ART HISTORY

The course numbers below indicate the area of Art History and Film Studies addressed.

Art History
001-099 Introductory
100-104 Ancient
105-109 Medieval
110-119 Renaissance
120-139 Early Modern
140-159 Modern
160-179 Contemporary
180-189 Asia
190-195 Africa and the Americas
200-299 Seminars and Colloquia
410-499 Historical Studies
500-599 Critical Studies
600-699 Graduate Research

Film Studies
004-103 Introductory
111-118 Genre
130-139 National Cinemas
140-149 Aesthetics
150-159 Other
220-299 Seminars
400-660 Graduate Seminars

MISSION OF THE DEPARTMENT OF ART AND ART HISTORY

The department offers courses of study in: (1) the history of art, (2) the practice of art (studio), and (3) film and media studies, leading to the following degrees: B.A. degree in Art History; B.A. degree in Art Practice; B.A. degree in Film and Media Studies; M.F.A. degree in Art Practice; M.F.A. degree in Design; M.F.A. degree in Documentary Film and Video; Ph.D. degree in Art History.

The undergraduate program is designed to help students think critically about the visual arts and visual culture. Courses focus on the meaning of images and media, and their historical development, roles in society, and relationships to disciplines such as literature, music, and philosophy. Work performed in the classroom, studio, and screening room is designed to develop a student’s powers of perception, capacity for visual analysis, and knowledge of technical processes.

The Iris and B. Gerald Cantor Center for Visual Arts at Stanford University is a major resource for the department. The center offers a 22,000-object collection on view in rotating installations in 18 galleries, the Rodin Sculpture Garden, and special exhibitions, educational programs, and events. Through collaborations with the teaching program, student internships, and student activities, the Center provides a rich resource for Stanford students.

ART HISTORY

UNDERGRADUATE PROGRAMS IN ART HISTORY

The discipline of Art History teaches students how to analyze and interpret works of fine art (paintings, drawings, prints, and sculpture), photography and moving image media (film, video, television, and digital art), material culture (ritual objects, fashion, advertisements, and the decorative, applied, and industrial arts), and the built environment (architecture, urbanism, and design). The department takes it as axiomatic that the skills of visual literacy and analysis are not innate but may be acquired through training and practice. Objects of study are drawn from the cultures of Africa, Asia, the Americas, from the Middle East; from Western, Central, and Eastern Europe; and from antiquity to the present.

Art History is a historical discipline that seeks to reintegrate the work of art into the original context of its making and reception, foregrounding its significant status as both historical document and act of social communication. At the same time, Art History seeks to understand the ways in which the work of art transcends the
historical moment of its production, taking on different meanings in later historical periods, including the present. As part of their visual training, students of Art History become proficient in cultural analysis and historical interpretation. Art History thus envisions itself as uniquely well positioned to train students from a variety of disciplines in the light of the dynamic visual turn that has gripped the humanities and the sciences over the course of the last decade, with more and more disciplines becoming vitally interested in visual forms and modes of communication.

BACHELOR OF ARTS IN ART HISTORY

SUGGESTED PREPARATION FOR THE MAJOR

Students considering a major in art history should take ARTHIST 1, Introduction to the Visual Arts, during their freshman or sophomore year.

FIELDS OF STUDY OR DEGREE OPTIONS

Students who wish to major in Art History declare the Art History major on Axess. Concentrations within the major are approved by the faculty adviser and are not declared on Axess. Sample concentrations include:
1. Topical concentrations: art and gender; art, politics, race, and ethnicity; art, science, and technology; urban studies
2. Genre concentrations: architecture; painting; sculpture; film studies; prints and media; decorative arts and material culture
3. Historical and national concentrations: ancient and medieval; Renaissance and early modern; modern and contemporary; American; African; Asian; the Americas
4. Interdisciplinary concentrations: art and literature; art and history; art and religion; art and economics; art and medicine

with adviser consent a maximum of two concentration courses may be taken outside the department.

DEGREE REQUIREMENTS

All undergraduate majors complete a minimum of 61 units (14 courses of 4-5 units each). Students are required to complete two foundation courses (including ARTHIST 1), five Art History distribution courses, five concentration courses, one studio course, and the junior seminar. Courses must be taken for a letter grade. To declare the major, students must meet with the undergraduate coordinator. At that time the student selects a faculty adviser. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration.

Required Courses:
1. Foundation Courses (10 units):
   a. ARTHIST 1: Introduction to the Visual Arts
   b. One other course from ARTHIST 2, ARTHIST 3, FILMSTUD 4
2. Distribution Courses (20 units): In order for students to acquire a broad overview of different historical periods and different geographic regions, majors must take five Art History lecture courses from the following five categories: ancient and medieval; Renaissance and early modern; modern, contemporary, and the U.S.; Asia, Africa, and the Americas; film studies.
   b. Renaissance and early modern: ARTHIST 111, 114, 116, 117, 118, 120, 121, 122, 124, 126, 132, 133
   d. Asia, Africa, and the Americas: ARTHIST 182, 184, 185, 185B, 187, 188A, 190, 194
   e. Film studies: FILMSTUD 100A, 100B, 100C, 101, 102, 111, 112, 112A, 115, 116, 120B, 130, 131, 132, 134A, 141, 150, 152
3. Area of Concentration (22 units): The department encourages students to pursue their interests by designing an area of concentration tailored to their own intellectual concerns. This area of concentration provides the student with an in-depth understanding of a coherent topic in Art History. It must consist of five Art History courses: two must be seminars or colloquia; four of the five courses must be in a single field or concentration constructed by the student in consultation with their faculty adviser. Students must submit an area of concentration form, signed by their faculty adviser, during Winter Quarter of their junior year.
4. Capstone Seminar (5 units): ARTHIST 296, Junior Seminar: Methods and Historiography of Art History. This course is designed to introduce majors to methods and theories underlying the practice of Art History. The seminar is offered annually, typically during Autumn Quarter.
5. Studio Course (4 units): Majors are required to complete at least one introductory Studio Art course.

HONORS PROGRAM

The purpose of the honors thesis is to extend and deepen work done in an Art History class; the topic should have focus and clear parameters. Typically an honors thesis is not an exploration of a new area that the student has never studied before. The minimum requirement for admission to the honors program is an overall GPA of 3.7, and at least 3.7 in Art History courses. Students must complete at least five Art History courses at Stanford by the end of their junior year; four must be completed by the end of winter quarter. Students interested in the honors program should consult their potential adviser by the beginning of junior year. Thesis advisers must be in residence during fall quarter senior year, and it is highly recommended that they are in residence during the rest of senior year. Students wishing to write an honors thesis must announce their intention by submitting an intent form signed by their thesis adviser (who need not be the student’s academic adviser) by February 1 of their junior year.

Candidates for the honors program must submit to the Art History faculty a five-page thesis proposal, including bibliography and illustrations, and one completed paper that demonstrates the student’s ability to conceptualize and write about issues. The complete proposal must be submitted to the department’s undergraduate coordinator no later than the third week of Spring Quarter of the candidate’s junior year. Once accepted into the honors program, students work with their thesis advisers to define the scope of study, establish a research and writing timetable, and enlist one other faculty member to serve on the thesis reading committee. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students may apply for UAR research grants to help finance trips or expenses related to preparing the research for their honors thesis.

During their senior year, students must register for 10 units of ARTHIST 297, Honors Thesis Writing. 5 units of which may count towards the student’s concentration in Art History. Students are required to register for two to five units each quarter during their senior year, for a total of ten units. To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students must contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Through regular meetings, mentors guide students through the proposal process and the research and writing year.

Students and thesis advisers should plan their work so that a complete, final manuscript is in the hands of each member of the student’s reading committee by the beginning of the seventh week of the student’s final quarter at Stanford (one year from proposal to final manuscript). The thesis adviser assigns a letter grade; both faculty readers must approve the thesis for honors before the student is qualified to graduate with honors.
MINOR IN ART HISTORY

A student declaring a minor in Art History must complete 25 units of course work in one of the following four tracks: Open, Modern, Asian, or Architecture. Upon declaring the minor, students are assigned an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student’s departmental file. Only one class may be taken for credit outside of the Stanford campus; this includes courses taken in the Overseas Studies Program. Minors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

Requirements—A student with a minor in Art History must complete six Art History courses for a total of 25 units.

1. Open Track—ARTHIST 1 plus five Art History lecture courses, colloquia, or seminars in any field.
2. Modern Track—ARTHIST 1 plus five Art History lecture courses, colloquia, or seminars in any aspect of 19th- to 20th-century art.
3. Asian Track—ARTHIST 2 plus five Art History lecture courses, colloquia, or seminars in Asian Art (ARTHIST 1 may be one of the five courses).
4. Architecture Track—ARTHIST 3 plus five Art History lecture courses, colloquia, or seminars in architectural history (ARTHIST 1 may be one of the five courses).

GRADUATE PROGRAMS IN ART HISTORY

The doctoral program in Art History at Stanford is relatively small, and affords the graduate student the opportunity to work intensively with individual members of the faculty. The Doctor of Philosophy degree is taken in a particular field, supported by a background in the general history of art. Doctoral candidates also undertake collateral studies in other graduate departments or in one of the University’s interdisciplinary programs.

MASTER OF ARTS IN ART HISTORY

University requirements for the M.A. are described in the “Graduate Degrees” section of this bulletin.

ADMISSION

The department offers M.A. and Ph.D. degrees, although the M.A. is only granted as a step toward fulfilling requirements for the Ph.D. The department does not admit students who wish to work only toward the M.A. degree. Please see the Ph.D. section for admissions information.

DEGREE REQUIREMENTS

1. Units—completing a total of at least 45 units of graduate work at Stanford in the history of art in courses at the 200 level and above, including a seminar in art historiography/visual theory.
2. Languages—reading knowledge of two foreign languages, preferably German and French or Italian. Students in Chinese and Japanese art are ordinarily expected to demonstrate reading competence in modern and classical Chinese or Japanese, depending on the student’s area of focus. Final determination is made in consultation with the student’s primary adviser.
3. Papers—submission for consideration by the faculty two papers from among those written during the year.
4. Area Coverage—demonstration to the faculty, by course work and/or examination, that the student has adequate knowledge of the major areas of the history of art.
5. Dissertation and Oral Defense Requirements—
   a. Reading Committee—After passing the Area Core Examination (ACE), each student is responsible for the formation of a dissertation reading committee consisting of a principal adviser and three readers. Normally, at least two of the three readers are drawn from the department and one may come from outside the department.
   b. Dissertation Proposal—By the beginning of the fourth year, students should have defined a dissertation subject and written a proposal in consultation with their principal adviser. To prepare the proposal, students may take one 5-
unit independent study course (ARTHIST 640) and apply for a funded Summer Quarter to research and write the proposal. The proposal is submitted to the Art History faculty at the beginning of the fourth year for comments. The student then meets with the adviser to discuss the proposal and faculty comments no later than 30 days after the submission of the proposal, at which time necessary revisions are determined.

d. Dissertation—A member of the Art History faculty acts as the student's dissertation adviser and as chair of the reading committee. The final draft of the dissertation must be in all the readers' hands at least four weeks before the date of the oral defense. The dissertation must be completed within five years from the date of the student's admission to candidacy for the Ph.D. degree. A candidate taking more than five years must apply for an extension of candidacy.

e. Oral Defense Examinations—Each student arranges an oral examination with the four members of the reading committee and a chair chosen from outside the department. The oral examination consists mainly of a defense of the dissertation but may range, at the committee's discretion, over a wider field. The student is required to discuss research methods and findings at some length and to answer all questions and criticisms put by members of the examining committee. At the end of the defense, the committee votes to pass or fail the student on the defense. The committee also makes recommendations for changes in the dissertation manuscript before it is submitted to the University as the final requirement for the granting of the Ph.D. degree in the History of Art. After incorporating the changes, the manuscript is given a final review and approval by the student's principal adviser.

PH.D. MINOR IN ART HISTORY

For a minor in Art History, a candidate is required to complete 24 units of graduate-level Art History courses (200 level or above) in consultation with a department adviser.

ART PRACTICE (STUDIO)

UNDERGRADUATE PROGRAMS IN ART PRACTICE (STUDIO)

The Art Practice program offers production-based courses founded on the concepts, skills and cultural viewpoints that characterize contemporary art practice. The goal is to educate students, both majors and minors, in the craft, culture, and theory of current fine art practices to prepare them for successful careers as artists. The art practice program is designed to develop in-depth skills in more than one area of the visual arts. It emphasizes the expressive potential of an integration of media, often via a cross-disciplinary, interactive path. Through collaboration and connections with scientists, engineers, and humanities scholars, the program addresses a breadth of topical and artistic concerns central to a vital undergraduate education.

BACHELOR OF ARTS IN ART PRACTICE (STUDIO)

DEGREE REQUIREMENTS

All undergraduate majors complete a minimum of 65 units including six lower level courses, six upper level courses, and four art history courses. All courses must be taken for a letter grade. University units earned by placement tests or advanced placement work in secondary school are not counted within the 65 units. The studio requirements are divided into lower level (introductory) and upper level (advanced) course work. At the lower level, students focus on a range of subject matter from historical motifs (figure, still life, landscape) to contemporary ideas in art. Upper level courses are designed to stretch the student's understanding of materials, techniques, site, and social relevance. Experimental and challenging in nature, these courses cross area boundaries. Independent study supervised by a member of the permanent faculty is also available to the advanced student.

Students are encouraged to move through the requirements for the major in the sequence outlines. Students are exposed to a range of practices early in their development in order to have a good basis of comparison if they choose to focus on a particular medium. This sequence of courses also broadens the students' skills and enables them to combine materials and methods. In all courses, students are expected to pass mid-term and final reviews and critiques of their work.

To declare the major, students must meet with the undergraduate coordinator. At that time the student selects a faculty adviser. Art Practice majors are required to meet with both their adviser and the undergraduate coordinator during the first two weeks of each quarter to have course work approved and make certain they are meeting degree requirements. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration.

Required Courses—

1. Six lower level courses (24 units):

2. Six upper level courses (24 units):
   b. ARSTUDI 249. Advanced Undergraduate Seminar. Emphasis is on investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. This seminar gives the student an opportunity to be exposed to the work of other majors in a critique-based forum directed by a visiting artist or critic.

3. Four Art History courses (17 units): ARTHIST 1 and three other art history courses. At least one course must be in the modern art series, ARTHIST 140-159. Students may substitute one Art History course with a Film Studies course.

Transfer Credit Evaluation—Upon declaring an Art Practice major, a student transferring from another school must have his or her work evaluated by a Department of Art and Art History adviser. A maximum of 13 transfer units are applied toward the 65 total units required for the major. A student wishing to have more than 13 units applied toward the major must submit a petition to the adviser and then have his or her work reviewed by a studio committee.

OVERSEAS STUDY OR STUDY ABROAD

A minimum of 51 of the 65 units required for the Art Practice major and a minimum of 32 of the 36 units required for the Art Practice minor must be taken at the Stanford campus. A student must meet with his or her adviser and undergraduate coordinator before planning an overseas campus program.

MINOR IN ART PRACTICE (STUDIO)

A student declaring a minor in Art Practice must complete 36 units of Art Practice and Art History course work. All minors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the internet. Minors are required to meet with both their adviser and the undergraduate coordinator during the first two weeks of each quarter to have course work approved and to make certain they are meeting degree requirements.
Requirements—A student with a minor in Art Practice must complete nine courses for a total of 36 units.


2. Three upper level courses (11 units):
   a. ARTSTUDI 249: Advanced Undergraduate Seminar. Emphasis is on investigation of visual concepts interpreted by a single medium, by cross-practices, or by collaboration among students working in a variety of materials. This seminar gives the student an opportunity to be exposed to the work of other majors in a critique-based forum directed by a visiting artist or critic. Minors should enroll for three units.

3. Three Art History Courses (13 units): ARTHIST 1 and two other art history courses. At least one of the courses must be in the modern art series, ARTHIST 140-159.

GRADUATE PROGRAM IN ART PRACTICE (STUDIO)

The program provides a demanding course of study designed to challenge advanced students. Participants are chosen for the program on the basis of work that indicates high artistic individuality, achievement, and promise. Candidates should embody the intellectual curiosity and broad interests appropriate to, and best served by, work and study within the University context.

MASTER OF FINE ARTS IN ART PRACTICE (STUDIO)

University requirements for the M.F.A. are described in the "Graduate Degrees" section of this bulletin.

THE GRADUATE PROGRAM IN PAINTING, SCULPTURE, NEW GENRES, AND PHOTOGRAPHY

ADMISSION

The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant will have a strong background in art practice, either an undergraduate degree or at least three years of independent studio practice. Applications and portfolios for the Art Practice program must be received by January 12, 2010. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.

Portfolio Specifications: We prefer that your portfolio be in the form of CD-ROM or DVD, or other electronic media. If absolutely necessary, you may submit twenty slides preloaded into a standard Kodak Carousel. We do not view original works at this stage of the process. Please see the department website at http://art.stanford.edu for specific portfolio requirements.

FIELDS OF STUDY OR DEGREE OPTIONS

Fields of study for the M.F.A. degree are offered in Painting, Sculpture, New Genres, or Photography.

DEGREE REQUIREMENTS

1. Residency: Completing a minimum of two years (six quarters) of graduate work in residence at Stanford.
2. Units: Completing 48 units of study. Students must discuss their programs of study with the department’s student services administrator to ensure that the most favorable registration arrangement is made.
3. Seminar Requirement: Six quarters (36 units) of the Master’s Project, which includes two weekly seminars (the Object Seminar and the Concept Seminar) and Studio Practice, which is an individual tutorial with a selected member of the faculty. In addition, three courses of academic electives (12 units) are required in the first year. These courses can be chosen from a large variety of disciplines in consultation with the Director of Graduate Studies.
4. Faculty Reviews: The student is expected to pass three faculty reviews: (1) at the end of the first quarter (anyone judged to be making inadequate progress is placed on probation and requires an additional review at the end of the second quarter), (2) at the end of the third quarter, and (3) at the time of the M.F.A. exhibition. The purpose of these reviews is to evaluate development and to assess the progress of the student.
5. Thesis: During the fifth quarter in the program, students must write a thesis paper addressing the development of their work over the two-year period at Stanford. Participation in the M.F.A. exhibition at the end of the year is required.
6. Graduate Student Teaching: Regardless of their source of funding, students are required to assist with the department’s teaching program for a minimum of eight hours per week over the period of six quarters; the particulars of this assignment are at the department’s convenience.

THE GRADUATE PROGRAM IN DESIGN

Working jointly, the departments of Art & Art History and Mechanical Engineering offer graduate degrees in product and visual design. A large physical environment, the Design Yard, provides professional caliber studio space and well-equipped shops. Flexible programs may include graduate courses in fields such as engineering design, biotechnology, marketing, microcomputers, or the studio and art history curriculum. The program centers on a master’s project and may also include work in advanced art and design. The program is structured to balance independent concentration with the use of the University and community, and interaction with the students and faculty of the graduate Design program. Cross disciplinary interaction is encouraged by a four-person graduate Design faculty.

ADMISSION

1. The applicant must have a B.A., B.F.A., or B.S. from an accredited school. It is expected that the applicant will have a strong background in studio art, either an undergraduate degree or at least three years of independent studio practice.
2. Applications and portfolios for the design program must be received by January 12, 2010. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.
3. Portfolio Specifications:
   a. A portfolio or book containing 12-24 photographs, originals, or printouts of creative work, appropriately labeled and identified.
   b. A DVD showing works in action. Total run time should not exceed five minutes, and the disc should be playable in any standard DVD player. CD-ROMs are not accepted.

FIELDS OF STUDY OR DEGREE OPTIONS

Fields of study for the M.F.A. degree are offered in Product or Visual Design.

DEGREE REQUIREMENTS

1. Residency: Completing a minimum of two years (six quarters) of graduate work in residence at Stanford.
2. Units: Completing 54 units of course work chosen in consultation with an adviser. At least 18 of the 54 units must be in ARTSTUDI 360A,B,C and ME 316A,B,C.
3. Seminar Requirement: Participating in a weekly seminar in which the student’s work is critiqued and discussed in detail.
Graduate students must remain in residence at Stanford for the duration of the program.

**FILM AND MEDIA STUDIES**

**UNDERGRADUATE PROGRAMS IN FILM AND MEDIA STUDIES**

The Bachelor of Arts in Film and Media Studies provides an introduction to film aesthetics, national cinematic traditions, modes of production in narrative, documentary, and experimental films, the incorporation of moving image media by contemporary artists, and the proliferation of new forms of digital media. The program is designed to develop the critical vocabulary and intellectual framework for understanding the role of cinema and related media within broad cultural and historical contexts.

**BACHELOR OF ARTS IN FILM AND MEDIA STUDIES**

**SUGGESTED PREPARATION FOR THE MAJOR**

Students considering a major in film and media studies should take ARTHIST 1, Introduction to the Visual Arts, and FILMSTUD 4, Introduction to Film Study, during their freshman or sophomore year. These courses anchor the major through exposure to film language, genre, and visual and narrative structures. Majors are required to take one course in the fundamentals of film and video production.

**Suggested or Recommended Courses—**

ARTHIST 1. Introduction to the Visual Arts
FILMSTUD 4. Introduction to Film Study

**FIELDS OF STUDY OR DEGREE OPTIONS**

Advanced undergraduate courses are offered in five fields of study: Film History; Film and Culture; Film, Media, and Technology; Writing, Criticism, and Practice; and Aesthetics and Performance.

Working with a faculty adviser, students choose five courses in their field from course offerings in Art and Art History and one course from another department in the University. These fields are declared on Axess.

**DEGREE REQUIREMENTS**

All undergraduate majors complete a minimum of 65 units (16 courses of 3-5 units each), or 15 courses plus an honors thesis. All courses for the major must be taken for a letter grade. To declare the major, students must meet with the undergraduate coordinator. At that time, the student selects a faculty adviser. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration.

**Required Courses—**

1. ARTHIST 1. Introduction to the Visual Arts (preferred) or an Art History elective
2. FILMSTUD 4. Introduction to Film Study
3. FILMSTUD 6. Introduction to Digital Media
4. FILMSTUD 100A, B, C. History of World Cinema I, II, III
5. FILMSTUD 101. Fundamentals of Cinematic Analysis
6. FILMSTUD 102. Theories of the Moving Image
7. FILMPROD 114. Introduction to Film and Video Production
8. Concentration: Five courses, four of which must be in a single film and media studies concentration developed by the student in consultation with an adviser. Concentration areas are: film history; film and culture; aesthetics and performance; film, media, and technology; and writing, criticism, and practice. The remaining course must be related, situating the student’s concentration in a broader context.
9. Capstone Experience: FILMSTUD 290. Senior Seminar: Movies and Methods, offered once a year. The Senior Seminar represents the culminating intellectual experience for Film Studies majors choosing not to write an honors thesis. Honors thesis writers may also take the senior seminar. Seniors who may not be in residence in the quarter that the senior seminar is offered may enroll in their junior year. Movies and Methods provides majors with an opportunity to synthesize their previous work in Film Studies and work in an advanced setting with a faculty member.

**HONORS PROGRAM**

Students who want to write an honors thesis should consult with a potential adviser by the beginning of junior year. The adviser must be a faculty member in residence during the student’s senior year who can oversee the student’s progress throughout the project.

The minimum requirements for admission to the honors program in the department are an overall GPA of 3.7 and at least 3.7 in Film and Media Studies courses. Students must complete at least five Film and Media Studies courses at Stanford by the end of their junior year; four must be completed by the end of Winter Quarter. Students wishing to write an honors thesis must announce their intention by submitting a form signed by the thesis adviser, who need not be the student’s academic adviser, by February 1 of their junior year.

Candidates for the honors program must submit to the Film and Media Studies faculty a 3-5 page thesis proposal outlining the themes of the thesis, a bibliography, a tentative schedule for research and writing, and one completed paper that demonstrates the student’s ability to conceptualize and write about ideas. This complete proposal must be submitted to the department’s undergraduate coordinator no later than the third week of Spring Quarter of the candidate’s junior year so that it can be read, discussed, and voted upon at the faculty’s regular meeting in early May. A candidate is accepted into the honors program by a simple majority.

Once admitted to the honors program, students work with their thesis advisers to research, organize, and write the thesis, and to enlist one other faculty member to serve on the thesis reading committee. To aid the process of research and writing, students preparing an honors thesis are paired with a graduate student mentor. Students must contact the graduate student mentor in their junior year as soon as they begin to think about writing an honors thesis. Honors thesis writers must register for 10 units of FILMSTUD 297, Honors Thesis Writing, while working on the thesis. Students are required to register for two to five units each quarter during their senior year, for a total of ten units. Students may apply for UAR research grants to help finance trips or expenses related to preparing the research for their honors thesis.

Students and thesis advisers should plan the work schedule so that a final manuscript is in the hands of each member of the thesis reading committee by the beginning of the seventh week of the student’s final quarter at Stanford (one year from proposal to final manuscript). The thesis adviser assigns a letter grade; both faculty readers must approve the thesis for honors before the student is qualified to graduate with honors.

**Required Courses—**

FILMSTUD 297. Honors Thesis Writing

**MINOR IN FILM AND MEDIA STUDIES**

A minor in Film Studies requires four core courses and three elective courses for a total of seven courses. Courses must focus on film and use the method of film study to be used towards completion of the minor; courses that use film to illustrate a cultural topic are not eligible. Film Production and Studio Art courses may not be used towards the requirements.

Upon declaring the minor, students are assigned an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student’s departmental file. Only one class may be taken for credit outside the Stanford campus, including Stanford Overseas Studies programs. Minors are required to attend an orientation session presented by the professional staff of the Art Library, which introduces the many tools of research and reference available on cam-
pus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

Requirements—The minor in Film Studies requires seven courses for a minimum of 29 units.

Required Courses for the Minor—
FILMSTUD 4. Introduction to Film Study
FILMSTUD 102. Theories of the Moving Image
One course from FILMSTUD 100A,B,C. History of World Cinema I, II, III
One course in a national cinema or an additional course in film history

Optional Courses for the Minor—Three elective courses. Electives can be chosen from courses in other departments and must be approved for the Film Studies minor by the Film Studies coordinator and core faculty for their stress on methods of film analysis. These may include courses in national cinemas, film genres, experimental and documentary film, or film theory.

Graduate Programs in Documentary Film and Video

The Master of Fine Arts program in documentary production provides a historical, theoretical, and critical framework within which students master the conceptual and practical skills for producing nonfiction film and video. The M.F.A. is a terminal degree program with a two-year, full-time curriculum representing a synthesis of film praxis and film and media history, theory, and criticism. Courses provide an intellectual and theoretical framework within which students’ creative work is developed. Students proceed through the program as a cohort. The program does not permit leaves of absence.

The M.F.A. degree is designed to prepare graduate students for professional careers in film, video, and digital media. Graduates are qualified to teach at the university level. The philosophy of the program is predicated on a paradigm of independent media that values artistic expression, social awareness, and an articulated perspective. Students become conversant with the documentary tradition as well as with alternative media and new directions in documentary. Training in documentary production is combined with the development of research skills in film criticism and analysis. Electives in film studies, art history, and studio art provide an intellectual and theoretical framework within which creative work is realized. The parallel focus on production and studies prepares students for an academic position that may require teaching both film studies and production.

Master of Fine Arts in Documentary Film and Video

University requirements for the M.F.A. are described in the "Graduate Degrees" section of this bulletin.

Admission

The program requires residency for two consecutive years. The admissions committee seeks applicants who have some work experience beyond their undergraduate years and can articulate why they want to learn documentary film and video production. The committee looks for evidence of the likelihood of success in a rigorous academic program that emphasizes creative work. The conceptual and technical skills required for documentary work are sufficiently different from fictional narrative to make the Stanford program inappropriate for students interested in narrative filmmaking. Each year, eight students are admitted to the program. Applications and portfolios must be received by January 12, 2010. Students accepted to the program are admitted for the beginning of the following Autumn quarter. No applicants for mid-year entrance are considered and no deferrals are permitted.

Portfolio—The department requires a DVD (NTSC only) copy of film or video work for which the applicant has had creative control. The sample work must be well labeled and accompanied by a brief synopsis, running time of the clips, the circumstances of production, and the applicant’s role. Total running time for the work sample should not exceed 15 minutes and may consist of more than one project. Work on which the applicant had only a production assistant role is not appropriate for submission. Student work, however, is appropriate for consideration. Applicants who have had only minimal film or video production experience should submit an example of their best creative work in any medium.

Fields of Study or Degree Options

Fields of study for the M.F.A. degree are offered in Documentary Film.

Degree Requirements

1. Residency—Completing two years (six quarters) of graduate work in residence at Stanford.
2. Units—A minimum of 80 units is required for the M.F.A. degree. In the production core, students are required to conceptualize and visualize their ideas in a series of writing and producing courses that focus on documentary story structure. These courses are taken in tandem with project-based producing courses that provide training in the technical and conceptual aspects of cinematography, sound recording, and editing. Discussion of form and content is a signature component of the writing and production courses. The production core is complemented by a series of required film studies courses in documentary plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media. Core film production courses are offered S/NC only. All other courses must be taken for a letter grade.
3. M.F.A. Thesis Project—In the second year of the program, each student produces a 20-minute film or video documentary that constitutes the thesis project. In FILMPROD 405, students choose a topic, research and develop their project, and write a proposal for submission. A project may not begin production until the final proposal has been approved. Most of the production and post-production occurs in FILMPROD 406A, 406B in Winter and Spring Quarters.

Required Courses—

4. Core Production courses (eight courses, 32 units): Core courses must be taken in sequence.
FILMPROD 400. Film/Video Writing and Directing
FILMPROD 401. Nonfiction Film Production
FILMPROD 402. Digital Video
FILMPROD 403. Advanced Documentary Directing
FILMPROD 404. Advanced Film and Video Production
FILMPROD 405. Producing Practicum
FILMPROD 406A, B. Documentary MFA Thesis Seminar I and II
5. Core Film Studies courses (six courses, 25 units)
FILMSTUD 302. Theories of the Moving Image
FILMSTUD 315. Documentary Issues and Traditions
FILMSTUD 316. International Documentary
FILMSTUD 410A, B. Documentary Perspectives I and II
6. Electives (seven courses, 28 units): To be chosen in consultation with the student’s advisor.
   a. Art History—one course, 4 units
   b. Studio Art and/or Communications—two courses, 8 units
   c. Film Studies—three courses, 12 units
   d. Choice Elective—one course, 4 units

Overseas Studies Courses in Art and Art History

For course descriptions and additional offerings, see the listings in the Stanford Bulletin’s ExploreCourses web site (http://exploreCourses.stanford.edu) or the Bing Overseas Studies web site (http://bosp.stanford.edu). Students should consult their department or program’s student services office for applicability of Overseas Studies courses to a major or minor program.
AUTUMN QUARTER

BERLIN
OSPBER 60. Cityscape as History: Architecture and Urban Design in Berlin. 5 units, Matthias Pabsch, GER:DB:Hum

FLORENCE
OSPFLOR 34. The Woman in Florentine Art. 4 units, Timothy Verdon, GER:DB:Hum, EC:Gender
OSPFLOR 41. The Contemporary Art Scene in Tuscany: Theory and Practice. 3-5 units, Filippo Rossi
OSPFLOR 55. Academy of Fine Arts: Studio Art. 1-3 units, Ermelinda Campani
OSPFLOR 115Y. The Duomo and Palazzo della Signoria: Symbols of a Civilization. 4 units, Timothy Verdon, GER:DB:Hum
OSPFLOR 134F. Modernist Italian Cinema. 5 units, Ermelinda Campani, GER:DB:Hum

MADRID
OSPMADRD 46. Drawing with Four Spanish Masters: Goya, Velázquez, Picasso and Dali. 3 units, Susan Sartarelli

OXFORD
OSPOXFRD 15. British Architecture and the Renaissance: 1500-1850. 4-5 units, Geoffrey Tyack, GER:DB:Hum

PARIS
OSPPARIS 42. EAP: Drawing with Live Model. 2 units, Staff
OSPPARIS 43. EAP: Painting and Use of Color. 2 units, Staff
OSPPARIS 44. EAP: Graphic Art. 2 units, Staff
OSPPARIS 47. Women in French Cinema. 4 units, Cecile Alday, GER:DB:Hum, EC:Gender
OSPPARIS 107Y. The Age of Cathedrals: Religious Art and Architecture in Medieval France. 4 units, Colette Deremble, Jean Paul Deremble, GER:DB:Hum

WINTER QUARTER

BERLIN

FLORENCE
OSPFLOR 48. Sharing Beauty: Florence and the Western Museum Tradition. 4 units, Filippo Rossi, Timothy Verdon, GER:DB:Hum
OSPFLOR 49. The Cinema Goes to War: Fascism and World War II As Represented in Italian and European Cinema. 5 units, Ermelinda Campani, GER:DB:Hum
OSPFLOR 55. Academy of Fine Arts: Studio Art. 1-5 units, Ermelinda Campani
OSPFLOR 111Y. From Giotto to Michelangelo: Introduction to the Renaissance in Florence. 4 units, Timothy Verdon, GER:DB:Hum

MADRID
OSPMADRD 45. Women in Art: Case Study in the Madrid Museums. 4 units, Julia Doménech López, GER:DB:Hum, EC:Gender

PARIS
OSPPARIS 42. EAP: Drawing with Live Model. 2 units, Staff
OSPPARIS 43. EAP: Painting and Use of Color. 2 units, Staff
OSPPARIS 44. EAP: Graphic Art. 2 units, Staff
OSPPARIS 120X. French Painting in the 19th Century: Between Tradition and Revolution. 4 units, Estelle Halevi, GER:DB:Hum

SPRING QUARTER

FLORENCE
OSPFLOR 54. High Renaissance and Maniera. 5 units, Timothy Verdon, GER:DB:Hum
OSPFLOR 55. Academy of Fine Arts: Studio Art. 1-5 units, Ermelinda Campani
OSPFLOR 58. Space as History: Urban Change and Social Vision: Florence 1059-2008. 4 units, Filippo Rossi, Timothy Verdon, GER:DB:Hum
OSPFLOR 67. Women in Italian Cinema: Maternity, Sexuality and the Image. 4 units, Ermelinda Campani, GER:DB:Hum, EC:Gender
OSPFLOR 71. Becoming an Artist in Florence: The Contemporary Artistic Craftmanship in Tuscany and the New Tendencies in the Visual Future. 3-5 units, Filippo Rossi, GER:

OXFORD
OSPOXFRD 221Y. Art and Society in Britain. 4-5 units, Geoffrey Tyack, GER:DB:Hum

PARIS
OSPPARIS 42. EAP: Drawing with Live Model. 2-2 units, Staff, GER:
OSPPARIS 43. EAP: Painting and Use of Color. 2-2 units, Staff, GER:
OSPPARIS 44. EAP: Graphic Art. 2-2 units, Staff, GER:

ART HISTORY (ARTHIST)

UNDERGRADUATE COURSES IN ART HISTORY

ARTHIST 1. Introduction to the Visual Arts
Multicultural rather than historical approach. WIM GER:DB-Hum, WIM
5 units, Aut (Hansen, M)

ARTHIST 2. Asian Art and Culture
(Same as JAPANGEN 60) The religious and philosophical ideas and social attitudes of India, China, and Japan and how they are expressed in architecture, painting, woodblock prints, sculpture, and in such forms as garden design and urban planning. GER:DB-Hum, EC:GlobalCom
5 units, Win (Vinograd, R)

ARTHIST 3. Introduction to the History of Architecture
From antiquity to the 20th century, mostly Western with some non-Western topics. Buildings and general principles relevant to the study of architecture. GER:DB-Hum
5 units, not given this year

ARTHIST 99A. Student Guides at the Cantor Center for the Visual Arts
Open to all Stanford students. Introduction to museum administration: art registration, preparation, and installation; rights and reproductions of images; exhibition planning; and art storage, conservation, and security. Skill building in public speaking, inquiry methods, group dynamics, theme development, and art-related vocabulary. Students research, prepare, and present discussions on art works of their choice.
1 unit, Aut (Silver, L)

ARTHIST 101. Archaic Greek Art
(Same as ARTHIST 301, CLASSART 101, CLASSART 201) The development of Greek art and culture from protogeometric beginnings to the Persian Wars, 1000-480 B.C.E. The genesis of a native Greek style; the orientalizing phase during which contact with the Near East and Egypt transformed Greek art; and the synthesis of East and West in the 6th century B.C.E. GER:DB-Hum
5 units, Aut (Maximin, J)
ARTHIST 102. Classical and 4th-Century Greek Art
(Same as ARTHIST 302, CLASSART 102) The formation of the classical ideal in 5th-century Athenian art, and its transformation and diffusion in the 5th and 4th centuries against changing Greek history, politics, and religion. GER:DB-Hum
4 units, not given this year

ARTHIST 105. Introduction to Medieval Art
(Same as ARTHIST 305) Chronological survey of Byzantine, Islamic, and Western Medieval art and architecture from the early Christian period to the Gothic age. Broad art-historical developments and more detailed examinations of individual monuments and works of art. Topics include: the transition from naturalism to abstraction; imperial art and court culture; pilgrimage and cult of saints; and secular art and luxury objects. GER:DB-Hum
4 units, not given this year

ARTHIST 106. Byzantine Art and Architecture, 300-1453 C.E.
(Same as ARTHIST 306) Art-historical developments, and monuments and works of art. Topics include: the transition from naturalism to abstraction; imperial art and court culture; pilgrimage and cult of saints; and secular art and luxury objects. GER:DB-Hum
4 units, not given this year

ARTHIST 106A. Art of Pilgrimage and Crusade
(Same as ARTHIST 306A) Focus is on the artistic production of Mediterranean 12th-13th centuries exploring the phenomena of pilgrimage and Crusade. The rise of the Normans; the establishment of the pilgrimage to Santiago de Compostella as part of the Reconquista of Spain; the Crusader capture of Jerusalem in 1099 and the subsequent formation of Crusader states in the eastern Mediterranean; the rise of the Ayyubids and the emergence of the Italian city-state trade. The interconnection between the rise of narrative and conquest; the emergence of monumental sculpture; and the clash between tactile and optical visuality.
4 units, Spr (Pentcheva, B)

ARTHIST 111. Introduction to Italian Renaissance, 1420-1580
(Same as ARTHIST 311) New techniques of pictorial illusionism and the influence of the humanist revival of antiquity in the reformulation of the pictorial arts in 15th-century Italy. How different Italian regions developed characteristic artistic cultures through mutual interaction and competition. GER:DB-Hum
4 units, not given this year

ARTHIST 113. Western Art: Renaissance to Modern
(Same as ARTHIST 313) Currents of western European and N. American art from the Renaissance, baroque, rococo, neoclassical, romantic, and modern periods. Major works of painting, sculpture, and architecture analyzed within their historical, sociopolitical, theological and cultural contexts; the evolution of styles and techniques. Masters examined in detail include Giotto, Brunelleschi, Masaccio, Van Eyck, Da Vinci, Michelangelo, Dürer, Caravaggio, Bernini, Rembrandt, Vermeer, David, Delacroix, and Monet. 
4 units, Sum (Grossman, M)

ARTHIST 117. Picturing the Papacy: Renaissance to Neoclassicism
(Same as ARTHIST 317) Campaigns of renovations aimed at restoring Rome to its former legendary splendor. How artists and architects created spectacular, large-scale representations of and for Christ’srics on earth following the return of the papacy from Avignon in the early 15th century; how they negotiated papal nepotistic intentions from the 15th to the 18th century. GER:DB-Hum
4 units, not given this year

ARTHIST 118. Titian, Veronese, Tintoretto
(Same as ARTHIST 318) The course addresses the ways in which Venetian painters of the sixteenth century redefined paradigms of color, disegno, and invention. Themes to be examined include civic painting, new kinds of mythological painting, the intersection between naturalism and eroticism, and the relationship between art and rituals of church and statecraft.
4 units, Spr (Hansen, M)

ARTHIST 120. Art and Culture of Northern Europe in the 17th Century
(Same as ARTHIST 320) Painting and graphic arts by artists in Flanders and Holland from 1600 to 1680, a period of political and religious strife. Historical context; their relationship to developments in the rest of Europe and contributions to the problem of representation. Preferences for particular genres such as portraits, landscapes, and scenes of everyday life; the general problem of realism as manifested in the works studied. GER:DB-Hum
4 units, not given this year

ARTHIST 121. 18th-Century Art in Europe, ca 1660-1780
(Same as ARTHIST 321) Major developments in painting across Europe including the High Baroque illusionism of Bemini, the founding of the French Academy, and the revival of antiquity during the 1760s, with parallel developments in Venice, Naples, Madrid, Bavaria, and London. Shifts in themes and styles amidst the emergence of new viewing publics. Artists: the Tiepolos, Giordano, Batoni, and Mengs; Ricci, Pellegrini, and Thornhill; Watteau and Boucher; Chardin and Longhi; Reynolds and West; Hogarth and Greuze; Vien, Fragonard, and the first works by David. Additional discussion for graduate students. GER:DB-Hum
4 units, Aut (Marrinan, M)

ARTHIST 122. The Age of Revolution
(Same as ARTHIST 322) Painting in Europe during the French Revolution and the Napoleonic conquest. As political events altered social formations, practices in the visual arts were similarly affected by shifts in patronage, public, and the social function of image making. An attempt to align ruptures in the tradition of representation with the unfolding historical situation. The first manifestations of a romantic alternative to the canons of classical beauty and stylistic restraint. GER:DB-Hum
4 units, Win (Marrinan, M)

ARTHIST 124. The Age of Naturalism, ca 1830-1874
(Same as ARTHIST 324) The origins, development, and triumph of naturalist painting in Europe. The creative tensions that emerged between traditional forms of history painting and the challenge of modern subjects drawn from contemporary life. Emphasis is on the development of open-air painting as an alternative to traditional studio practice, and on the new imaging technologies, such as lithography and photography, as popular alternatives to the hand-wrought character and elitist appeal of high art. GER:DB-Hum
4 units, not given this year

ARTHIST 126. Post-Naturalist Painting
(Same as ARTHIST 326) How conceptual models from language, literature, new technologies, and scientific theory affected picture making following the collapse of the naturalism of the 1860s and 1870s. Bracketed in France by the first Impressionist exhibition (1874) and the first public acclamation of major canvases by Matisse and Picasso (1905), the related developments in England, Germany, Belgium, and Austria. Additional weekly discussion for graduate students. Recommended: some prior experience with 19th-century art. GER:DB-Hum
4 units, not given this year

ARTHIST 132. American Art and Culture, 1528-1860
(Same as ARTHIST 332) The visual arts and literature of the U.S. from the beginnings of European exploration to the Civil War. Focus is on questions of power and its relation to culture from early Spanish exploration to the rise of the middle classes. Cabeza de Vaca, Benjamin Franklin, John Singleton Copley, Phillips Wheatley, Charles Willson Peale, Emerson, Hudson River School, American Genre painters, Melville, Hawthorne and others. GER:DB-Hum
4 units, Win (Wolf, B)

ARTHIST 141. The Invention of Modern Architecture
(Same as ARTHIST 341) The creation and development of new architectural forms and theories, from the late 18th to the early 20th centuries, mainly in Europe but also in America. Emphasis is on the responses to new materials, technologies, and social conditions, and how they shaped the architecture of the present. Recommended as preparation for 142. GER:DB-Hum
4 units, not given this year

ARTHIST 142. Architecture Since 1900
(Same as ARTHIST 342) The development of competing versions of modern and postmodern architecture and design in Europe and America, from the early 20th century to the present. Recommended: 141. GER:DB-Hum
4 units, Win (Beischer, T)
ARTHIST 143A. American Architecture
(Same as ARTHIST 343A) A historically based understanding of what defines American architecture. What makes American architecture American, beginning with indigenous structures of pre-Columbian America. Materials, structure, and form in the changing American context. How these ideas are being transformed in today’s globalized world. GER:DB-Hum
4 units, not given this year

ARTHIST 155. American Art Since 1945
(Same as ARTHIST 355) Major figures, movements, and concepts of American art with examples from Europe from WW II to the present. Topics: the ideology and aesthetics of modernism, the relationship between art and popular culture, the death of painting, the question of postmodernism. Artists: Pollock, Newman, Stella, Johns, Warhol, Andre, Rainer, Smithson, Hesse, Serra, Kruger, Sherman. GER:DB-Hum
4 units, not given this year

ARTHIST 158A. History of Photography
(Same as ARTHIST 358A) From its invention in 1839 to the present. Emphasis is on the evolution of photography as a fine art. Photographs as a universal democratic art form to record familial events and express personal creativity. Development of photography as it relates to other art forms, journalism, architecture, portraiture, landscape, documentation, time, and personal expression. The technology of photography, photographic techniques. GER:DB-Hum
4 units, not given this year

ARTHIST 158B. Photography and Its Histories
(Same as ARTHIST 358B) Photography as a family of technologies and a range of cultural practices from 1839 to the present. The medium’s diverse social uses, its integration with everyday experience, and its complex relationships to the history of art and the history of modernity. Topics drawn from fields including science, politics, sociology, journalism, medicine, and art, with emphasis throughout on how the varying functions and contexts for the photograph allow us to understand its dual status as picture and trace.
4 units, Aut (Staff)

ARTHIST 160A. Twentieth-Century African American Art
(Same as ARTHIST 360A) Paintings, sculptures, photography, and mixed media works. Styles, cultural and social histories, patronage, and critical reception. The problems of studying the production of artists of color as a separate field; alternatives to the category of African American art; and the outlook for new critical methodologies. GER:DB-Hum
4 units, not given this year

ARTHIST 173. Issues in Contemporary Art
(Same as ARTHIST 373) Major figures, themes, and movements of contemporary art from the 50s to the present. Readings on the neo-avant garde; postmodernism; art and identity politics; new media and technology; globalization and participatory aesthetics. Prerequisite: ARTHIST 155, or equivalent with consent of instructor. GER:DB-Hum
4 units, not given this year

ARTHIST 176. Feminism & Contemporary Art
(Same as ARTHIST 376) The impact of second wave feminism on art making and art historical practice in the 70s, and its reiterating and transformation in contemporary feminist work. Topics: sexism and art history, feminist studio programs in the 70s, essentialism and self-representation, themes of domesticity, the body in feminist art making, Bad Girls, the exclusion of women of color and lesbians from the art historical mainstream, notions of performativity. GER:DB-Hum
4 units, Aut (Lee, P)

ARTHIST 182. Arts of China, 900-1500: Cultures in Competition
(Same as ARTHIST 382) The era from the Five Dynasties and Song to the mid-Ming period was marked by competition in cultural arenas such as between Chinese and formerly nomadic regimes, or between official court art modes and scholar-official and literati groups. Topics include: innovations in architectural and ceramic technologies; developments in landscape painting and theory; the proliferation of art texts and discourses; the rise of educated artists; official arts and ideologies of the Song, Liao, Jin, Yuan, and Ming regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery. GER:DB-Hum, EC-GlobalCom
4 units, Spr (Vinograd, R)

ARTHIST 185. Art in China’s Modern Era
(Same as ARTHIST 385) From the late Ming period to contemporary arts. Topics: urban arts and print culture; commodification of art; painting theories; self-portrayals; court art, collection, and ideological programs; media and modernity in Shanghai; politics and art in the People’s Republic; and contemporary avant garde and transnational movements. GER:DB-Hum
4 units, not given this year

ARTHIST 185B. Contemporary Chinese Art: Sites and Strategies
(Same as ARTHIST 385B) Issues and developments in contemporary Chinese art over the past two decades. Questions of personal and national identity, politics and history, globalization and mass culture, consumerism and urban transformation, and the body, sexuality, and gender, as represented in formats including painting, photography, and installation and multimedia art. Museum visits. GER:DB-Hum, EC-GlobalCom
4 units, not given this year

ARTHIST 187. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868
(Same as ARTHIST 387, JAPANGEN 87) Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan. GER:DB-Hum, EC-GlobalCom
4 units, not given this year

ARTHIST 188A. The History of Modern and Contemporary Japanese and Chinese Architecture and Urbanism
(Same as ARTHIST 388A) The recent rapid urbanization and architectural transformation of Asia; focus is on the architecture of Japan and China since the mid-19th century. History of forms, theories, and styles that serve as the foundation for today’s buildings and cityscapes. How Eastern and Western ideas of modernism have merged or diverged and how these forces continue to shape the future of Japanese and Chinese architecture and urban form. GER:DB-Hum
4 units, not given this year

ARTHIST 195. Introduction to Black Atlantic Visual Traditions
(Same as ARTHIST 395) African cultural expression in the Americas. How politics, religion, and culture influence the art of the Black Atlantic. Focus is on the period when cultures were brought from Africa to the Americas through the slave trade and came into contact and conflict with western colonial powers. GER:DB-Hum
4 units, not given this year

ARTHIST 203. Greek Art in and out of Context
(Same as CLASSART 109) The cultural contexts in which art served religious, political, commercial, athletic, sympotic, and erotic needs of Greek life.
4-5 units, Aut (Maxmin, J)

ARTHIST 204A. Appropriations of Greek Art
(Same as CLASSART 110) The history of the appropriation of Greek art by Rome, the Renaissance, Lord Elgin, and Manet. Prerequisite: consent of instructor.
4-5 units, Spr (Maxmin, J)
ARTHIST 242. Henri Matisse
Themes, methods, and media in the production of Matisse, the familiar yet enigmatic 20th-century master. The phases of his career; critical responses to his work. Research project and presentation. Recommended: reading knowledge of French.
5 units, not given this year

ARTHIST 256A. Critical Race Art History
Primer for the comparative study of the representation of race in Western art. Whiteness, a construction that has been dependent upon blackness and alterity from its beginnings. Stereotyped ethnicities, nationalities, and territories, such as the Red Indian, the Jew, and Orientalism. Style as an image making strategy shaped by patronage and reception.
5 units, not given this year

ARTHIST 259. The Fifties: Abstract Expressionism to Beat Culture
Abstract expressionism and beat culture as the two dominant models of art making in the U.S. in the 50s, conventionally if not exclusively associated with cultural production in New York and San Francisco. Compares and contrasts existential, ideological, and formal valences relative to the backdrop of postwar American affluence, and the Cold War and its rhetorics of individual freedom and expression. The politics and criticism of abstract expressionism and its relation to the New York Intellectuals in the 50s versus beat culture and the emergence of the counterculture in the 60s.
5 units, Spr (Lee, P)

ARTHIST 282A. Imagining the Imperial: Images of the Court in Late Ming Dynasty Public Culture
Themes of palace and court life popular in vernacular painting, print illustrated books, and fiction. Dimensions of the imperial palace and court in late Ming public imaginary, including strategies of historical displacement, disguised political critique, commerce in imperial objects, the taste for scandal, and mythologies of court life.
5 units, not given this year

ARTHIST 282B. Imagining the Imperial: Images of the Court in Late Ming Dynasty Public Culture • Part II
Exploration in representations of palace and court life in Ming period vernacular painting, illustrated books, and fiction. Topics include the status of the court in the Ming public imaginary, strategies of historical displacement, disguised political critique, commerce in imperial objects, and scandals, rumors and myths surrounding court life.
5 units, Win (Vinograd, R)

ARTHIST 287. Pictures of the Floating World: Images from Japanese Popular Culture
(Same as JAPANLIT 287) Printed objects produced during the Edo period (1600-1868), including the Ukiyo-e (pictures of the floating world) and lesser-studied genres such as printed books (chon) and popular broadsheets (kawaraban). How a society constructs itself through images. The borders of the acceptable and censorship; theatricality, spectacle, and slippage; the construction of play, set in conflict against the dominant neo-Confucian ideology of fixed social roles. Prerequisites: 2, 186, 187, 188. GER:DB-Hum
5 units, not given this year

ARTHIST 287A. The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime
(Same as JAPANGEN 287A) The tea ceremony, a premodern multimedia phenomenon, integrates architecture, garden design, ceramics, painting, calligraphy, and treasured objects into a choreographed ritual wherein host, objects, and guests perform roles on a tiny stage. Aesthetic, philosophical, and political dimensions. The evolution of tea taste including its inception in Zen monasteries, use for social control during the 16th century, the development of a class of tea connoisseurs, and 20th-century manipulation by the emerging industrialist class.
3-5 units, Spr (Takeuchi, M)

ARTHIST 290. Mapping Africa: Cartography and Architecture
Visual forms of spatial representation of Africa and implications for understanding the cultures they depict. Examples include early Renaissance cartography and written accounts by explorers, travelers, geographers, and missionaries. African concepts of design, meaning in architecture, and spatial solutions. Case studies of African models.
5 units, not given this year

ARTHIST 292. African Art and Museum Display
African art and its intersection with art concepts, museum politics, art display, and colonialism. African art collections in major institutions around the world. Methodologies. Final class exhibition using art from the Cantor Arts Center collection.
5 units, Spr (Martinez-Ruiz, B)

ARTHIST 292A. Researching Africa: Problem and Theory in African Art
5 units, not given this year

ARTHIST 294. Caribbean and Latin American Art
Visual culture from 1505 to 1889 and its relation to current debates on cultural identity, hybridity, syncretism, and creolization. Examination of paintings, travel books and printmaking by artists including De Bry, Belisario, Rugendas, Debret, and Landaluce. Close visual analysis of works at the Cantor Arts Center and the Green Library at Stanford University.
5 units, Win (Martinez-Ruiz, B)

ARTHIST 296. Junior Seminar: Methods & Historiography of Art History
Historiography and methodology.
5 units, Aut (Pentecheva, B)

ARTHIST 297. Honors Thesis Writing
May be repeated for credit.
1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTHIST 298. Individual Work: Art History
For approved independent research with individual faculty members. Letter grades only.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTHIST 299. Research Project: Art History
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

GRADUATE COURSES IN ART HISTORY

ARTHIST 301. Archaic Greek Art
(Same as ARTHIST 101, CLASSART 101, CLASSART 201) The development of Greek art and culture from protogeometric beginnings to the Persian Wars, 1000-480 B.C.E. The genesis of a native Greek style; the orientalizing phase during which contact with the Near East and Egypt transformed Greek art; and the synthesis of East and West in the 6th century B.C.E.
5 units, Aut (Maxmin, J)

ARTHIST 302. Classical and 4th-Century Greek Art
(Same as ARTHIST 102, CLASSART 102) The formation of the classical ideal in 5th-century Athenian art, and its transformation and diffusion in the 4th and 5th centuries against changing Greek history, politics, and religion.
4 units, not given this year

ARTHIST 305. Introduction to Medieval Art
(Same as ARTHIST 105) Chronological survey of Byzantine, Islamic, and Western Medieval art and architecture from the early Christian period to the Gothic age. Broad art-historical developments and more detailed examinations of individual monuments and works of art. Topics include devotional art, court and monastic culture, relics and the cult of saints, pilgrimage and crusades, and the rise of cities and cathedrals.
4 units, not given this year

ARTHIST 306. Byzantine Art and Architecture, 300-1453 C.E.
(Same as ARTHIST 106) Art-historical developments, and monuments and works of art. Topics include: the transition from naturalism to abstraction; imperial art and court culture; pilgrimage and cult of saints; and secular art and luxury objects.
4 units, not given this year
ARTHIST 306A. Art of Pilgrimage and Crusade
(Same as ARTHIST 106A) Focus is on the artistic production of Mediterranean 12th-13th centuries exploring the phenomena of pilgrimage and Crusade. The rise of the Normans; the establishment of the pilgrimage to Santiago de Compostella as part of the Reconquista of Spain; the Crusader capture of Jerusalem in 1099 and the subsequent formation of Crusader states in the eastern Mediterranean; the rise of the Ayyubids and the emergence of the Italian city-state trade. The interconnection between the rise of narrative and conquest; the emergence of monumental sculpture; and the clash between tactile and optical visualization.
4 units, Spr (Penicheva, B)

ARTHIST 307. Age of Cathedrals
(Same as ARTHIST 107) Gothic art and architecture in W. Europe, 1150-1500. The structuring of a modern visual discourse within the ideological framework of a new monarchical church and state, emerging towns and universities, the rise of literacy, the cultivation of self, and the consequent shifts in patterns of art patronage, practice, and reception in Chartres, Paris, Bourges, Strasbourg, Canterbury, London, Oxford, and Cambridge.
4 units, not given this year

ARTHIST 311. Introduction to Italian Renaissance, 1420-1580
(Same as ARTHIST 111) New techniques of pictorial illusionism and pastiche of the humanist revival of antiquity in the reformation of the pictorial arts in 15th-century Italy. How different Italian regions developed characteristic artistic cultures through mutual interaction and competition.
4 units, not given this year

ARTHIST 313. Western Art: Renaissance to Modern
(Same as ARTHIST 113) Currents of western European and N. American art from the Renaissance, baroque, rococo, neoclassical, romantic, and modern periods. Major works of painting, sculpture and architecture analyzed within their historical, sociopolitical, theological and cultural contexts; the evolution of styles and techniques. Masters examined in detail include Giotto, Brunelleschi, Masaccio, Van Eyck, Da Vinci, Michelangelo, Dürrer, Caravaggio, Bernini, Rembrandt, Vermeer, David, Delacroix, and Monet.
4 units, Sum (Grossman, M)

ARTHIST 316. European Baroque Sculpture
GER-DB-Hum
4 units, not given this year

ARTHIST 317. Picturing the Papacy: Renaissance to Neoclassicism
(Same as ARTHIST 117) Campaigns of renovations aimed at restoring Rome to its former legendary splendor. How artists and architects created spectacular, large-scale representations of and for Christ’s vicar on earth following the return of the papacy from Avignon in the early 15th century; how they negotiated papal nepotistic intentions from the 15th to the 18th century.
4 units, not given this year

ARTHIST 318. Titian, Veronese, Tintoretto
(Same as ARTHIST 118) The course addresses the ways in which Venetian painters of the sixteenth century redefined paradigms of color, disegno, and invention. Themes to be examined include civic piety, new kinds of mythological painting, the intersection between naturalism and eroticism, and the relationship between art and rituals of church and statecraft.
4 units, Spr (Hansen, M)

ARTHIST 320. Art and Culture of Northern Europe in the 17th Century
(Same as ARTHIST 120) Painting and graphic arts by artists in Flanders and Holland from 1600 to 1680, a period of political and religious strife. Historical context; their relationship to developments in the rest of Europe and contributions to the problem of representation. Preferences for particular genres such as portraits, landscapes, and scenes of everyday life; the general problem of realism as manifested in the works studied.
4 units, not given this year

ARTHIST 321. 18th-Century Art in Europe, ca. 1660-1780
(Same as ARTHIST 121) Major developments in painting across Europe including the High Baroque illusionism of Bernini, the founding of the French Academy, and the revival of antiquity during the 1760s, with parallel developments in Venice, Naples, Madrid, Bavaria, and London. Shifts in themes and styles amidst the emergence of new viewing publics. Artists: the Tiepolos, Giordano, Bataoni, Mengs; Ricci, Pellegrini, and Thornhill; Watteau and Boucher; Chardin and Longhi; Reynolds and West; Hogarth and Greuze; Vien, Fragonard, and the first works by David. Additional discussion for graduate students.
4 units, Aut (Marrinan, M)

ARTHIST 322. The Age of Revolution
(Same as ARTHIST 122) Painting in Europe during the French Revolution and the Napoleonic conquest. As political events altered social formations, practices in the visual arts were similarly affected by shifts in patronage, public, and the social function of image making. An attempt to align ruptures in the tradition of representation with the unfolding historical situation. The first manifestations of a romantic alternative to the canons of classical beauty and stylistic restraint.
4 units, Win (Marrinan, M)

ARTHIST 332. American Art and Culture, 1528-1860
(Same as ARTHIST 132) The visual arts and literature of the U.S. from the beginnings of European exploration to the Civil War. Focus is on questions of power and its relation to culture from early Spanish exploration to the rise of the middle classes. Cabeza de Vaca, Benjamin Franklin, John Singleton Copley, Phillips Wheatley, Charles Willson Peale, Emerson, Hudson River School, American Genre painters, Melville, Hawthorne and others.
4 units, Win (Wolf, B)

ARTHIST 341. The Invention of Modern Architecture
(Same as ARTHIST 141) The creation and development of new architectural forms and theories, from the late 18th to the early 20th centuries, mainly in Europe but also in America. Emphasis is on the responses to new materials, technologies, and social conditions, and how they shaped the architecture of the present. Recommended as preparation for ARTHIST 142.
4 units, not given this year

ARTHIST 342. Architecture Since 1900
(Same as ARTHIST 142) The development of competing versions of modern and postmodern architecture and design in Europe and America, from the early 20th century to the present. Recommended: 141.
4 units, Win (Beischer, T)

ARTHIST 343A. American Architecture
(Same as ARTHIST 143A) A historically based understanding of what defines American architecture. What makes American architectural forms and theories, from the late 18th to the early 20th centuries, mainly in Europe but also in America. Emphasis is on the responses to new materials, technologies, and social conditions, and how they shaped the architecture of the present. How these ideas are being transformed in today’s globalized world.
4 units, Spr (Beischer, T)

ARTHIST 355. American Art Since 1945
(Same as ARTHIST 155) Major figures, movements, and concepts of American art with examples from Europe from WW II to the present. Topics: the ideology and aesthetics of high modernism, the relationship between art and popular culture, the death of painting, the question of postmodernism. Artists: Pollock, Newman, Stella, Johns, Warhol, Andre, Rainer, Smithson, Hesse, Serra, Kruger, Sherman.
4 units, not given this year

ARTHIST 358A. History of Photography
(Same as ARTHIST 158A) From its invention in 1839 to the present. Emphasis is on the evolution of photography as a fine art. Photographs as a universal democratic art form to record familial events and express personal creativity. Development of technology as it relates to other art forms, journalism, architecture, portraiture, landscape, documentation, time, and personal expression. The technology of photography; photographic techniques.
4 units, not given this year
ARTHIST 358B. Photography and Its Histories
(Same as ARTHIST 158B) Photography as a family of technologies and a range of cultural practices from 1839 to the present. The medium’s diverse social uses, its integration with everyday experience, and its complex relationships to the history of art and the history of modernity. Topics drawn from fields including science, politics, sociology, journalism, medicine, and art, with emphasis throughout on how the varying functions and contexts for the photograph allow us to understand its dual status as picture and trace.
4 units, Aut (Staff)

ARTHIST 360A. Twentieth-Century African American Art
(Same as ARTHIST 160A) Paintings, sculptures, photography, and mixed media works. Styles, cultural and social histories, patronage, and critical reception. The problems of studying the production of artists of color as a separate field; alternatives to the category of African American art, and the outlook for new critical methodologies.
4 units, not given this year

ARTHIST 373. Issues in Contemporary Art
(Same as ARTHIST 173) Major figures, themes, and movements of contemporary art from the 80s to the present. Readings on the neo-avant garde; postmodernism; art and identity politics; new media and technology; globalization and participatory aesthetics. Prerequisite: ARTHIST 155, or equivalent with consent of instructor.
4 units, not given this year

ARTHIST 376. Feminism and Contemporary Art
(Same as ARTHIST 176) The impact of second wave feminism on art making and art historical practice in the 70s, and its reiteration and transformation in contemporary feminist work. Topics: sexism and art history, feminist studio programs in the 70s, essentialism and self-representation, themes of domesticity, the body in feminist art making, bad girls, the exclusion of women of color and lesbians from the art historical mainstream, notions of performativity.
4 units, Aut (Lee, P)

ARTHIST 382. Arts of China, 900-1500: Cultures in Competition
(Same as ARTHIST 182) The era from the Five Dynasties and Song to the mid-Ming period was marked by competition in cultural arenas such as between Chinese and formerly nomadic regimes, or between official court art modes and scholar-official and literati groups. Topics include: innovations in architectural and ceramic technologies; developments in landscape painting and theory; the proliferation of art texts and discourses; the rise of educated artists; official arts and ideologies of the Song, Liao, Jin, Yuan, and Ming regimes; new roles for women as patrons and cultural participants; and Chan and popular Buddhist imagery.
4 units, Spr (Vinograd, R)

(Same as ARTHIST 184) The changes marking the transition from medieval to early modern Japanese society generated a revolution in visual culture. This paradigm shift as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.
4 units, not given this year

ARTHIST 385. Art in China's Modern Era
(Same as ARTHIST 185) From the late Ming period to contemporary art. Topics: urban arts and print culture; commodification of art; painting theories; self portraits; court art, collection, and ideological programs; media and modernity in Shanghai; politics and art in the People’s Republic; and contemporary avant garde and transnational movements.
4 units, not given this year

ARTHIST 385B. Contemporary Chinese Art: Sites and Strategies
(Same as ARTHIST 185B) Issues and developments in contemporary Chinese art over the past two decades. Questions of personal and national identity, politics and history, globalization and mass culture, consumerism and urban transformation, and the body, sexuality, and gender, as represented in formats including painting, photography, and installation and multimedia art. Museum visits.
4 units, not given this year

ARTHIST 387. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868
(Same as ARTHIST 187, JAPANGEN 87) Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan.
4 units, not given this year

ARTHIST 388A. The History of Modern and Contemporary Japanese and Chinese Architecture and Urbanism
(Same as ARTHIST 188A) The recent rapid urbanization and architectural transformation of Asia; focus is on the architecture of Japan and China since the mid-19th century. History of forms, theories, and styles that serve as the foundation for today’s buildings and cityscapes. How Eastern and Western ideas of modernism have merged or diverged and how these forces continue to shape the future of Japanese and Chinese architecture and urban form.
4 units, not given this year

ARTHIST 391. Afro-Atlantic Religion, Art, and Philosophy
(Same as ARTHIST 191) Afro-American graphic writing and other forms of visual communication including ancient cuneiform art and rock paintings in Africa, and present-day forms in the Americas. The diversity of daily life, religion, social organization, politics, and culture with African origin in the diaspora. Focus is on major contemporary Afro-Atlantic religions including: Palo Monte and Abakua in Cuba; Gagá in the Dominican Republic; Revival, Obeah, and Kumina in Jamaica; Vodun in Haiti; and Candombolé and Macumba in Brazil.
4 units, not given this year

ARTHIST 392. Introduction to African Art
(Same as ARTHIST 192) Form, space, media, medium, and visual expression in African art. Rock art to contemporary art production. Majors works and art expression in terms of function and historical context.
4 units, not given this year

ARTHIST 395. Introduction to Black Atlantic Visual Traditions
(Same as ARTHIST 195) African cultural expression in the Americas. How politics, religion, and culture influence the art of the Black Atlantic. Focus is on the period when cultures were brought from Africa to the Americas through the slave trade and came into contact and conflict with western colonial powers.
4 units, not given this year

ARTHIST 409. Iconoclasm
Iconoclasm, iconophobia, and aniconism as markers of cultural transformation of the Mediterranean in the 7th-9th centuries. The identity crisis in the region as the Arabs established the Umayyad caliphate, conquering the Holy Land, Egypt, and Spain. The West consolidated around the Carolingians versus the East split between the Byzantines and the Arabs. How each of these three empires emerged from the ashes of late antique culture and carved an identity out of a common cultural foundation.
5 units, not given this year

ARTHIST 410. Aesthetics of the Icon
How medieval objects were experienced through sight, touch, sound, smell, and taste; how this multisensory richness has been reduced to visual studies of medieval art. Focus is on the Byzantine icon to restore its synaesthetic power; how its performance is tied to culturally-specific modes of seeing. Byzantine liturgy, prayer, epigrams, and literary genres of description such as ekphrasis.
5 units, not given this year
ARTHIST 411. Animation, Performance, Presence in Medieval Art
Focus is on phenomenology and aesthetics. Rather than a mimesis understood as pictorial naturalism, Medieval art promoted mimesis as simulation of divine presence expressed through phenomenal changes. The shadow, sound, smell, taste, and touch moved the viewer/participant in ways richer than a reductive regime of the eye. Concepts of representation, lifelikeness, performance, and presence in the Byzantine East, Latin West, and Islam.
5 units, Win (Pentcheva, B)

ARTHIST 412. Problems in Italian Mannerism
Questions of the bella maniera, anti-classicism, and center and periphery in mannerist art in light of developments in scholarship from the 70s to the present. Authors include Arasse, Cropper, Cole, Nova, Summers, and Vickers.
5 units, not given this year

ARTHIST 413. Michelangelo
Michelangelo’s long career in light of recent scholarship. Topics include the status of the cult image, the paragon between poetry and the pictorial arts, painting and questions of literary genre, and Counter Reformation reactions to his art.
5 units, not given this year

ARTHIST 414. Italian Mannerism
Questions of the bella maniera, anti-classicism, and center and periphery in mannerist art in light of developments in scholarship from the 70s to the present. Authors include Arasse, Cropper, Cole, Nova, Summers, and Vickers.
5 units, Win (Hansen, M)

ARTHIST 428. Eakins and Vermeer
Questions of gender, visuality, and power in two major realist painters of the 17th and 19th centuries. How Vermeer and Eakins confronted and sometimes evaded the central historical issues of their day: modernization, class, sexuality, nationality, and the status of the artist.
5 units, not given this year

ARTHIST 444. Photograph, Document, Archive
5 units, not given this year

ARTHIST 445A. Photography and Abstraction
Theories and strategies of abstraction and their reciprocal interchange with European and American photographic practices, c.1900-present. Primary emphasis on interwar and postwar avant-gardes and their treatment in critical and historical writing since the 1970s. Topics and themes include the photogram, the Equivalent, and their reception; problems of composition and noncomposition; questions of materiality and intentionality; patterns of recurrence, obsolence and anachronism; and the status of the index in contemporary scholarship.
5 units, Win (Staff)

ARTHIST 470. Globalization and the Visual Arts
Enrollment restricted to graduate students. Globalization as the most important paradigm for the production, circulation, and reception of contemporary art since the 1990s. The expanding terrain of the art world; biennial culture; new economies of scale and the art market along with its critique in the discourses of empire and multitudes. Debates on the themes of hybridity; post-Fordism; the flat world and capital flows; exteriority and site specificity; and new models of collectivism in recent art.
5 units, Spr (Lee, P)

ARTHIST 475. Media Cultures of the Cold War
(Same as COMM 386) The intersection of politics, aesthetics, and new media technologies in the U.S. between the end of WW II and the fall of the Berlin Wall. Topics include the aesthetics of thinking the unthinkable in the wake of the atom bomb; abstract expressionism and modern man discourse; game theory, cybernetics, and new models of art making; the rise of television, intermedia, and the counterculture; and the continuing influence of the early cold war on contemporary media aesthetics. Readings from primary and secondary sources in art history, communication, and critical theory.
3-5 units, not given this year

ARTHIST 476. Postmodernism and the Visual Arts
Enrollment restricted to graduate students. The debates on postmodernism as a cultural dominant (Jameson) emerging in the criticism of the last half of the twentieth century. Theories of periodization and historicity; authorship, appropriation; allegory and narrative; simulation; difference; late capitalism and the postindustrial society; and cybercultures relative to the art of the 1970s-80s. Special attention paid to the culture wars and the importance of postmodernism for contemporary discussions of neoliberalism. Authors include Barthes, Baudrillard, Crimp, Foster, Foucault, Jameson, Habermas, Harvey, Krauss, Lyotard, Owens.
5 units, Aut (Lee, P)

ARTHIST 483. Shanghai Visual Culture: Contested Modernities
Held in conjunction with Modern Ink Painters exhibition at the Cantor Center and the Shanghai Visual Culture exhibition at the Asian Art Museum of San Francisco. Aspects of late 19th- and early 20th-century Shanghai visual culture and its historiography. Topics include the interplay and competition of ink painting with new media such as lithography, photography, illustrated periodicals, and film; images of gendered modernity, from courtesan to new woman; situating the national and the cosmopolitan; the cultural politics of painting; art institutions, education, and exhibitions. Museum visits; and individual or group research projects. Open to undergraduates with consent of instructor.
5 units, Spr (Vinograd, R)

ARTHIST 484. Exhibition Seminar in East Asian Art: From the Bronze Age of China to Japan’s Floating World
Collaborative planning, research, text writing, and design for the summer 2009 exhibition of recent acquisitions of East Asian art at the Cantor Center. Topics include exhibition theory and organization, connoisseurship issues, and practices of display. Students may prepare papers for publication in the Cantor Center’s journal, and contribute introductory and label texts for the exhibition. Advanced undergraduates require consent of instructors.
5 units, not given this year

ARTHIST 502. Methods and Historiography of Art History
Restricted to graduate students. From the origins of the discipline in 19th-century Germany to recent debates on visual studies. Iconology, formalism, semiotics, psychoanalysis, and Marxist and feminist approaches to the work of art. Limited enrollment.
5 units, Aut (Marrinan, M)

ARTHIST 600. Art History Bibliography and Library Methods
1 unit, Aut (Blank, P)

ARTHIST 610. Teaching Praxis
1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTHIST 620. Area Core Examination Preparation
For Art History Ph.D. candidates. Prerequisite: consent of instructor.
5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

ARTHIST 640. Dissertation Proposal Preparation
5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

ARTHIST 650. Dissertation Research
5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

ARTHIST 660. Independent Study
For graduate students only. Approved independent research projects with individual faculty members.
1-15 units, Aut (Staff, 1), Martínez-Ruiz, B; Hansen, M; Lee, P; Marrinan, M; Pentcheva, B; Vinograd, R; Wolf, B; Win (Staff), Spr (Staff, 1), Sum (Staff)
UNDERGRADUATE COURSES IN ART STUDIO

ARTSTUDI 10AX. Filmmaking
Production skills and project development in documentary filmmaking. The fundamentals of filmmaking using digital video production techniques focused on documentary storytelling. Shooting in mini-DV format and editing with Final Cut Pro software, students actualize their ideas in an audiovisual medium from conceptualization through post-production and exhibition.

2 units, Aut (Staff)

ARTSTUDI 11. Conceptual Art and the Lens: Studio for Non-Majors
Video and photo as a means to document, construct, and perform. Foundation in the work of artists from the 70s, such as John Baldessari, Cindy Sherman, Vito Acconci, and Bruce Nauman. Individual and group projects. How these concepts have seen a resurgence in contemporary artmaking.

2 units, Spr (Barber, J)

ARTSTUDI 14A. Drawing Comics for Non-Majors
Students learn basic comic book skills such as drawing, inking, panel production, and cover design. Emphasis is on characterization, storyline development, storytelling, and comic book creation, including individual and group projects. Lectures on various topics and visiting comic book artists complement the studio work. Drawing I recommended.

2 units, Aut (Luna-Avin, J)

ARTSTUDI 14B. Monotype
Hands-on study of the art of developing color sensitivity and the ability to manipulate color to exploit its expressive potential. Guided experimentation and observation. Topics include color relativity, color and light, color mixing, color harmony, and color and content. (lower level)

3-4 units, Win (Edmark, J), Spr (Edmark, J)

ARTSTUDI 10B. Introduction to Photography
Critical, theoretical, and practical aspects of creative photography through digital technology. Image processing, editing, and printing. Prerequisites: students must have a digital camera with manual control over shutter speed and aperture.

2 units, Win (Hella, J)

ARTSTUDI 17A. Digital Photography for Non-Majors
Formal elements of visual expression (color, composition, space, and process) through hands-on projects. Two- and three-dimensional media. Emphasis is on originality and inventiveness. Content is realized abstractly. Centered in design; relevant to visual art study and any student seeking to develop visual perception. (lower level)

3-4 units, Win (Edmark, J), Spr (Edmark, J)

ARTSTUDI 140. Drawing I
Critical, theoretical, and practical aspects of creative photography through camera and lab techniques. Field work, Cantor Art Center and Art Gallery exhibitions. 35mm camera required. (lower level)

4 units, Aut (Felzmann, L), Win (Felzmann, L), Spr (Felzmann, L), Sum (Francisco, J)

ARTSTUDI 141. Drawing II
Intermediate/advanced. Observation, invention, and construction. Development of conceptual and material strategies, with attention to process and purpose. May be repeated for credit. Prerequisite: 140 or consent of instructor. (upper level)

4 units, Win (Bean, K)

ARTSTUDI 145. Painting I
Introduction to techniques, materials, and vocabulary in oil painting: Still life, landscape, and figure used as subject matter. Emphasis is on painting and drawing from life. (lower level)

4 units, Aut (Bean, K), Win (Chagoya, E), Spr (Bersamina, L)

ARTSTUDI 146. Printing II
Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Dürer, Rembrandt, Cézanne, Kahl, Beckmann, Schiele, and Munch. Students paint from life, memory, reproductions, and objects of personal significance to create a world in which they describe themselves. May be repeated for credit. Prerequisites: 140, 145, or consent of instructor. (upper level)

4 units, Aut (Staff), Spr (Chagoya, E)

ARTSTUDI 148. Monotype
Introduction to printmaking using monotype, a graphic art medium used by such artists as Blake, Degas, Gauguin, and Pendergast. May be repeated for credit. Prerequisite: 140. (lower level)

4 units, Aut (Chagoya, E)

ARTSTUDI 130. Interactive Art I: Objects
The basics of sensors, processors, and actuators needed to create artworks that interact, record, and communicate. Emphasis is on the sculpture and interactive dimensions. (lower level)

4 units, not given this year

ARTSTUDI 131. Sound Art I
Acoustic, digital and analog approaches to sound art. Familiarization with techniques of listening, recording, digital processing and production. Required listening and readings in the history and contemporary practice of sound art. (lower level)

4 units, Aut (DeMarinis, P)

ARTSTUDI 136. Future Media, Media Archaeologies
Hand-on. Media technologies from origins to the recent past. Students create artworks based on Victorian era discoveries and inventions, early developments in electronic media, and orphaned technologies. Research, rediscover, invent, and create devices of wonder and impossible objects. Readings in history and theory. How and what media technologies mediate. (lower level)

3-4 units, not given this year

ARTSTUDI 138. Sound and Image
Practices that combine audio and visual media. Topics include synesthesia, visual music, film soundtracks, and immersive multimedia practices that combine sound, music, still and moving images, projections, and performance. (lower level)

4 units, Win (Staff)

ARTSTUDI 139. INTERMEDIA WORKSHOP
(Same as MUSIC 155) Composers and visual artists collaborate to develop and produce intermedia works. Musical and visual approaches to the conceptualization and shaping of time-based art. Exploration of sound and image relationships. Study of a wide spectrum of audiovisual practices including experimental animation, video art, dance, performance, non-narrative forms, interactive art and installation art. Focus on works that use music/sound and image as equal partners. Limited enrollment. Prerequisites: consent of instructors, and one of FILM/PROD 114, ARTSTUDI 131, 138, 167, 177, 179, or MUSIC 123, or equivalent.

3-4 units, Win (Kapuscinski, J; Buckholz, E)

ARTSTUDI 140. Drawing I
Functional anatomy and perspective as they apply to problems of drawing the form in space. Individual and group instruction as students work from still life set-ups, nature, and the model. Emphasis is on the development of critical skills and perceptual drawing techniques for those with little or no previous experience with pastels, inks, charcoal, conte, and pencil. Lectures alternate with studio work. (lower level)

4 units, Aut (Bean, K), Win (Chagoya, E), Spr (Bersamina, L)

ARTSTUDI 141. Drawing II
Intermediate/advanced. Observation, invention, and construction. Development of conceptual and material strategies, with attention to process and purpose. May be repeated for credit. Prerequisite: 140 or consent of instructor. (upper level)

4 units, Win (Bean, K)

ARTSTUDI 145. Painting I
Introduction to techniques, materials, and vocabulary in oil painting: Still life, landscape, and figure used as subject matter. Emphasis is on painting and drawing from life. (lower level)

4 units, Aut (Bean, K), Win (Bersamina, L), Spr (Staff)

ARTSTUDI 146. Painting II
Symbolic, narrative, and representational self-portraits. Introduction to the pictorial strategies, painting methods, and psychological imperatives of Dürer, Rembrandt, Cézanne, Kahl, Beckmann, Schiele, and Munch. Students paint from life, memory, reproductions, and objects of personal significance to create a world in which they describe themselves. May be repeated for credit. Prerequisites: 140, 145, or consent of instructor. (upper level)

4 units, Aut (Staff), Spr (Chagoya, E)

ARTSTUDI 148. Monotype
Introduction to printmaking using monotype, a graphic art medium used by such artists as Blake, Degas, Gauguin, and Pendergast. May be repeated for credit. Prerequisite: 140. (lower level)

4 units, Aut (Chagoya, E)

ARTSTUDI 148A. Lithography
The classic technique of printing from limestones. Techniques to draw an image on the stone, etch and fix the image on the stone, and print it in numbered editions. Students work on a variety of stone sizes. Field trips to local publishers of lithography or lithography exhibitions. (lower level)

4 units, Win (Kain, K)
ARTSTUDI 149. Collage
The generative principles of this characteristic 20th-century art form. Along with assemblage (its three dimensional equivalent) and montage (its counterpart in photography, film, and video), collage introduced crucial aesthetic issues of the modern and postmodern eras. Typically, collage creates an expressive visual language through juxtaposition and displacement, and through materiality, difference, and event. Issues of location (where it happens), object (what it is), process (how it is realized), and purpose (why it is). Prerequisites: 140, 145, or consent of instructor. (upper level)
4 units, Win (Anderson, D)

ARTSTUDI 149A. Printmaking Relief
Various relief printmaking techniques explored with concentrated work in the processes of woodcut, linoleum cut and other related relief approaches. Students are exposed to contemporary practices in printmaking through visits to museums, print workshops, publishers, artists' studios, and other venues.
4 units, Spr (Ebtkekar, A)

ARTSTUDI 151. Sculpture I
Traditional and non-traditional approaches to sculpture production through working with materials including wood, metal, and plaster. Conceptual and technical skills, and safe and appropriate use of tools and materials. Impact of material and technique upon form and content; the physical and expressive possibilities of diverse materials. Historical and contemporary forming methods provide a theoretical basis for studio work. Field trips; guest lecturers.
4 units, Aut (Arcega, M), Win (Berlier, T), Sum (George, V)

ARTSTUDI 152. Sculpture II
Builds upon 151. Installation and non-studio pieces. Impact of material and technique upon form and content; the physical and expressive possibilities of diverse materials. Historical and contemporary forming methods provide a theoretical basis for the studio work. Field trips; guest lecturers. (upper level)
4 units, Spr (Staff)

ARTSTUDI 153. Ecology of Materials
Studio-based sculpture course. Materials used in sculpture and environmental concerns surrounding them. Artists concerned with environmental impact and the interconnection of art with other fields. The impact of material and technique upon form and content; understanding the physical and expressive possibilities of diverse materials. Conceptual and technical considerations. Group discussions, critiques, readings, video presentations, a field trip to a local artist-in-residence program, and visiting lecturers. (lower level)
4 units, Aut (Berlier, T)

ARTSTUDI 154. Kinetic Sculpture
This studio based sculpture course focuses on making sculptural works that embrace physical movement. Students will explore using both low and high technology approaches to creating motion. The class also addresses the impact of material and technique upon form and content; therefore understanding the physical and expressive possibilities of diverse materials. Group discussions, critiques, readings, slide/video presentations, field trips and visiting lecturers may augment this class. (lower level)
4 units, Spr (Berlier, T)

ARTSTUDI 160. Design II: The Bridge
The historical spectrum of design including practical and ritual. The values and conceptual orientation of visual fundamentals. Two- and three-dimensional projects sequentially grouped to relate design theory to application, balancing imaginative and responsible thinking. Prerequisite: 60. (upper level)
3-4 units, Win (Kahn, M), Spr (Edmark, J)

ARTSTUDI 161. Catalysts for Design
Nature and science as sources of design inspiration. Projects in natural pattern formation, biological growth and form, Fibonacci numbers and the golden section, planar and spatial symmetry, mechanics, chaos, and fractals. Emphasis is on importance of creative synthesis to the design process. Projects take the form of physical constructions as opposed to renderings or computer models. Field trips. (lower level)
3-4 units, not given this year

ARTSTUDI 163. Paper
Beyond conventional use of paper as a foundation for mark making to its potential as a medium in its own right. Students experiment with papers to develop facility with techniques of folding, scoring, curling, cutting, tearing, piercing, embossing, layering, and binding to create three-dimensional forms, patterned/textured surfaces, reliefs, interactive dynamic structures such as pop-ups, containers, and book forms. Field trips. (lower level)
3-4 units, not given this year

ARTSTUDI 166. Design in Motion
Design areas for which movement and transformation are essential. Experimentation with mechanical means such as linking, hinging, inflating, and rotating. Projects in lighting, automata, tools and utensils, chain reactions, toys and games, festival props, and quasi-architecture emphasize the creation of works in which motion is a significant agent for aesthetic gratification. No experience in mechanical engineering required. (lower level)
3-4 units, not given this year

ARTSTUDI 167. Introduction to Animation
Projects in animation techniques including flipbook, cut-out/collage, stop-motion such as claymation, pixilation, and puppet animation, rotoscoping, and time-lapse. Films. Computers used as post-production tools, but course does not cover computer-generated animation. (lower level)
3-4 units, Aut (Edmark, J)

ARTSTUDI 169. Professional Design Exploration
Six to eight mature projects are stimulated by weekly field trips into significant areas of design activity or need. (upper level)
4 units, Spr (Staff)

ARTSTUDI 170. Projects in Photography
Students pursue a topic of their own definition. Further exploration of darkroom and other printing techniques; contemporary theory and criticism. (lower level)
4 units, Aut (Fötzmann, L), Win (Dawson, R)

ARTSTUDI 172. Alternative Processes
Priority to advanced students. Technical procedures and the uses of primitive and hand-made photographic emulsions. Enrollment limited to 10. Prerequisites: 70, 170, 270, or consent of instructor. (upper level)
4 units, Spr (Leivick, J)

ARTSTUDI 173. Introduction to Digital Photography and Visual Images
Students use Adobe Lightroom to organize and edit images, manipulate and correct digital files, print photographs, create slide shows, and post to the Internet. How to use digital technology to concentrate on visual thinking rather than darkroom techniques. (lower level)
4 units, Aut (Dawson, R), Spr (Dawson, R)

ARTSTUDI 175A. Light as a Sculptural Element
The application of light as a transformative medium in visual art practices. Artists such as Thomas Wilfred, Nam June Paik, James Turrell, Ann Hamilton, Won Ju Lim, Diana Thater, Wolfgang Laib, Cai Guo-Qiang, Robert Irwin, Shirin Neshat, Bill Viola, and Olafur Eliasson. (upper level)
4 units, Win (Buckholtz, E)

ARTSTUDI 177. Video Art I
Students create experimental video works. Conceptual, formal, and performance-based approaches to the medium. The history of video art since the 70s. (lower level)
4 units, Spr (Staff)
ARTSTUDI 177A. Video Art II
Advanced. Video, criticism, and contemporary media theory investigating the time image. Students create experimental video works, addressing the integration of video with traditional art media such as sculpture and painting. Nonlinearity made possible by Internet and DVD-based video. Prerequisite: 177 or consent of instructor. (upper level)
4 units, Win (Staff)

ARTSTUDI 178. Art and Electronics
Analog electronics and their use in art. Basic circuits for creating mobile, illuminated, and responsive works of art. Topics: soldering; construction of basic circuits; elementary electronics theory; and contemporary electronic art. (lower level)
4 units, Win (Wight, G)

ARTSTUDI 179. Digital Art I
Contemporary electronic art focusing on digital media. Students create works exploring two- and three-dimensional, and time-based uses of the computer in fine art. History and theoretical underpinnings. Common discourse and informative resources for material and inspiration. Topics: imaging and sound software, web art, and rethinking the computer as interface and object. (lower level)
4 units, Win (Staff)

ARTSTUDI 179A. Digital Art II
Advanced. Interactive art works using multimedia scripting software. Experimental interfaces, computer installation work, and mobile technologies. Contemporary media art theory and practice. (upper level)
4 units, Spr (Staff)

ARTSTUDI 184. Art and Biology
The relationship between biology and art. Rather than how art has assisted the biological sciences as in medical illustration, focus is on how biology has influenced art making practice. New technologies and experimental directions, historical shifts in artists’ relationships to the living world, the effects of research methods on the development of theory, and changing conceptions of biology and life. Projects address these themes and others that emerge from class discussions and presentations. (upper level)
4 units, Spr (Wight, G)

ARTSTUDI 184A. Along the Track of the Yellowstone Hotspot: Fusion of Art and Science
(Same as BIO 122) follows the 20-million-year-old track of the Yellowstone Hotspot through western North America, using the field setting to investigate ecology, evolution, and geology though an aesthetic and documentary media lens. Taught by an interdisciplinary faculty, students will: (1) create new, experiential ways to learn about the natural world; (2) develop a scientific, yet personal, intimacy about how ecosystems work and how they will change in the future; and (3) explore creative ways to convey their observations to the public. Required trip Sept 4-19 to Yellowstone National Park.
4 units, Spr (Hadly, E; Wight, G; Wright-Dunbar, R)

ARTSTUDI 230. Interdisciplinary Art Survey
The diversity of artistic concepts and strategies; artists who use the different media taught in the department’s studio program such as painting, drawing, video and digital art, printmaking, photography, and sculpture. Field trips to local museums and collections, artists studios, and libraries. Student research. Priority to Art Studio majors and minors. (upper level)
4 units, Win (Migueluez, A)

ARTSTUDI 246. Individual Work: Drawing and Painting
Prerequisites: two quarters of painting or drawing and consent of instructor.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 249. Advanced Undergraduate Seminar
Capstone experience for majors in Studio Art. Interdisciplinary. Methods of research, crossmedia critiques, and strategies for staging and presenting work. Guest artists from the Bay Area. (upper level)
3-4 units, Win (Bell, C)

ARTSTUDI 250. Individual Work: Sculpture
May be repeated for credit.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 260. Individual Work: Design
May be repeated for credit.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 265A. Design for Exploration
A collaboration with the Exploratorium in San Francisco. Students investigate and experiment with all aspects of the creation of interactive museum exhibits. On-site exhibit floor sessions and prototyping workshops. Lectures from museum staff on exhibit design. Students design and construct exhibits for temporary placement on the floor of the Exploratorium. Prerequisites: ME 203 or consent of instructor. (upper level)
4 units, Aut (Edmark, J)

ARTSTUDI 268. Design Synthesis
Mature semi-elective problems in composite and multimedia design areas. May be repeated for credit. Prerequisites: two design courses above 160. (upper level)
4-6 units, Spr (Kahn, M)

ARTSTUDI 269. Advanced Creative Studies
Seminar based on elective design projects in areas of individual specialization. May be repeated for credit. Prerequisite: consent of instructor. (upper level)
1-15 units, Aut (Kahn, M)

ARTSTUDI 270. Advanced Photography Seminar
Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit. (upper level)
1-5 units, Win (Felzmann, L), Spr (Leivick, J)

ARTSTUDI 271. The View Camera: Its Uses and Techniques
For students of photography who wish to gain greater control and refine skills in image making. 4x5 view cameras provided. Enrollment limited to 8. (upper level)
4 units, Win (Leivick, J)

ARTSTUDI 272. Individual Work: Photography
Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit.
1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 273. Individual Work: Digital Media
May be repeated for credit.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 274. Individual Work: Digital Art
May be repeated for credit.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 276. The Photographic Book
Grouping and sequencing photographic images to produce a coherent body of work with a thematic structure. (lower level)
4 units, Spr (Felzmann, L)

GRADUATE COURSES IN ART STUDIO

ARTSTUDI 310A. Directed Reading: Studio
1-15 units, Aut (Staff)

ARTSTUDI 310B. Directed Reading: Studio
1-15 units, Win (Staff)

ARTSTUDI 310C. Directed Reading: Studio
1-15 units, Spr (Staff)

ARTSTUDI 342. MFA Project: Studio
Two weekly seminars, studio practice, and individual tutorials. Student continues with own work, showing it in weekly seminar critiques. May be repeated for credit.
1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

ARTSTUDI 360A. Master’s Project: Design
3 units, Aut (Staff)

ARTSTUDI 360B. Master’s Project: Design
3 units, Win (Kahn, M)

ARTSTUDI 360C. Master’s Project: Design
3 units, Spr (Kahn, M)
FILM STUDIES (FILMSTUD)

UNDERGRADUATE COURSES IN FILM STUDIES

FILMSTUD 4. Introduction to Film Study
Formal, historical, and cultural issues in the study of film. Classic
narrative cinema compared with alternative narrative structures,
documentary films, and experimental cinematic forms. Issues of
cinematic language and visual perception, and representations of
gender, ethnicity, and sexuality. Aesthetic and conceptual analytic
skills with relevance to cinema. GER:DB-Hum
4 units, Win (Oeler, K)

FILMSTUD 6. Introduction to Digital Media
Media beyond the horizon of cinema and television present unique
problems of definition and analysis. Taking the digital information
represented as discrete values as a reasonable approximation of the
mechanics and fantasies of computation, course surveys theoretical
approaches to code, networks, and cyberculture. Familiar forma-
tions such as web sites and video games as objects from which to
learn how thinkers have understood and envisioned emerging media
from the mid-20th century to the present. Students develop their
own methodological tools for becoming more critical users of
digital media.
4 units, Win (Staff)

FILMSTUD 100A. History of World Cinema I, 1895-1929
(Same as FILMSTUD 300A) From cinema’s precursors to the advent of synchronized sound. GER:DB-Hum
4 units, Aut (Oeler, K)

FILMSTUD 100B. History of World Cinema II, 1930-1959
(Same as FILMSTUD 300B) The impact of sound to the dissolution of Hollywood’s studio system. GER:DB-Hum
4 units, not given this year

FILMSTUD 100C. History of World Cinema III, 1960-Present
(Same as FILMSTUD 300C) From the rise of the French New Wave to the present. GER:DB-Hum
4 units, Win (Oeler, K)

FILMSTUD 101. Fundamentals of Cinematic Analysis
(Same as FILMSTUD 301) The close analysis of film. Emphasis is
on formal and narrative techniques in structure and style, and de-
tailed readings of brief sequences. Elements such as cinematogra-
phy, mise-en-scène, composition, sound, and performance. Films from
various historical periods, national cinemas, directors, and
genres. Prerequisite: FILMSTUD 4 or equivalent. Recommended: ARTHIST 1 or FILMSTUD 102. GER:DB-Hum, WIM
4 units, Win (Oeler, K)

FILMSTUD 102. Theories of the Moving Image
(Same as FILMSTUD 302) Major theoretical arguments and de-
bates about cinema: realism/formalism, poststructuralism, feminism,
postmodernism, and phenomenology. Prerequisites: ARTHIST 1, FILMSTUD 4. GER:DB-Hum
4 units, Spr (Ma, J)

FILMSTUD 111. The Body in American Genre Film: From Chaplin to The Matrix
(Same as FILMSTUD 311) The American genre film as a mass form that shares elements with a carnivalesque, folk culture such as
a rejection of politeness and piety, and an emphasis on the phys-
ical. Genres include comedy, western, war, science fiction, musical,
humor, melodrama, gangster, and cult, exploitation, and blas-
ploitation films. The place of the body onscreen. How does the
body exist in relation to the world, other bodies, and the act of
perception? What meaning does bodily movement have in relation
to narrative? GER:DB-Hum
4 units, not given this year

FILMSTUD 114. Comics
(Same as FILMSTUD 314) The modern medium of comics, a his-
tory that spans 150 years. The flexibility of the medium encoun-
tered through the genres of humorous and dramatic comic strips,
superheroes, undergrounds, independents, journalism, and autobi-
ography. Innovative creators including McCay, Kirby, Barry, Ware,
and critical writings including McCloud, Eisner, Groensteen.
Topics include text/image relations, panel-to-panel relations, the
page, caricature, sequence, seriality, comics in the context of the fine
arts, and relations to other media. GER:DB-Hum
4 units, Spr (Bukatman, S)

FILMSTUD 115. Documentary Issues and Traditions
(Same as FILMSTUD 315) Issues include objectivity/subjectivity,
ethics, censorship, representation, reflexivity, responsibility to the
audience, and authorial voice. Parallel focus on form and content.
GER:DB-SocSci
4 units, Aut (Krawitz, J)

FILMSTUD 116. International Documentary
(Same as FILMSTUD 316) Historical, aesthetic, and formal de-
velopments of documentary through nonfiction films in Europe, Asia,
Latin America, and Africa. GER:DB-Hum
4 units, not given this year

FILMSTUD 122. Kubrick
(Same as FILMSTUD 322) Thematic and stylistic richness of the cinema of Stanley Kubrick. Methodological approaches to the
subject. Emphasis is on questions of close textual analysis, author-
ship and genre, and critique of ideology. Focusus is on A Clockwork
Orange. Other films include: 2001: A Space Odyssey, Barry Lyn-
don, Killer’s Kiss, and The Shining.
4 units, Win (Levi, P)

FILMSTUD 130. Italian Cinema: Neorealism and Beyond
(Same as FILMSTUD 330) The post-WW II era. Aesthetic and sociopolitical dimensions of neorealism; 60s cinema of economic
miracle; and Italian variations on popular film genres such as the
spaghetti western. Filmmakers include Rossellini, De Sica, Vis-
conti, Pasolini, and Antonioni. GER:DB-Hum
4 units, not given this year

FILMSTUD 132. East Asian Cinema
(Same as FILMSTUD 332) Social, historical, and aesthetic dimen-
sions of the cinemas of Japan, Hong Kong, Taiwan, mainland Chi-
na, and Korea. Topics such as nation and gender, form and genre,
and local and transnational conditions of practice and reception.
Screenings include popular and art films from the silent to con-
temporary eras, including, Zhang Yimou, Wong Kar-wai, Hou
Hsiao-hsien, Ozu Yasujiro, Kurosawa Akira, and Im Kwon-taek.
4 units, not given this year

FILMSTUD 134A. Poetic Cinema: The Soviet School
(Same as FILMSTUD 334A) The poetic or arcaic school of So-
viet cinema which emerged primarily in the non-Russian Soviet
Republics in the 60s and 70s and traced its aesthetic to the films of
Alekandr Dovzhenko. Films by Dovzhenko, Andrei Tarkovsky,
Sergei Parajanov, Tengiz Abuladze, and Otar Ioseliani. GER:DB-
Hum
4 units, Spr (Staff)

FILMSTUD 135. History of Video Art
(Same as FILMSTUD 335) Focus is on artists who have contrib-
uted to the history of video art. Topics include: theoretical anal-
yses of the medium; challenges to the performer-spectator dynam-
ic (Dan Graham and Vito Acconci); feminist culture critique (Mar-
tha Rosler and Dara Birnbaum); closed-circuit installations and
performances (Peter Campus and Joan Jonas); combinations of
linguistic and bodily investigations (Bruce Nauman and Gary
Hill); representations of girl culture (Sadie Benning); guerrilla
television (TVTV and Ant Farm); image processing (Woody and
Steina Vasulka); the turn toward cinematic installations (Stan
Douglas and Douglas Gordon); and more recent trends (Cory Ar-
cangel and Ryan Trecartin).
4 units, not given this year

FILMSTUD 136. Gender and Sexuality in East Asian Cinema
(Same as FILMSTUD 336) Representations of gender and sexuali-
ty in the cinemas of China, Taiwan, and Hong Kong, covering key
periods and genres such as the golden age of Shanghai film, Hong
Kong action pictures, opera films, post-socialist art films, and new
queer cinema. Historical and contemporary perspectives on cine-
matic constructions of femininity, masculinity, and sexuality as
they relate to issues of nationalism, modernity, globalization, and
feminist and queer politics. Weekly screening required. GER:EC-
Gender
4 units, Aut (Ma, J)
FORMAN, and KUSTURICA. GER:DB-Hum

and aesthetic preoccupations of filmmakers such as Wajda, Jancso, Polish school, Czech new wave, and new Yugoslav film. Thematic

Western and national memory; and patriotism and the Vietnam

ty; relations among individualism, community, and the state; the

postwar culture; gender and sexuality in American national identi-

fication, the evolving parameters of art cinema, and authorship.

4 units, Win (Staff)

FILMSTUD 145. Politics and Aesthetics in East European

Cinema

(Same as FILMSTUD 345) From 1945 to the mid-80s, emphasizing

Polish, Hungarian, Czech, Slovak, and Yugoslav contexts. The

relationship between art and politics; postwar establishment of film

industries; and emergence of national film movements such as the

Polish school, Czech new wave, and new Yugoslav film. Thematic

and aesthetic preoccupations of filmmakers such as Wajda, Jancso,

Forman, and Kusturica. GER:DB-Hum

4 units, Spr (Levi, P)

FILMSTUD 150. Cinema and the City

(Same as FILMSTUD 350) Utopian built environments of vast

perceptual and experiential richness in the cinema and city. Chang-

ing understandings of urban space in film. The cinematic city as an

arena of social control, social liberation, collective memory, and

complex experience. Films from international narrative traditions,

industrial films, experimental cinema, documentaries, and musical

sequences. Recommended: 4 or equivalent. GER:DB-Hum, EC-

GlobalCom

4 units, not given this year

FILMSTUD 153A. Transmedia TV

(Same as FILMSTUD 353A) Beginning from theoretical questions

about the structure of media texts and their production, distribu-

tion, reception, and regulation, this course analyzes how the colli-

sion of broadcast and broadband is reshaping the media landscape.

Course investigates the definition of television and its articulation

across multiple platforms, including streaming video, online tie-

ins, fan remixes, and web shows. Such convergence involves both

intensified corporate consolidation and intensified viewer partici-

pation. As the boundary between producers and consumers of en-

ertainment breaks down, course explores renegotiating the possi-

bilities of the TV experience.

4 units, Spr (Staff)

FILMSTUD 220. Being John Wayne

John Wayne’s imposing corporeality and easy comportment com-

bined to create an icon of masculinity, the American West, and

America itself. Focus is on the films that contributed most to the

establishment, maturation, and deconstruction of the iconography

and mythology of the John Wayne character. The western and war

film as genres; the uses of and performance of masculinity in

postwar culture; gender and sexuality in American national identi-

ty; relations among individualism, community, and the state; the

Western and national memory; and patriotism and the Vietnam

War.

5 units, not given this year

FILMSTUD 230. Cinema and Ideology

The relationship between cinema and ideology from theoretical

and historical perspectives, emphasizing Marxist and psychoana-

lytic approaches. The practice of political filmmaking, and the

cinema as an audiovisual apparatus and socio-cultural institution.

Topics include: dialectics; revolutionary aesthetics; language and

power; commodity fetishism; and nationalism. Filmmakers include

Dziga Vertov, Jean-Luc Godard, Bruce Conner, and Marco Ferreri.

Theoretical writers include Karl Marx, Sergei Eisenstein, and Sla-

voj Zizek. Prerequisite: consent of instructor.

5 units, not given this year

FILMSTUD 231. Contemporary Chinese Auteurs

New film cultures and movements in Taiwan, Hong Kong, and

mainland China in the 80s. Key directors including Jia Zhangke,

Wu Wenguang, Tsai Ming-liang, Hou Hsiao-hsien, Wong Kar-wai,

Ann Hui. Topics include national cinema in the age of globaliza-

tion, the evolving parameters of art cinema, and authorship.

5 units, not given this year

FILMSTUD 240A. History and Poetics of Cinematography

The history of cinematographic devices and styles through the

work of such cinematographers as Billy Bitzer, Eduard Tisse, Greg

Toland, Kazuo Miyagawa, John Alton, James Wong Howe, Sergei

Urusovskii, Raoul Coutard, and Jack Cardiff.

3 units, Spr (Oeler, K)

FILMSTUD 250A. Politics of Representation

Counterpoising viewpoints on media visibility drawn from identity

politics and poststructuralist theory: the questions entangled in

negotiating a politics of representation: Can images show how

things really are? Who is seen and who is not? Can interpretation

go beyond stereotypes? How are people situated as media content

and consumers? Focusing primarily on gender, race, sexuality, and

their intersections, analysis of invocations of these categories in

film, television, and cybertexture. Texts presenting opposing pers-

pectives by theorists, critics, and activists to scaffold each exam-

ple. How different media forms open or close possibilities for pro-

gressive representation, reception, and political change.

5 units, Spr (Staff)

FILMSTUD 290. Senior Seminar: Movies and Methods

Capstone course for majors. Topics vary year to year. Focus is on

historiography and theory.

3 units, Spr (Levi, P)

FILMSTUD 297. Honors Thesis Writing

May be repeated for credit.

1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

FILMSTUD 299. Independent Study: Film and Media Studies

May be repeated for credit.

1-15 units, Aut (Staff), Win (Staff), Spr (Staff)

FILMSTUD 338A. The Films of Arturo Ripstein

(Same as FILMSTUD 138A) Mexican director Arturo Ripstein

offers a course on the creative process through an examination of

several of his feature films. His films derive from Mexican melo-

drama, a genre known for its aesthetic plasticity and its roots in

Mexican culture and society.

4 units, Win (Staff)

GRADUATE COURSES IN FILM STUDIES

FILMSTUD 300A. History of World Cinema I, 1895-1929

(Same as FILMSTUD 100A) From cinema’s precursors to the

advent of synchronized sound.

4 units, Aut (Oeler, K)

FILMSTUD 300B. History of World Cinema II, 1930-1959

(Same as FILMSTUD 100B) The impact of sound to the dissolu-

tion of Hollywood’s studio system.

4 units, not given this year

FILMSTUD 300C. History of World Cinema III, 1960-Present

(Same as FILMSTUD 100C) From the rise of the French New

Wave to the present.

4 units, Spr (Ma, J)

FILMSTUD 301. Fundamentals of Cinematic Analysis

(Same as FILMSTUD 101) The close analysis of film. Emphasis is

on formal and narrative techniques in structure and style, and de-

tailed readings of brief sequences. Elements such as cinematogra-

phy, mise-en-scène, composition, sound, and performance. Films

from various historical periods, national cinemas, directors, and

genres. Prerequisite: FILMSTUD 4 or equivalent. Recommended:

ARTHIST 1 or FILMSTUD 102.

4 units, Win (Oeler, K)

FILMSTUD 302. Theories of the Moving Image

(Same as FILMSTUD 102) Major theoretical arguments and de-

bates about cinema: realism/formalism, poststructuralism, femin-

ism, postmodernism, and phenomenology. Prerequisites: AR-

THIST 1, FILMSTUD 4.

4 units, Spr (Ma, J)

FILMSTUD 311. The Body in American Genre Film: From

Chaplin to The Matrix

(Same as FILMSTUD 111) The American genre film as a mass

form that shares elements with a carnivalesque, folk culture such

as a rejection of politeness and piety, and an emphasis on the phys-

cal. Genres include comedy, western, war, science fiction, musi-

cal, horror, melodrama, gangster, and cult, exploitation, and blax-
exploitation films. The place of the body onscreen. How does the body exist in relation to the world, other bodies, and the act of perception? What meaning does bodily movement have in relation to narrative?

4 units, not given this year

FILMSTUD 314. Comics
(Same as FILMSTUD 114) The modern medium of comics, a history that spans 150 years. The flexibility of the medium encountered through the genres of humorous and dramatic comic strips, superheroes, undergrounds, independents, journalism, and autobiography. Innovative creators including McCay, Kirby, Barry, Ware, and critical writings including McCloud, Eisner, Groensteen. Topics include text/image relations, panel-to-panel relations, the page, caricature, sequence, seriality, comics in the context of the fine arts, and relations to other media.

4 units, Spr (Bukatman, S)

FILMSTUD 315. Documentary Issues and Traditions
(Same as FILMSTUD 115) Issues include objectivity/subjectivity, ethics, censorship, representation, reflexivity, responsibility to the audience, and authorial voice. Parallel focus on form and content.

4 units, Aut (Krawitz, J)

FILMSTUD 316. International Documentary
(Same as FILMSTUD 116) Historical, aesthetic, and formal developments of documentary through nonfiction films in Europe, Asia, Latin America, and Africa.

4 units, not given this year

FILMSTUD 322. Kubrick
(Same as FILMSTUD 122) Thematic and stylistic richness of the cinema of Stanley Kubrick. Methodological approaches to the subject. Emphasis is on questions of close textual analysis, authorship and genre, and critique of ideology. Focus is on A Clockwork Orange. Other films include: 2001: A Space Odyssey, Barry Lyndon, Killer’s Kiss, and The Shining.

4 units, Win (Levi, P)

FILMSTUD 330. Italian Cinema: Neorealism and Beyond
(Same as FILMSTUD 130) The post-WW II era. Aesthetic and sociopolitical dimensions of neorealism; 60s cinema of economic miracle; and Italian variations on popular film genres such as the spaghetti western. Filmmakers include Rossellini, De Sica, Visconti, Pasolini, and Antonioni.

4 units, not given this year

FILMSTUD 332. East Asian Cinema
(Same as FILMSTUD 132) Social, historical, and aesthetic dimensions of the cinemas of Japan, Hong Kong, Taiwan, mainland China, and Korea. Topics such as nation and gender, form and genre, and local and transnational conditions of practice and reception. Screenings include popular and art films from the silent to contemporary eras, including, Zhang Yimou, Wong Kar-wai, Hou Hsiao-hsien, Ozu Yasujiro, Kurosawa Akira, and Im Kwon-taek.

4 units, not given this year

FILMSTUD 334A. Poetic Cinema: The Soviet School
(Same as FILMSTUD 134A) The poetic or arachic school of Soviet cinema which emerged primarily in the non-Russian Soviet Republics in the 60s and 70s and traced its aesthetic to the films of Aleksandr Dovzhenko. Films by Dovzhenko, Andrei Tarkovsky, Sergei Parajanov, Tengiz Abuladze, and Otar Ioseliani.

4 units, Spr (Staff)

FILMSTUD 335. History of Video Art
(Same as FILMSTUD 135) Focus is on artists who have contributed to the history of video art. Topics include: theoretical analyses of the medium; challenges to the performer–spectator dynamic (Dan Graham and Vito Acconci); feminist culture critique (Martha Rosler and Dara Birnbaum); closed-circuit installations and performances (Peter Campus and Joan Jonas); combinations of linguistic and bodily investigations (Bruce Nauman and Gary Gill); representations of female culture (Sadie Benning); guerrilla television (TVTV and Ant Farm); image processing (Woody and Steina Vasulka); the turn toward cinematic installations (Stan Douglas and Douglas Gordon); and more recent trends (Cory Arcangel and Ryan Trecartin).

4 units, not given this year

FILMSTUD 336. Gender and Sexuality in East Asian Cinema
(Same as FILMSTUD 136) Representations of gender and sexuality in the cinemas of China, Taiwan, and Hong Kong, covering key periods and genres such as the golden age of Shanghai film, Hong Kong action pictures, opera films, post-socialist art films, and new queer cinema. Historical and contemporary perspectives on cinematic constructions of femininity, masculinity, and sexuality as they relate to issues of nationalism, modernity, globalization, and feminist and queer politics. Weekly screening required.

4 units, Aut (Ma, J)

FILMSTUD 345. Politics and Aesthetics in East European Cinema
(Same as FILMSTUD 145) From 1945 to the mid-80s, emphasizing Polish, Hungarian, Czech, Slovak, and Yugoslav contexts. The relationship between art and politics; postwar establishment of film industries; and emergence of national film movements such as the Polish school, Czech new wave, and new Yugoslav film. Themes and aesthetic preoccupations of filmmakers such as Wajda, Jancso, Forman, and Kusturica.

4 units, Spr (Levi, P)

FILMSTUD 350. Cinema and the City
(Same as FILMSTUD 150) Utopian built environments of vast perceptual and experiential richness in the cinema and city. Changing understandings of urban space in film. The cinematic city as an arena of social control, social liberation, collective memory, and complex experience. Films from international narrative traditions, industrial films, experimental cinema, documentaries, and musical sequences. Recommended: 4 or equivalent.

4 units, not given this year

FILMSTUD 353A. Transmedia TV
(Same as FILMSTUD 153A) Beginning from theoretical questions about the structure of media texts and their production, distribution, reception, and regulation, this course analyzes how the collision of broadcast and broadband is reshaping the media landscape. Course investigates the definition of television and its articulation across multiple platforms, including streaming video, online titles, fan remixes, and web shows. Such convergence involves both intensified corporate consolidation and intensified viewer participation. As the boundary between producers and consumers of entertainment breaks down, course explores renegotiating the possibilities of the TV experience.

4 units, Spr (Staff)

FILMSTUD 406. Montage
Graduate seminar in film aesthetics. Theoretical and practical approaches to editing/montage. Stylistic, semiotic, epistemological, and ideological functions of montage considered in film-historical contexts including: development of the continuity system of editing; flourishing of the Soviet montage school; and achievements of the post-war new waves. Filmmakers include D. W. Griffith, Sergei Eisenstein, Jean-Luc Godard, and Dusan Makavejev.

4 units, Aut (Levi, P)

FILMSTUD 407. The Still Moving Image
Tension and overlap between cinema and photography as technological media, beginning with Frankfurt school critiques of media theory, classical film, and photography theory through recent considerations of the post-cinematic age of digital and virtual images. How ideas of indexicality, medium specificity, memory, duration, narrativity, chance, chasis, repetition have informed accounts of the relationship of these media.

5 units, not given this year

FILMSTUD 410A. Documentary Perspectives I
Restricted to M.F.A. documentary film students. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.

4 units, Win (Meltzer, J)

FILMSTUD 410B. Documentary Perspectives II
Restricted to M.F.A. documentary film students. Continuation of 410A. Topics in nonfiction media. Presentations and screenings by guest filmmakers. Prerequisite: consent of instructor.

4 units, not given this year
FILMSTUD 411. Animation
The fantasy of an image coming to life dates back centuries but it was not until the onset of the cinema that the fantasy was actualized. The implications of animation, considering its underlying fantasies in art and literature, its particular phenomenologies, its relation to the uncanny, its status as a pure cinema, and its place in film theory. Different modes of production and style including realist animation, abstract animation; animistic animation; animated drawings, objects, and puppets; CGI, and live/animation hybrids.
5 units, Spr (Bukatman, S)

FILMSTUD 440. Sound Technology
Development of sound technology and reproduction in context of modernity, with some emphasis on the crossovers of sound and image in the history and theory of technological reproduction. Topics include phonography, recording, and mass culture (Adorno, Sterne, Thompson, Lastra); cinematic sound and music (Chion, Altman, Gorbman); filmic and compositional practices in the American avant-garde (Joseph, Kalm); acoustic ecology (Schafer). Weekly screenings or listenings.
5 units, Win (Ma, J)

FILMSTUD 660. Independent Study
For graduate students only. Approved independent research projects with individual faculty members.
1-15 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

FILM, PRACTICE OF (FILMPROD)

UNDERGRADUATE COURSES IN FILM PRACTICE

FILMPROD 101. Screenwriting
(Same as FILMPROD 301) Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: ENGLISH 90, 190F, and consent of instructor.
5 units, Spr (Tobin, A)

FILMPROD 105. Script Analysis
(Same as FILMPROD 305) Analysis of screenplay and film from the writer’s perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings.
5 units, Spr (Symons, J)

FILMPROD 114. Introduction to Film and Video Production
Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing.
5 units, Spr (Symons, J)

GRADUATE COURSES IN FILM PRACTICE

FILMPROD 301. Screenwriting
(Same as FILMPROD 101) Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: ENGLISH 90, 190F, and consent of instructor.
5 units, Spr (Tobin, A)

FILMPROD 305. Script Analysis
(Same as FILMPROD 105) Analysis of screenplay and film from the writer’s perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings.
4 units, Aut (Tobin, A)

FILMPROD 400. Film/Video Writing and Directing
Restricted to M.F.A. documentary students. Emphasis is on the development of the research, conceptualization, visualization, and preproduction skills required for nonfiction filmmaking. Prerequisite: consent of instructor.
4 units, Aut (Meltzer, J)

FILMPROD 401. Nonfiction Film Production
Restricted to M.F.A. documentary students. 16mm production techniques and concepts. Final project is a short black-and-white film with multitrack sound design. Prerequisite: consent of instructor.
4 units, Aut (Krawitz, J)

FILMPROD 402. Digital Video
Restricted to M.F.A. documentary students. Fundamentals of digital storytelling. Working with small format cameras, interviewing techniques, and nonlinear editing skills. Prerequisite: consent of instructor.
4 units, Win (Krawitz, J)

FILMPROD 403. Advanced Documentary Directing
Restricted to M.F.A. documentary students. Further examination of structure, emphasizing writing and directing nonfiction film. Prerequisite: consent of instructor.
4 units, Spr (Symons, J)

FILMPROD 404. Advanced Film and Video Production
Restricted to M.F.A. documentary students. Techniques of visual storytelling and observational shooting. Final quarter of professional training in 16mm motion picture production. Prerequisite: consent of instructor.
4 units, Spr (Meltzer, J)

FILMPROD 405. Producing Practicum
Restricted to M.F.A. documentary students. Advanced producing principles through the preproduction of the M.F.A. thesis project, including development of a professional film proposal. Practical training in fundraising. Prerequisite: consent of instructor.
4 units, Aut (Symons, J)

FILMPROD 406A. Documentary M.F.A. Thesis Seminar I
Restricted to M.F.A. documentary students. Production of film or video project. Focus is on shooting strategies, ethical challenges, and practical production issues. Prerequisite: consent of instructor.
4 units, Win (Meltzer, J)

FILMPROD 406B. Documentary M.F.A. Thesis Seminar II
Restricted to M.F.A. documentary students. Editing and post-production of film or video project. Emphasis is on aesthetic choices (structure, narration, music), distribution, contracts, and audience. Prerequisite: consent of instructor.
4 units, Spr (Krawitz, J)

This non-official pdf was extracted from the Stanford Bulletin 2009-10 in August 2009 and is not updated to reflect corrections or changes made during the academic year.

The Bulletin in the form as it exists online at http://bulletin.stanford.edu is the governing document, and contains the then currently applicable policies and information. Latest information on courses of instruction and scheduled classes is available at http://explorecourses.stanford.edu. A non-official pdf of the Bulletin is available for download at the Bulletin website; this pdf is produced once in August and is not updated to reflect corrections or changes made during the academic year.

STANFORD BULLETIN, 2009-10 | 21
Welcome to the School of the Humanities and Social Sciences. The School of the Humanities and Social Sciences includes a wide range of disciplines with differing methodologies, from highly quantitative analysis of "big data" to ethnography and the analysis of the material culture and thought of past societies. The School is participating in university-wide Strategic Research Initiatives such as public health, global food security, energy and conservation which bring the insights of social sciences to bear on some of the major issues facing the world today; Cambridge is one of the world’s leading centres for science, technology and medicine, and the social sciences are now playing an increasingly important role in understanding the social, political and economic contexts.