfer credit has been approved). It is designed to test the candidate's knowledge of the field in which the dissertation lies. The candidate should begin to plan for the Examination when applying for Candidacy.

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

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

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

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

j. Dissertation Colloquium
After conducting substantial research, but before much of the dissertation is written, the candidate presents the dissertation project at a Dissertation Colloquium. The Colloquium is attended by members of the faculty and invited specialists, and it is open to graduate students in the Graduate Group. It must be held no more than eighteen months after the Candidacy Examination. Colloquium participants assist the candidate in defining the major issues of the thesis topic and in planning solutions to its problems. To proceed with the project, the student must demonstrate satisfactory progress to the faculty of the Graduate Group; if not, the candidate may request a second opportunity to present a Dissertation Colloquium.

k. Dissertation Timing and Progress Reports
The dissertation should be completed within two or three years following the Ph.D. Candidacy Examination, depending largely on the type of research that the topic entails. During this time, candidates must make
regular reports to their supervisors and, after their fifth year of study at the University, they must also file an "Annual Progress Report on Dissertation" (form 140) with the Associate Dean for Graduate Studies; failure to do so can lead to severance from the program. *The University imposes a time limit of TEN CONSECUTIVE YEARS on the completion of all doctoral degree requirements.*

**1. Dissertation Presentation and Final Examination**

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

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

**m. Dissertation Calendar and Format**

Students should familiarize themselves with the deadline and other requirements governing the submission of the dissertation established by the Graduate Division. The approved dissertation shall be submitted online to ProQuest’s ETD Administrator and to the University Library. Open Access publication in the institutional repository, Scholarly Commons, is also available at no additional cost. The requirements for dissertation format and submission are presented in the *Doctoral Dissertation Manual*, available at http://www.upenn.edu/provost/dissertation_resources. History of Art dissertations do not require indices.
IV. HISTORY OF ART  PhD Worksheet  July 2012

University Requirements
- Qualifications Evaluation
- Candidacy Examination
- Oral Exam
- Dissertation Defense

Other Examinations
- Approval of Diss. Proposal
- Master’s Final Exam

Language Requirement
- Language 1
- Language 2

Teaching Requirement
- Teaching Requirement 1
- Teaching Requirement 2
- Teaching Requirement 3
- Teaching Requirement 4
- Requirement Waived
- Requirement Exception

Dissertation Progress Report
For each year after the Candidacy Examination
  • Year 1, etc.

Certification - Ph.D. Requirements
- Committee Approval of Dissertation (Form 152 received in the Graduate Division)
- Graduate Group Requirements Completed
- University Requirements Completed

Certification - Master’s Requirements
- Research Requirement - Paper/Project (Form 151 received in the Graduate Division)
- Graduate Group Requirements Completed
- University Requirements Completed

ARTH - History of Art general rules
- Total 20 c.u.
- Minimum 12 c.u. taken at Penn
- In each of the first 5 semesters, students must enroll in one or more 700-level course

Distribution Requirement:
1. A course with 8 members of the Grad. Group
   - Course 1 - Before 1750
   - Course 2 - Before 1750
   - Course 3 - Before 1750
   - Course 4 - Before 1750
   - Course 5 - After 1750
   - Course 6 - After 1750
   - Course 7 - After 1750
   - Course 8 - After 1750

2. 2nd course with 3 members of Grad. Group
   - Course 9
   - Course 10
   - Course 11

Credit for Supervised Teaching (ARTH 800)
- Course 12
- Course 13

Electives - May include ARTH 999s
- Course 14
- Course 15
- Course 16
- Course 17
- Course 18
- Course 19
- Course 20

Examination Benchmarks
- PhD Qualifications Examination
- PhD Candidacy Examination

Dissertation Requirements
- Dissertation Proposal Accepted
- Dissertation Colloquium
- Dissertation Presentation & Final Exam
V. Courses

The courses listed below constitute the permanent register. The full Course Register for all regularly given courses in all University departments is available online (http://www.upenn.edu/registrar/register/). The University's Course Timetable (published online in time for advance registration each semester, http://www.upenn.edu/registrar/course-timetable/index.html) and the Course and Room Roster (published at the beginning of each semester, http://www.upenn.edu/registrar/course-room-roster/index.html) announce which courses are being offered and provide registration information. The Graduate Group also promulgates information about its courses on its website and in the form of hand-outs.

Several members of the Graduate Group are on leave each year. For details of courses offered by replacement staff, inquire at the Graduate Group office.

Four levels of art history courses are open to graduate students:

- **400 series**: These are lecture courses open to undergraduates and graduate students. Graduate students may take them to explore areas that they have not studied before entering the program. Usually, no more than one such course is taken in any semester. Graduate students and undergraduates are often given different assignments. 400-level courses are ordinarily repeated at least once every three years and meet twice or three times each week.

- **500 series**: These are more specialized investigations of the history of art, open to graduate students and to undergraduates who have received the permission of the instructor. Some 500-level courses are taught by lecture and evaluated by examination; others are "pro-seminars." The topics of pro-seminars usually vary on each offering, and topics are rarely repeated. All meet once a week.

- **600 series**: These are graduate-level affiliates of undergraduate 200-level courses, which graduate students may take if they lack previous training in the field. Attendance at the 200-level lectures is required; additional meetings and special assignments are arranged for graduate students.

- **700 series**: These are advanced seminars emphasizing the preparation and presentation of research on special art historical problems. Seminar topics usually vary on each offering, and topics are rarely repeated. All meet once a week.

  Independent study and research under the supervision of an instructor is designated 999.

**N.B. Courses were comprehensively re-numbered at the start of academic year 2013-14.**

Regularly offered courses include:

- **a. 400-level**

  **425: Achaemenid Aftermath: Hellenistic-Roman Art.** Kuttner
  Description tba

  **426: Late Antique Art.** Kuttner
  Description tba
427: **Roman Sculpture (M)** Kuttner
Survey of the Republican origins and Imperial development of Roman sculpture - free-standing, relief, and architectural - from ca. 150 BC to 350 AD. We concentrate on sculpture in the capital city and on court and state arts, emphasizing commemorative public sculpture and Roman habits of decorative display; genres examined include relief, portraits, sarcophagi, luxury and minor arts (gems, metalwork, coinage). We evaluate the choice and evolution of styles with reference to the functions of sculptural representation in Roman culture and society.

432: **Early Christian and Byzantine Architecture (C)** Ousterhout.
Architecture and its decoration from Early Christian times in East and West until the sixth century A.D., and in the Byzantine lands until the Turkish Conquest.

435: **Early Islamic Art and Architecture, 680-1240.** Holod
This course is a survey of material produced within the boundaries of the Islamic World from 650-1250. It will deal with public and private visual culture and the dynamics of its formation. The course will focus on architecture, its setting and its decoration. Rather than constructing a narrative of the history of architecture, we will examine the architectural record by focusing on chosen monuments and will examine them in terms of their immediate architectural typology, their structural techniques, their decorative order and innovation, and their symbolic charge. Our approach will include the study of the formation of a visual culture as well as the consideration of a self-conscious fashioning of monumental and representative architecture. We will take into consideration the archaeological record (excavations, restorations, field records), the historic records (narrative sources, epigraphy), available local building knowledge and information about imported workers and models.

436: **Later Islamic Art and Architecture, 1260 - 1700: Great Monuments from Cairo to Agra.** Holod
An introduction to aspects of Islamic architecture through study of its main late medieval and early modern monuments, this lecture course is designed for students with little or no background in the history of architecture and/or the history of Islamic civilization. Inherited models, typologies and contexts; architecture and structure; architecture and sites, urban and rural; architecture and social context; architecture and craft traditions: all these issues will be framed by a historic overview of the Islamic world and its transition from the middle periods to those of the "gun-powder empires."

440: **Medieval Art in Italy to 1400. (M)** Staff.
A survey of sculpture, painting, and architecture in Italy from c. 300 to 1400.

441: **Early Medieval Architecture (M)** Staff.
Selected problems in pre-Carolingian, and Ottonian architecture. The course will be conducted as a colloquium, focusing on current issues and methodologies for dealing with them. A reading knowledge of French, German, or Italian is desirable.

442: **Medieval Architecture (M)** Staff
Description tba

**b. 500 level**

500 **Problems of Interpretation** Silver
Consideration of the problems of definition, analysis, and interpretation of artworks, chiefly painting, sculpture and graphic arts. Topics for consideration will include: the changing status of the artist, sites of visual display, the relationship between art and authority, the representation of cultural difference (including both national/ethnic and gender difference), and the "art for art's sake: purposes of "modernism."

501 **Curatorial Seminar.** staff
502: **Introduction to Object-based Study.** staff
Topic varies.

510: **Topics in Indian Architecture.** Meister
Topic varies

511: **Topics in Indian Art.** Meister
Topic varies

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

514: **Topics in East Asian Art.** Davis, Steinhardt
Topic varies

520: **Topics in Aegean Bronze Age.** Betancourt, Shank, A. Brownlee

521: **Topics in Classical Art.** Betancourt. Shank, A. Brownlee
Topic varies

522: **Topics in the Art of Ancient Iran.** Pittman
Topic varies

523: **Topics in the Art of the Ancient Near East.** Pittman
Topic varies

525: **Topics in Classical Art.** Kuttner
Topic varies

526: **Topics in Ancient Art and Text.** Kuttner
Topic varies

527: **Materials and Methods in Mediterranean Archaeology.** Tartaron
This course is intended to familiarize new graduate students with the collections of the University of Pennsylvania Museum of Archaeology and Anthropology and the wide range of scholarly interests and approaches used by faculty at Penn and neighboring institutions, as well as to provide an introduction to archaeological methods and theory in a Mediterranean context. The course is required of, and designed for, new AAMW graduate students, though other graduate students or advanced undergraduate students may participate with the permission of the instructor. For AAMW students, this course is paired with a required Museum internship to be carried out as a separate course in the following semester.

528: **Topics in Classical Architecture.** Haselberger
Topic varies

529: **Topics in Roman Architecture.** Haselberger
Topic varies
530: Vitruvian Studies  Haselberger
Research on Vitruvius' ten books on architecture, art, and construction. We will explore structure, sources, and intended readers of this treatise; formation of art theory and its relation to practice; statics and esthetics; Greek model vs. Italic tradition; discrepancy with the ideals of the "Augustan Revolution"; role and reception during the Renaissance and late Classical revivals (using Penn's rich collection of 16th to 20th century Vitruvius editions); latest wave of Vitruvian scholarship. - Working knowledge of Latin, French, German helpful, but not necessary.

531: Topics in Neoclassical Architecture. Haselberger
Topic varies

532: Topics in Byzantine Art and Architecture. Ousterhout
Topic varies

535: Islamic Epigraphy. Holod
Topic varies

536: Topics in the Islamic City. Holod
Topic varies

537: Topics in the Art of Iran. Holod
Topic varies

538: Topics in the Art of Andalusia. Holod
Topic varies

540: Topics in Medieval Art. Staff
Topic varies

541: Topics in Medieval Architecture. Staff
Topic varies

550: Topics in Southern Renaissance Art. Kim
Topic varies

551: Topics in Early Modern Art Theory. Kim
Topic varies

553: Topics in Southern Baroque Art. Kim
Topic varies

561: Topics in Northern Renaissance Art. Silver
Topic varies

565: Topics in Northern Baroque Art. Silver
Topic varies

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

572: Topics in Visual Culture. Leja
Topic varies
575: **Topics in 19th Century European Art.** Dombrowski
Topic varies

578: **Topics in 19th Century American Art.** Leja, Shaw
Topic varies

586: **Topics in 20th Century Art.** Poggi
Topic varies

588: **Topics in 20th Century American Art.** Leja, Shaw
Topic varies

593: **Topics in Cinema and Media.** Beckman
Topic varies

594: **Topics in Contemporary Art.** Silverman
Topic varies

596: **Topics in Contemporary Art.** Poggi
Topic varies

c. 600 level

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

612: **Cities and Temples in Ancient India (C)** Meister.
The wooden architecture of ancient India's cities is represented in relief carvings from Buddhist religious monuments of the early centuries A.D. and replicated in remarkable excavated cave cathedrals. This course will trace that architectural tradition, its transformation into a symbolic vocabulary for a new structure, the Hindu temple, and the development of the temple in India from ca. 500-1500 A.D.

613: **Arts of Japan.** (K) Davis, Chance.
This course will introduce the major artistic traditions of Japan, from the Neolithic period to the present, and teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the 'artist' overtime; and the transformation of tradition in the modern age. May include visits to the PMA, University Museum, or other local collections, as available.

614 **Arts of China.** (M) Steinhardt, Davis.
The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include; Shang bronzes; Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others.
615: Japanese Painting (M) Davis.
An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship will form the basis of analysis, and themes such as landscape, narrative, and the expression of cultural identities in painting, will be considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.

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

620: Minoan Cycladic and Mycenaean Art (A) Shank.
This course is designed to give the student an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece will be examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age will be examined. There are two texts for the course: Sinclair Hood's *The Arts in Prehistoric Greece* and Donald Preziosi and Louise Hitchcock's *Aegean Art and the Architecture*.

621: (AAMW 423, CLST 424) Greek Vase Painting Brownlee, A.
Painted vases constitute the most important and comprehensive collection of visual evidence that survives from ancient Greece. In this course, we will examine the development of Greek vase-painting from the 10th to the 4th century BC, with particular emphasis on the pottery of the archaic and Classical periods of produced in the cities of Athens and Corinth. We will look at the vases as objects--and the extensive collection of Greek vases in the University of Pennsylvania Museum will be an important resource for this course--but we will also consider them as they relate to broader cultural issues. Some background in art history or classical studies is helpful but not required.

622: Art of Ancient Iran (M) Pittman
This course offers a survey of ancient Iranian art and culture from the painted pottery cultures of the Neolithic era to the monuments of the Persian Empire. The format is slide illustrated lecture.

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

624: Art of Mesopotamia (M) Pittman
A survey of the art of Mesopotamia from 4000 B.C. through the conquest of Alexander the Great.

625 (CLST220) Greek Art and Artifact. (A) Satisfies the Cross-cultural Requirement. Kuttner.
This course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th BCE up to the 2nd centuries BCE reaching the Age of Alexander and the Hellenistic Kingdoms. Our objects range from public sculpture and painting on and around grand buildings and gardens, to domestic luxury arts like jewelry, cups and vases, mosaic floors, and the humbler objects of worship and every-day life. Greek addressed heroic epic, religious and political themes, engaged viewers' emotions, and served mundane as well as monumental
Aims. Current themes include Greek ways of looking at art and space, and ideas of invention and progress; the roll of monuments, makers and patrons in Greek society; and connections with the other cultures that inspired and made use of Greek artists and styles. To understand ancient viewers' encounters, you will meet the spaces of sanctuary and tomb, house and city, garden and private collection; your readings will sample ancient peoples' art writing. Diverse approaches introduce art historical aims and methods, and their relationships to archaeology, anthropology and other disciplines -- also to modern kinds of museums, not least our own University Museum of Archaeology. No prerequisites. Of interest to students of classical, middle-eastern, visual and religious studies, anthropology, history, communications and the Design programs.

626: Hellenistic and Roman Art and Artifact. (B) Kuttner.
This course surveys the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-century Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media from pottery, silverware and jewelry to textiles and ornamental furniture). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and the late Etruscan and Republican Italy; next we map Roman art and art industry as developed around the capital city Rome, further adapted to unify the Empire's many peoples from Britain to the Middle East. That means the nature of the intercultural exchange is consistently an issue. To understand ancient viewers' encounters, you will meet the spaces of sanctuary and tomb, house and city, garden and private collection; your readings will sample ancient people's art writing too. Diverse approaches introduce art historical aims and methods, and their relationships to archaeology, anthropology and other disciplines -- and also to modern kinds of museums, not least our own University Museum of Archaeology and Anthropology. No prerequisites. Of interest also to students of classical, middle-eastern, visual and religious studies, anthropology, history, communications and the programs of Design.

627: Introduction to Mediterranean Archaeology (CLST 111) Rose
Many of the world's great ancient civilizations flourished on the shores of the Mediterranean Sea: the Egyptians, the Minoans and Mycenaeans, the Greeks and Romans, just to name a few. In this course, we will focus on the ways that archaeologists recover and interpret the material traces of the past, working alongside natural scientists, historians and art historians, epigraphers and philologists, and many others. Archaeological sites and themes from over 2000 years of Mediterranean history will be presented. This course is a non-technical introduction that assumes no prior knowledge of archaeology.

628: Greek Architecture and Urbanism. (B) Haselberger.
Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenaean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

629: Roman Architecture and Urbanism. (M) Haselberger.
Introduction to the art of building and city planning in the Roman world, 6th century BC - 2nd century AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

631: Neoclassical Architecture. Haselberger
An intensive introduction to the architecture of the Neoclassical century (ca. 1750-1850), as it made its appearance all over Europe and parts of North America. Following an exploration of the roots and intellectual preconditions of this "true style," a selection of major monuments in France, Germany, Britain, and the USA will be analyzed as well as some forms of neoclassical revival in the early decades of the 20th century. Field trips to the Second Bank Building and the Art Museum in Philadelphia. No prerequisites.
632: Byzantine Art and Architecture. (C) Ousterhout.
This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories will provide us with an overview of this rich artistic culture. We will pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Weekly recitation sections will focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course will also grapple with the Empire's relationship to other cultures by looking at the impact of the Christian Crusades and Moslem invasions - as well as Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

The lecture course will examine major architectural developments in the eastern Mediterranean between the 4th and 14th centuries CE. The focus will be on the Byzantine Empire, with its capital at Constantinople. Lectures will also be devoted to related developments in the Caucasus (Armenia and Georgia), early Russia, the Balkans (Bulgaria and Serbia), Sicily and under the Normans, the Crusader states. Parallel developments in early Islamic architecture will be used for comparative purposes. The course will examine evidence for religious and secular buildings, as well as urbanism and settlement patterns.

A one-semester survey of Islamic art and architecture which will examine visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources will be available in English translation.

640: Medieval Art (C) Staff.
An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students will become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

641: Introduction to Medieval Architecture (C) Staff.
This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We will become familiar with the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We will integrate the study of the architecture and with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we will explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

642: Pilgrims and Crusaders. Staff
Description tba

650: Visual Arts of Italian Renaissance. Kim
This course explores the painting, sculpture, architecture, and other media (textiles, prints, and even armor) from the historical eras conventionally known as the Early and High Renaissance, Mannerism, and Counter Reformation. We will consider the work of such artists as Cimabue, Duccio, Giotto, and Mantegna as well as the careers, personalities and reception of Leonardo, Raphael, Michelangelo, and Titian. With emphasis placed upon artists' cultivation of particular styles, we will look closely at works originating in various
contexts: political (city-states, princely courts, and the Papal States); spatial / topographic (inner chambers of private palaces, family chapels, church facades, and public squares); and geographic (Florence, Siena, Rome, Naples, Venice and Milan). Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and will analyze contemporary attitudes toward art of this period through study of primary sources.

652: Venice and the Mediterranean. Kim
This course explores the art and architecture of Venice and her mainland and overseas colonies, with emphasis upon the Dalmatian coast and Aegean islands. Topics include cartography and empire, diffusion of Byzantine icons, and the ship as a mediator of cultural exchange.

654: Global Renaissance and Baroque. Kim
An introduction to transcultural encounters within and beyond early modern Europe, 1450-1600. Topics include: the theory and historiography of global art; artistic relations between Venice, the Byzantine and Ottoman Empires, and islands in the Eastern Mediterranean; Portugal's overseas mercantile network in Africa and Asia; and the Baroque in Latin America, with emphasis upon Brazil. Our discussions focus on these paradigmatic case studies so as to question the language and terms we use to characterize confrontations between native and foreign, the self and the other. Reading knowledge of one European language aside from English helpful though not required.

656: Southern Renaissance and Baroque Architecture. Kim
An introductory survey of architecture on the Italian peninsula, ca. 1300-1750. The course will cover both standard types (palaces, churches, squares) and distinctive individual monuments. Topics may include urban planning, garden and fountain design, and the relation of practice to theory.

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

659: Early Prints. Silver
History of prints in the period from about 1400 to Albrecht Durer (d 1528). Relation of early Northern and Italian woodcuts, engravings, and etchings to contemporary art forms - sculpture, painting.

660: Jewish Art. Silver
Jewish Art provides a survey of art made by and for Jews from antiquity to the present. It will begin with ancient synagogues and their decoration, followed by medieval manuscripts. After a discussion of early modern representation of Jews in Germany and Holland (esp. Rembrandt), it focuses most intently on the past two centuries in Europe, America, and finally Israel and on painting and sculpture as Jewish artists began to pursue artistic careers in the wider culture. No prerequisites or Jewish background assumed.

661: Northern Renaissance Art. (C) Silver.
Survey of the principal developments in Northern Europe during the "early modern" period, i.e. the transition from medieval to modern art-making during the fifteenth and sixteenth centuries. Principal attention to painting and graphics with additional consideration of developments in sculpture, particularly in the regions of the Netherlands and German-speaking Europe. Attention focused on the works of the following artists: Van Eyck, Bosch, Durer, Holbein, Bruegel, and on topics such as the rise of pictorial genres, urban art markets, Reformation art and art for the dynastic courts of emerging nation-states.
662: Netherlandish Art (M) Silver.
Dutch and Flemish painting in the 15th and 16th centuries with special emphasis on the contributions of Robert Campin, Jan van Eyck and Roger van der Weyden, Bosch, and Bruegel.

663: German Art (M) Silver.
This course focuses on paintings, prints, and sculptures produced in Germany around 1600. Principal attention will focus on the changing role of visual cult and altar pieces which evolve into an era of "art," and collecting of pictures. German politics and religion will be examined in relation to the images. Cultural exchange with neighboring regions of Italy and the low countries is considered.

664: Bruegel to Vermeer Silver
Historical overview of the principal developments in Dutch painting and visual culture across the period of the Dutch Revolt (1568-1648) and beyond. Principal pictorial types, including landscape, portraits and group portraits, genre painting, still-life. Principal artists, including: Bruegel, Goltzius, Hals, Rembrandt, and Vermeer, as well as leading practitioners of each pictorial category. Consideration of cultural values inherent in such imagery, particularly against the background of Dutch society and religious diversity, along with the court culture and Catholic religiosity rejected by the national independence movement.

665: (DTCH473, HIST407, RELS415) Northern Baroque Art (M) Silver
Emphasis on the "Golden Age" of painting traditions of Holland and Flanders from the outset of the Dutch Revolt in the 1560s to the French invasions around 1670. Principal artists include: Pieter and Jan Brueghel, Rubens, Van Dyck, Goltzuis, Hals, Rembrandt, Ruissdael, Vermeer, and Steen. Attention to the rise of pictorial genres: landscape, still life, tavern scenes, portraiture, as well as relationship of art to the rise of Absolutist rulers, religious conflicts, and the Thirty Years War.

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

671: Modern Architecture 1700-1900. (C) Brownlee, D.
The history of western architecture, ca. 1700-1900, when architecture was transformed to serve a world that had been reshaped by political and industrial revolutions. Topics to be considered include the Rococo, the English Garden, Palladianism, Romanticism, neo-classicism, the picturesque, the Greek and Gothic Revivals, and the search for a new style.

673: History of Photography. Staff.
A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.

674: Facing America. (M) Shaw.
This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We will also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.
675: Revolution to Realism. (C) Dombrowski.
This course surveys the major trends in European art of the tumultuous decades stretching from French Revolution of 1789 to the rise of realism in the mid-nineteenth century. Starting with Jacques-Louis David revolutionary history paintings, we will study Napoleonic representations of empire, Goya's imagery of violence, romantic representations of madness and desire, Friedrich's nationalist landscapes, as well as the politicized realism of Courbet. Some of the themes that will be addressed are: the revolutionary hero, the birth of the public museum, the anxious masculinity of the themes that will be addressed are: the revolutionary hero, the birth of the public museum, the anxious masculinity of romanticism, the rise of industry and bourgeois culture, the beginnings of photography, the quest for national identity and, not least, the origins of the modernist painting. Throughout, we will recover the original radicality of art's formal and conceptual innovations at times of political and social crisis. We will focus on the history of French painting, but will include sculpture, photography, visual culture and the development of the modern city, in England, Germany and Spain.

676: Impressionism. (C) Dombrowski.
Impressionism opened the pictorial field to light, perception, science, modernity, bourgeois leisure and, famously, the material qualities of painting itself. This course will survey the movement's major contexts and proponents—Manet, Monet, Morisot, Cezanne, Gauguin, Van Gogh, Rodin—from its origins in the 1860s to its demise in the 1890s, as well as its subsequent adaptations throughout the world until WWI. We will pay particular attention to Impressionism's critical reception and the historical conditions, which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. Questions to be addressed include: how can an art of vision and light figure the complexities of history and politics, and especially the revolutions that marked the period? What are the gendered and sexual politics of Impressionism's obsession with the nude female body? How did the invention of the new technologies and media effect the development of modern art?

The nineteenth century was as fast-paced, politically volatile and new-media obsessed as our own age. This course explores the nineteenth century's claim to have produced the first truly modern culture, focusing on the visual arts and metropolitan spaces of Europe and North America and their intellectual and social contexts. Stretching from the American and French Revolutions to the eve of World War I, topics to be covered include: the rise of capitalist and industrialist culture, art and revolutionary upheaval, global travel and empire, the origins of modernist art and architecture, “old” new media such as stereoscopes, iron and glass construction, and photography, to name but a few. Along the way, students will be introduced to the major artistic personalities of the age, from Jacques-Louis David and Gustave Courbet to Claude Monet and Vincent Van Gogh, and from Karl Friedrich Schinkel and Baron Haussmann to Frank Furness and Frank Lloyd Wright. Every week, both Professors Dombrowski and Brownlee will lecture and move through the century chronologically, placing the realms of architecture and urbanism (Brownlee) in conversation with the arts of painting, sculpture, photography and other material artifacts and “curiosities” of a bygone time (Dombrowski). Each lecture will be followed by a brief period of discussion, and regular field trips will take students to examine art and architecture first hand, in the museums and on the streets of Philadelphia.

This course will survey the most important and interesting art produced in the United States (or by American artists living abroad) up through the 1950s. This period encompasses the history of both early and modern art in the U.S., from its first appearances to its rise to prominence and institutionalization. While tracking this history, the course will examine art's relation to historical processes of modernization (industrialization, the development of transportation and communications, the spread of corporate organization in business, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and myriad cultural changes these developments entailed. In these circumstances, art is drawn simultaneously toward truth and fraud, realism and artifice, science and spirituality, commodification and ephemerality, nationalism and cosmopolitanism, individualism and
collectivity, the past and the future, professionalization and popularity, celebrating modern life and criticizing it.

680: 20th Century East Asian Art Davis
This course reconsiders modern and contemporary art in China, Japan and Korea over the course of the twentieth century. The confrontations between modernity and tradition, state and self, the colonizer and the colonized, and collecting and the market are among its themes. The course begins with a study of the way modern art was defined at the turn of the 20th century, the promotion of oil painting and the call to preserve national styles, and the use of art at world's fairs. The avant-garde pursuit of individuality, state-sponsored modernism, the use of art as propaganda in WWII and Communist Revolution, and the place of Chinese, Korean and Japanese art in the contemporary market are also topics covered in this course.

681: Modern Architecture 1900-Present. (C) Brownlee.
The architecture of Europe and America from the late nineteenth century until the present is the central subject of this course, but some time will also be devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics to be discussed include the Arts and Crafts movement, Art Nouveau, Expressionism, Art Deco, the International Style, and Post-modernism. The debate over the role of technology in modern life and art, the search for a universal language of architectural communication, and the insistent demand that architecture serve human society are themes that will be traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Robert Venturi, and Denise Scott Brown. The course includes weekly discussion sessions and several excursions to view architecture in Philadelphia.

686: Art of the European Avant-Gardes. Poggi
The art of the early twentieth century is marked by a number of exciting, and sometimes bewildering, transformations. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, montage, constructed sculpture, performance art, and new photography-based practices. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists also began to respond to the challenge of photography, to organize themselves into movements, and in some cases, to challenge the norms of art through “anti-art.” A new gallery system replaced traditional forms of exhibition organizers. This course will examine these developments, with attention to formal innovations as well as cultural and political contexts. The emphasis will be on major movements and artists in Europe.

688: Modern Design (M) Marcus.
This survey of modern utilitarian and decorative objects spans the century, from the Arts and Crafts Movement to the present, from the rise of Modernism to its rejection in Post-Modernism, from Tiffany glass and tubular-metal furniture to the Sony Walkman. Its overall approach focuses on the aesthetics of designed objects and on the designers who created them, but the course also investigates such related topics as industrialization, technology, ergonomics, and environmental, postindustrial, and universal design. Among the major international figures whose graphics, textiles, furniture, and other products will be studied are William Morris, Frank Lloyd Wright, Josef Hoffmann, Le Corbusier and Charlotte Perriand, Mies van der Rohe, Alvar Aalto, Raymond Loewy, Charles and Ray Eames, Isamu Noguchi, Eero Saarinen, Paul Rand, Jack Lenor Larsen, Ettore Sottsass, Jr., Robert Venturi, Frank Gehry, and Philippe Starck.

690: Post War Japanese Cinema Davis
Mizoguchi Kenji, Ozu Yasujirô, and Kurosawa Akira are recognized today as three of the most important and influential directors in Japanese cinema. In their films of the late 1940s and 1950s, these directors focused upon issues surrounding the human condition and the perception of truth, history, beauty, death, and other issues of the postwar period. This course will place their films in period context, and will pay particular attention to the connections to other visual media, and to how "art" and "history" are being defined in the cinematic context. How other directors also took up these issues, and referred to the "big three" will also be
discussed. Miyazaki Hayao also took up these issues, and referred to the "big three" will be discussed at the end of the course.

**292: Film Theory. (M) Beckman.**
This course offers students an introduction to the major texts in film theory across the 20th and 21st centuries. The course gives students an opportunity to read these central texts closely, to understand the range of historical contexts in which film theories are developed, to explore the relationship between film theory and the major film movements, to grapple with the points of contention that have emerged among theorists, and finally to consider: who is the status of film theory today? This course is required for all Cinema Studies majors, but is open to all students, and no prior knowledge of film theory is assumed. Requirements: Close reading of all assigned

**694: Contemporary Art Silverman**
One of the most striking features of today's art world is the conspicuous place occupied in it by the photographic image. Large-scale color photographs and time-based installations in projections are everywhere. Looking back, we can see that much of the art making of the past 60 years has also been defined by this medium, regardless of the form it takes. Photographic images have inspired countless paintings, appeared in combines and installations, morphed into sculptures, drawings and performances, and served both as the object and the vehicle of institutional critique. They are also an increasingly important exhibition site: where most of us go to see earthworks, happenings and body-art. This course is a three-part exploration of our photographic present.

**696: Contemporary Art Poggi**
Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

d. 700 Level

**710: Topics in Indian Architecture.** Meister
Topic varies.

**711: Topics in Indian Art.** Meister
Topic varies.

**714: Topics in East Asian Art.** Davis, Steinhardt
Topic varies.

**720: Topics in Aegean Art.** Betancourt, Shank
Topic varies.

**722: Topics in the Art of Ancient Iran.** Pittman
Topic varies.

**723: Topics in the Art of the Ancient Near East.** Pittman
Topic varies.

725: Topics in Greek/Roman Art. Kuttner
Topic varies.

728: Topics in Greek Architecture. Haselberger
Topic varies.

729: Topics in Roman Architecture and Topography. Haselberger
Topic varies.

730 (AAMW728, CLST728) Vitruvian Studies. (C) Haselberger.
Research on Vitruvius' ten books on architecture, art, and construction. We will explore structure, sources, and intended readers of this treatise; formation of art theory and its relation to practice; statics and esthetics; Greek model vs. Italic tradition; discrepancy with the ideals of the "Augustan Revolution"; role and reception during the Renaissance and late Classical revivals (using Penn's rich collection of 16th to 20th century Vitruvius editions); latest wave of Vitruvian scholarship. - Working knowledge of Latin, French, German helpful, but not necessary.

732: Topics in Byzantine Art and Architecture. Ousterhout
Topic varies.

733: Topics in Early Christian and Architecture. Ousterhout
Topic varies.

735: Topics in Islamic Art. Holod
Topic varies.

736: Topics in The Islamic city. Holod
Topic varies.

737: Topics in Islamic Architecture. Holod
Topic varies.

738: Topics in Islamic Archeology. Holod
Topic varies.

740: Topics in Medieval Art. Staff
Topic varies.

741: Topics in Medieval Architecture. Staff
Topic varies.

750: Topics in Southern Renaissance Art. Kim
Topic varies.

751: Topics in Early Modern Art Theory. Kim
Topic varies.

753: Topics in Southern Baroque Art. Kim
Topic varies.

761: Topics in Northern Renaissance Art. Silver
Topic varies.

762: Topics in Baroque Art Kim, Silver
Topic varies.

765: Topics in Northern Baroque Art Silver
Topic varies.

771: Topics in 19th Century Architecture Brownlee
Topic varies.

772: Topics in Visual Culture Leja
Topic varies.

775: Topics in 19th Century European Art Dombrowski
Topic varies.

778: Topics in 19th Century American Art Leja, Shaw.
Topic varies.

781: Topics in 20th Century Architecture Brownlee
Topic varies.

786: Topics in 20th Century Art Poggi
Topic varies.

788: Topics in 20th Century American Art Leja, Shaw
Topic varies.

793: Topics in Cinema and Media Beckman
Topic varies.

794: Topics in Contemporary Art Silverman
Topic varies.

796: Topics in Contemporary Art Poggi
Topic varies.

e. Teaching

800: Pedagogy staff
Credit for supervised teaching.

f. Independent Study

999: Independent Study staff