

# Art History

The major and minor in art history are administered by the Department of Art and Art History. Advisors in art history: Professors Bergmann, Davis, Lee, Sinha (on leave spring 2012), Staiti (on leave spring 2012); Assistant Professor Maier.

## Contact Persons

Rose Ryan, *senior administrative assistant*  
Bettina Bergmann, *chair*

## Requirements for the Major

### Credits

- A minimum of 36 credits

### Courses

- At least five courses at the 200 level, one each in the following five areas of study: Ancient, Medieval, Renaissance and Baroque, Modern and American, and non-Western
- Two courses at the 300 level in art history, not including 395
- Two additional courses at any level

*Art history majors may not minor in architectural studies.*

Students receiving a score of 4 or 5 in the Art History Advanced Placement examination will receive 4 academic credits in art history. Students should be aware that preference in 300-level courses is normally given to those who have taken a relevant course at the 200 level. Majors are not automatically guaranteed preference in seminars that might be oversubscribed and, therefore, should not wait until the last semester to fulfill a seminar requirement.

Students wishing to enroll in 300-level seminars in art history at other Five College institutions must receive permission in advance from their advisor and the department chair if credit is to be applied toward their major. Students who plan to enroll in 300-level courses outside of the Five Colleges, especially yearlong courses to be taken abroad,

should first consult with their advisor and the department chair to determine if the courses meet departmental criteria for 300-level credit.

Those contemplating graduate study in art history are reminded that a reading knowledge of at least two foreign languages such as French, German, or Italian is usually required, one upon entrance, the other before advancement beyond the master of arts degree.

## Requirements for the Minor

### Credits

- A minimum of 20 credits, 16 of which must be above the 100 level

### Courses

- Any 100-level art history course or AP credit in art history
- Any four courses in art history at the 200 level or above

Within these general requirements a student may construct a minor as focused or as comprehensive as she wishes.

## Course Offerings

### 100fs Image and Environment

*Fall 2011*

*100f(1) Western Art: 1400-2000*

An introduction to painting, sculpture, and architecture in Europe and America from the Renaissance to the present. Classes are organized around five focused topics: Renaissance Florence; the artist in the seventeenth century; art, revolution and nationhood; nineteenth-century realism; and abstraction and empathy. Lectures will be complemented by class discussion, short films, and assignments in the art museum.

*Meets Humanities I-A requirement*

*P. Staiti*

*4 credits*

*\*100f(2) Introduction to Art History*

This survey course introduces students to the pleasures of art history as a field of inquiry. In case studies beginning with the Renaissance and extending to the Modern era, from Europe and the Americas, we will explore art's complicated and shifting relation to history — to its social, cultural, political, and intellectual worlds. Lectures and class discussion will be augmented by visits to the art museum.

*Meets Humanities I-A requirement*

*A. Lee*

*4 credits*

*Spring 2012*

*100s(1) Architecture: The Face of Human Culture*

A survey of architecture as a functional and expressive medium from the ancient world to the present. Accommodating domestic life, religious ritual, political, commercial, and leisure activities, architecture both shapes and reflects the natural environment, technology, social values and visions. While the history of Western architecture constitutes the primary focus, the course will include buildings from around the world.

*Meets Humanities I-A requirement*

*M. Davis*

*4 credits*

**105f Arts of Asia**

(Same as Asian Studies 107) This multicultural course introduces students to the visual arts of Asia from the earliest times to the present. In a writing- and speaking-intensive environment, students will develop skills in visual analysis and art historical interpretation. Illustrated class lectures, group discussions, museum visits, and a variety of writing exercises will allow students to explore architecture, sculpture, painting, and other artifacts in relation to the history and culture of such diverse countries as India, China, Cambodia, Korea, and Japan.

*Meets multicultural requirement; meets*

*Humanities I-A requirement*

*A. Sinha*

*4 credits*

**110fs Introductory Seminar in Art History**

*Fall 2011*

*110f(1) Inside Art*

(First-year seminar) A discussion-oriented introduction to art history. Working with original objects in the Mount Holyoke College Art Museum, we will examine the various materials, practices, and strategies of artists as we move historically across the centuries from the Renaissance to the present. Students will practice the art of describing and refine their skills of observation and analysis.

*Meets Humanities I-A requirement*

*P. Staiti*

*Prereq. fy; 4 credits*

*110f(2) Early Modern Art*

(First-year seminar) This seminar explores the extraordinary variety of objects that commemorated love, marriage, fertility, and eroticism in fifteenth and sixteenth-century Europe. We will consider works ranging from the loftiest representations of Platonic love down to the frankly sexual, from paintings to prints to painted marriage chests, including objects that can be seen firsthand in the Mount Holyoke College Art Museum. Students will refine their skills of visual and verbal analysis, while also learning to interpret these works through the lens of social history, paying particular attention to the role of women.

*Meets Humanities I-A requirement*

*J. Maier*

*Prereq. fy; 4 credits*

*Spring 2012*

*110s(1) Episodes in Modernism*

(First-year seminar) A discussion-oriented introduction to the field for first-year students. We will work with original objects in the Mount Holyoke College Art Museum, examining and interpreting various representational strategies from World War II to the present. Attendance in ARTH 245 lecture is required.

*Meets Humanities I-A requirement*

*A. Lee*

*Prereq. fy; 4 credits*

**\*202s Talking Pictures: An Introduction to Film**

(Same as Film Studies 202-01) Some of the best feature-length films of the past century have commanded our attention and imagination because of their compelling artistry and the imaginative ways they tell stories visually and verbally. This course closely studies narrative films from around the world, from the silent era to the present, and in the process it introduces students to the basic elements of film form, style, and narration. Some of the films to be considered are: *Broken Blossoms*, *Battleship Potemkin*, *Citizen Kane*, *Contempt*, *The Bicycle Thief*, *Ugetsu*, *Rear Window*, *Woman in the Dunes*, *The Marriage of Maria Braun*, *Days of Heaven*, and *Moulin Rouge*.  
Meets Humanities I-A requirement  
P. Staiti

2 meetings (75 minutes) and 1 screening (2 hours); 4 credits

**\*211f Gods and Mortals: Myth in Ancient Art and Literature**

(Same as Classics 211) Many ancient images tell completely different versions of myth from those portrayed in Greek and Roman literary sources. By juxtaposing distinctive modes of communication in the ancient world, students will analyze the rhetorical uses of myth, both then and now. Students will also examine the range of possibilities for translating and interpreting text and image, which will alert them to the vitality of myth as a language of its own, transcending historical parameters.

Meets Humanities I-A requirement  
B. Bergmann  
4 credits

**\*215f The Hellenistic World: From Alexander to Cleopatra**

Hellenistic art has often been regarded as a chaotic, decadent phase between the golden ages of classical Greece and imperial Rome. Yet the period in the Mediterranean from the death of Alexander the Great in 323 BCE to the Roman conquest of Egypt in 31 BCE saw the creation of some of the greatest masterpieces of ancient art, the development of formal art criticism, and the mass production of art for private enjoyment. The course addresses the new themes and purposes of art

in a cosmopolitan culture that, in many respects, was not unlike our own.

Meets Humanities I-A requirement  
B. Bergmann  
Prereq. *soph, jr, sr, or permission of instructor*;  
4 credits

**\*216s Empire: The Art and Archeology of the Roman Provinces**

At its height, the Roman Empire spanned a vast area, from modern Scotland to Libya and Iraq. Within that territory lived peoples of multiple races, languages, and religions. This course explores the art and architecture created in this global culture from its beginning in 30 BCE to the dedication of the first Christian capital, Constantinople, in 330 CE. Subjects include propaganda, arena spectacles, the home, mystery religions, and the catacombs.

Meets Humanities I-A requirement  
B. Bergmann  
Prereq. *soph, jr, sr, or permission of instructor*;  
4 credits

**\*222fs Age of the Cathedrals: The Art of Gothic Europe, 1100-1500**

A historical survey of the architecture, monumental sculpture, and painting of France, England, Germany, and Italy. The course concentrates on the cathedral as a total work of art, on the meaning of its imagery, and on the role of art in contemporary society.

Meets Humanities I-A requirement  
M. Davis  
Prereq. *soph, jr, sr, or permission of instructor*;  
4 credits

**230f Renaissance Art**

This survey outlines the history of painting, sculpture, architecture, and urbanism in fifteenth- and sixteenth-century Italy, a time of major artistic and cultural transformation. To trace these developments, we will take a geographic approach, focusing on cities and societies in order to understand the diverse social networks that linked artists with their patrons and publics. We will also examine the expanding networks of cross-cultural contact that linked Italian cities like Florence, Rome, and Venice to places throughout western Europe and beyond.

Meets Humanities I-A requirement  
J. Maier

*Prereq. soph, jr, sr; or with permission of instructor; 4 credits*

### 231s Northern Renaissance Art

This course will survey artistic production in Northern Europe in the fifteenth and sixteenth centuries, with an emphasis on panel painting, manuscript illumination, and printmaking. In addition to examining major artists such as Jan van Eyck, Albrecht Dürer, and Pieter Bruegel the Elder, we will devote equal attention to seismic cultural shifts such as the print revolution and the origins of the art market, to explore the ways that media both old and new were deployed to make sense of expanding global horizons.

*Meets Humanities I-A requirement*

*J. Maier*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### 241f Nineteenth-Century European Art: Neoclassicism to Impressionism

This course traces major developments in European art during the periods traditionally designated by the terms neoclassicism, romanticism, realism, and impressionism. Focusing primarily on French art, but branching out to consider the art of England and Spain, it explores the key artistic themes of the century: the engagement with history, the rise of nationhood, the experience of the urban, the Marxist proposal, the grappling with modernity, the dealing in individual temperaments. Among the major figures to be studied are Constable, Courbet, David, Delacroix, Goya, Ingres, Manet, Monet, and Renoir.

*Meets Humanities I-A requirement*

*A. Lee*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### 242f History of Photography

This survey course traces the rise and development of photography in the United States and, to a lesser extent, Mexico and the countries in Western Europe. It charts the wide range of work with the camera, including commercial, so-called “vernacular,” and fine art projects, and considers pictures from photography’s very beginnings in the mid-nineteenth century to today’s practices. Among the major figures to be discussed are

the early landscape photographers O’Sullivan and Watkins, the avant-garde photographers Stieglitz and Genthe, the Depression-era photographers Evans and Lange, and the so-called New Documentarians Arbus and Frank.

*Meets Humanities I-A requirement*

*A. Lee*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### 243f Building the Modern Environment: Architecture 1890-1990

An exploration of major movements and personalities in architecture from the late nineteenth century to the present. Emphasizing the United States against the background of European developments, the course considers the search by architects, including Frank Lloyd Wright, Le Corbusier, and Frank Gehry, for a language of form and space that captures the contemporary spirit as it elevates society to a higher plane of existence. Discussion focuses on issues of technology and utopia, the skyscraper, and the collision of tradition, modernity, and postmodernism in architecture since 1945.

*Meets Humanities I-A requirement*

*M. Davis*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### \*244f Modern Art: 1885-1945

This course examines the great ruptures in European art that today we call modernist. It relates aspects of that art to the equally great transformations in European society: revolutionary ferment, the rise and consolidation of industrial capitalism, colonization and its discontents, and world war. Among the major figures to be studied are Duchamp, Matisse, Malevich, Picasso, Seurat, and van Gogh.

*Meets Humanities I-A requirement*

*A. Lee*

*Prereq. soph, jr, sr; 4 credits*

### 245s Contemporary Art: Art Since 1945

This course traces the different paths of painting, sculpture, and photography in the United States and, less so, Western Europe since World War II. Initially, most of these paths traced a relationship with the “crisis of modernism,” but increasingly, they have

taken on a different vitality, drawing energy from a wide variety of postmodern and post-colonial subjects and debates: identity politics, transnationalism, diaspora. Can something that can be identified as an avant-garde practice exist in such a context? What kinds of questions are appropriate to ask about works that stridently attempt to suspend the very category of art?

*Meets Humanities I-A requirement*

A. Lee

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

#### **\*250s American Painting 1880-1980**

A study of the work of individual painters and the cultural environment in which painting was produced and viewed in America. Topics will include landscape painting, impressionism, naturalism, modernism, the machine age, the city, abstract expressionism, and pop art. Eakins, Homer, Sargent, Whistler, Cassatt, O'Keeffe, Hopper, Pollock, Johns, and Warhol are some of the artists to be discussed.

*Meets Humanities I-A requirement*

P. Staiti

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

#### **\*255s American Art and Architecture 1620-1880**

A survey of painting, architecture, sculpture, and design from the Colonial period to the late nineteenth century, this course introduces students to period styles and building types, as well as individual painters and architects. Classes develop ways of looking at and thinking about art and objects as material expressions of American social, political, and cultural ideas. Topics will include: portraiture, colonial Boston, art and revolution, nature and nation, the West, domestic architecture, and the city of Washington. Copley, Peale, Jefferson, Stuart, Cole, and Church are some of the key figures to be studied.

*Meets Humanities I-A requirement*

P. Staiti

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

#### **\*261f Arts of China**

This course will survey arts of China from the neolithic period to the twentieth century.

Class lectures will analyze ceramics, bronze vessels, sculpture, architecture, calligraphy, and painting in relation to various religious ideas and political formations that took place in China's long history.

*Meets multicultural requirement; meets*

*Humanities I-A requirement*

A. Sinha

*Prereq. soph, jr, sr; 4 credits*

#### **\*262s Arts of Japan**

This course explores the special characteristics of Japanese art and architecture, from the early asymmetry of Jomon pottery and the abstraction of Haniwa figures to the later elite arts of the aristocratic, military, and merchant classes: narrative scroll painting, gold-ground screens, and the "floating world" of the color woodblock print. A historical survey of the arts of Japan, highlighting the interplay of art with religious and political issues.

*Meets multicultural requirement; meets*

*Humanities I-A requirement*

A. Sinha

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

#### **\*263s Arts of India**

This course will survey the arts of India from the earliest times to the twentieth century. Class lectures will describe the relationships between geography, religious beliefs, and cultural history as they are embodied principally in the history of painting, sculpture, and architecture of the subcontinent of India.

*Meets multicultural requirement; meets*

*Humanities I-A requirement*

A. Sinha

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

#### **271f Arts of Islam: Book, Mosque, and Palace**

(Same as Asian Studies 271) Through investigation of major works produced in the Muslim world between the seventh and seventeenth centuries from Spain to India, this course explores the ways in which art and architecture were used to embody the faith, accommodate its particular needs, and express the power of its rulers. Topics include the calligraphy of the Qur'an, illustrated liter-

ature, the architecture of the mosque, and the aristocratic palace.

*Meets multicultural requirement; meets Humanities I-A requirement*

*M. Davis*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

## 290fs Issues in Art History

*Fall 2011*

### *290f(1) Storytelling in Ancient Art*

The aim of the course is to acquaint students with visual modes of storytelling in the predominantly oral cultures of ancient Greece and Rome. Myths and legends appear in a range of media (sculpture, mosaic, fresco, lamps, and gems) and contexts (domestic, sacred, political). Which stories were represented and what do we know about their reception among ancient viewers? Original objects in the Mount Holyoke College Art Museum will offer case studies.

*Meets Humanities I-A requirement*

*B. Bergmann*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### *\*290f(2) Introduction to Classical Archaeology*

This course has two aims: to introduce the various methods and disciplines that make up the field of classical archaeology, and to acquaint students with some of the major sites and artifacts of ancient Greece and Rome. Classes and assignments will involve work with original artifacts and case studies of such sites as Troy, Olympia, and Pompeii. Issues of conservation and cultural property will be discussed.

*Meets Humanities I-A requirement*

*B. Bergmann*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### *\*290f(3) Egyptian Art and Egyptomania*

Why do we need the past, and how do we engage with it? In ancient Egypt, the past had power, and patrons, sculptors, and builders drew from earlier generations for inspiration. In the modern West, ancient Egypt holds a unique fascination. Recurring waves of artists and architects have taken up Egyptian motifs for their own sensibilities. The course exam-

ines ancient monuments and visual motifs in their original context as well as their appropriation in subsequent centuries, including our own.

*Meets Humanities I-A requirement*

*D. Larkin*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

*Spring 2012*

### *290s(1) Ancient Painting and Mosaic*

To come

*Meets Humanities I-A requirement*

*B. Bergmann*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

### *290s(2) American Modernisms, 1900-1929*

This course explores the diversity of modern art in early twentieth-century America. As new technologies and ideologies transformed the political, economic, and social fabric of the country, changes in the arts were equally rapid and as dramatic. The course examines the competing and often conflicting ideas and styles of the American avant-garde against the background of more conservative movements of the era. Robert Henri, Georgia O'Keeffe, Man Ray, Charles Demuth, and Edward Hopper are among the artists to be discussed.

*Meets Humanities I-A requirement*

*N. Noble*

*Prereq. soph, jr, sr, or permission of instructor; 4 credits*

## 301s Topics in Art History: Current Issues in Latin American Art

This course highlights recent scholarship and criticism written in and about Latin America, focusing upon visual culture from 1520 to the present. Among the works we consider: colonial paintings and urban planning, representations of Frida Kahlo and Karl Marx, Brazilian film, contemporary photography, and museum exhibitions. Of particular interest will be the theoretical and methodological issues that characterize writing on visual culture from the 1990s to the present, and the ways they challenge our response to the question "What is Latin American art?"

*Meets Humanities I-A requirement*

*D. Leibsohn*

*Prereq.* at least one 200-level course in art history or one 200-level course in Latin American anthropology, government, history, film or literature. Reading knowledge of Spanish useful, but not required.; 4 credits

**\*302f Great Cities: Paris-Paradise: The Medieval City and Its Transformation**

In 1323, Jean of Jandun wrote that Paris “seems to have received from the Most-High the role of the earthly paradise.” Using medieval eyewitness accounts and descriptions, surviving monuments, and graphic records, this seminar will explore the transformation of Paris from a small twelfth-century town into Europe’s most important metropolis by 1300. We will then consider the metamorphosis of medieval Paris into a modern capital in the nineteenth century paying particular attention to representations of the city by painters, writers, and, most recently, filmmakers.

*Meets Humanities I-A requirement*  
M. Davis

*Prereq.* jr, sr, 8 credits in art history, or permission of instructor; 4 credits

**310f Seminar in Ancient Art**

Fall 2011

*310f(1) Lives of Ancient Objects*

The seminar focuses on Greek and Roman objects in the “Reconstructing Antiquity” exhibition in the Mount Holyoke College Art Museum. Students will engage in firsthand study of coins, vases, statues, portraits, frescoes, and mosaics and conduct advanced research on their original functions and contexts. Issues of collecting practices, both ancient and modern, and museum display will be considered.

*Meets Humanities I-A requirement*  
B. Bergmann

*Prereq.* courses in art history, classics, or ancient history; 4 credits

*\*310f(10) The Unearthed Cities of Vesuvius*

Life on the Bay of Naples came to an abrupt halt in 79, when Vesuvius erupted, preserving surrounding cities and villas with lava and ash. The rediscovery of Pompeii and Herculaneum since the eighteenth century had significant impact upon European art and

literature. The seminar examines the surviving environment and artifacts created to Roman tastes in the late republic and early empire. It considers the history of archaeological and art historical methods and the romantic visions of art, theatre, and film up to the present. One highlight will be a visit the Pompeii exhibition at the National Gallery in Washington, DC.

*Meets Humanities I-A requirement*  
B. Bergmann

*Prereq.* courses in art history, classics, or ancient history or per permission of instructor.; 4 credits

**\*320f Seminar in Medieval Art: Chartres Cathedral**

This seminar will explore Chartres Cathedral, its architectural history, its vast programs of sculpture, and its stained glass narratives. The church and its imagery, which took shape between ca. 1140 and 1250, offer a view back in time to medieval religious beliefs and practices, social dynamics, architectural technology, and fashion. We will also consider how differing views of the cathedral—as a popular communal creation or as the embodiment of an oppressive elite—reflect modern interpretive perspectives.

*Meets Humanities I-A requirement*  
M. Davis

*Prereq.* jr, sr, 8 credits in art history or medieval studies; 4 credits

**332fs Seminar in Baroque Art**

Fall 2011

*\*332f(1) Gianlorenzo Bernini: Practices, Works, Ideas*

This course examines the painting, sculpture, and architecture produced by the seventeenth century’s most influential multimedia artist. It puts Bernini’s innovations in the context of the political, religious, and artistic debates of his day, closely examining the Roman society that Bernini dominated during the reigns of three different popes, as well as the France of Louis XIV where Bernini briefly lived and worked. Topics include: workshop practices and preparatory works; ephemeral creations (festive and theatrical); antiquity and modern invention; the aesthetic of marvel; the

myth of the artist; and the legacy of Bernini's "bel composto."

*Meets Humanities I-A requirement*

*A. Jarrard*

*Prereq. jr, sr; 8 credits in art history or permission of instructor; 4 credits*

*Spring 2012*

### *332s(1) Seminar in Baroque Art*

Rome was—and remains—a most complex and magnetic city, one that has endured and become "eternal" through countless transformations to its urban and artistic fabric. The focus of this seminar is a particularly intense period of change in Rome—when artists, architects, and intellectuals flocked to the city, bringing traditions from elsewhere that mixed freely with the work of others, while responding to what was already present. More than a survey of famous works in Rome, this course aims to conjure some of the excitement of a city that considered itself the most fashionable and vibrant place in the world.

*Meets Humanities I-A requirement*

*J. Maier*

*Prereq. jr, sr; 8 credits in art history or permission of instructor; 4 credits*

### **342s Seminar in Twentieth-Century Art: Photography Since 1955**

In case studies, this seminar explores several key paths of photography since Steichen's famous and controversial "Family of Man" exhibition. Some of the major movements may include New Documents, New Topographics, and the digital revolution; and the major photographers may include Arbus, Baltz, Frank, Friedlander, Gohlke, Mapplethorpe, Salgado, Shore, and Winogrand.

*Meets Humanities I-A requirement*

*A. Lee*

*Prereq. Two 200-level courses in Art History; 4 credits*

### **350fs Seminar in American Art**

*Fall 2011*

#### *350f(1) The Gilded Age*

This course examines aspects of American art and culture from the Civil War to the turn of the twentieth century. Classes will be the-

matic, and art will be linked up with ideas, trends, events, and novels of the period. Among the themes to be treated are: naturalism, masculinity, nervousness, street culture, and reform. Key artists include Sargent, Eakins, Homer, Bellows, and Sloan.

*Meets Humanities I-A requirement*

*P. Staiti*

*Prereq. jr, sr, 8 credits in art history, or permission of instructor; 4 credits*

*Spring 2012*

#### *\*350s(1) The Architecture of Frank Lloyd Wright*

This seminar will explore Frank Lloyd Wright's 60-year career in architecture. We will pay particular attention to ways in which he handled form, space, and structure to frame human activity and to create a modern American style. We will also explore the social implications of Wright's approach to domestic design and community planning.

*Meets Humanities I-A requirement*

*M. Davis*

*Prereq. jr, sr; 8 credits in art history, architectural studies, or American studies, or permission of instructor; 4 credits*

### **360fs Seminar in Asian Art**

*Fall 2011*

#### *360f(1) Photography in India*

Explores the way photography seized hold of the imagination in India. Nineteenth-century documentary photographs of Indian ruins memorialized the reach of the British Empire when used for dioramas, panoramas, and magic lantern shows on the streets of London. By the twentieth century, manipulated photographs and mechanically reproduced "photos" of Indian gods complicated photography's claim to truth. Students will debate scholarly views and develop research projects to examine photography's imaginative uses in India.

*Meets Humanities I-A requirement*

*A. Sinha*

*Prereq. jr, sr, with 8 credits in art history, or film studies, or permission of instructor; 4 credits*

*Spring 2012*

*\*360s(1) Bollywood: A Cinema of*

*Interruptions*

(Same as Film Studies 370-01) How are we to respond to Indian popular film, which is notorious for its distracting song and dance numbers, meandering story line, and visually overblown spectacles? This seminar will develop historical and theoretical approaches to Indian films as what scholar Lalitha Gopalan calls a “constellation of interruptions.” Students will examine feature films in class, write critical papers on scholarly essays, and pursue independent research projects on various aspects of Indian film.

*Meets Humanities I-A requirement*

*A. Sinha*

*Prereq. jr, sr, 8 credits in art history, or film studies, or permission of instructor.; 1 meeting (3 hours), 1 screening (3 hours); 4 credits*

### **395fs Independent Study**

(Writing-intensive course) A student may undertake independent study in any of the following fields: American, Asian, European, Classical, Near Eastern, or Islamic art. She must have a minimum B+ average in art history courses, must receive permission from her project adviser, and consult guidelines available in the art department office. A student undertaking a two-semester independent study project (Art History 395) should be aware that only 4 credits will be applied to her major requirements. Thus, in addition to two 395 courses, she must enroll in two 300-level seminars.

*Does not meet a distribution requirement*

*The department*

*Prereq. jr, sr, and permission of department; 1-8 credits*