

ART (Div. I)

Chair, Associate Professor PETER LOW

Professors: ALI, EPPING*, FILIPCZAK, GLIER*, GOTLIEB, HAXTHAUSEN***, HEDREEN, JANG, E. J. JOHNSON, L. JOHNSON, LALEIAN, LEVIN, M. LEWIS, MCGOWAN, OCKMAN*, PODMORE, TAKENAGA. Associate Professors: CHAVOYA, LOW, SOLUM. Visiting Clark Professor: ELKINS. Senior Lecturers: H. EDWARDS, E. GRUDIN. Lecturers: B. BENEDICT§§, D. JOHNSON, MCCALLUM§, SATTERTHWAITE. Lecturers in the Graduate Program in the History of Art: CLARKE, CONFORTI, CORRIN, HOLLY, MacNAMIDHE, P. PARK, SIMPSON. Visiting Lecturers: ERICKSON, CORRIN, FERANDO, JACKSON, MacNAMIDHE, SOUTH.

GRADUATE COURSES IN ART HISTORY

Requirements for the Degree of Master of Arts in Art History

To qualify for the Master of Arts degree in art history, candidates complete a minimum of eleven courses for graduate credit plus two winter study periods, the latter comprising a Study Trip in the first year (ARTH 51) and preparation of a Draft Qualifying Paper in the second (ARTH 52). Students must also demonstrate reading proficiency in two foreign languages, one of them German (for more specific information on the language requirements, see below, after the listing for ARTH 597/598). At the end of the second year, all students present a shortened version of the Qualifying Paper in the annual Graduate Symposium.

At least seven of the eleven courses must be graduate seminars. Included among them are three required of all students: ARTH 504, "Methods of Art History and Criticism," to be taken during the first semester; ARTH 506, "An Expository Writing Workshop," to be taken in the second; and ARTH 509, "Graduate Student Symposium," to be taken in the fourth.

Students must also fulfill a distribution requirement by undertaking coursework in three of six areas:

- (1) East Asian, Indian, Islamic art
- (2) Ancient Near Eastern, Egyptian, Greek, and Roman art
- (3) Early Christian, Byzantine, and Western Medieval art to 1400
- (4) Western art, 1400 to 1780
- (5) Western art, 1780 to present
- (6) Arts of Africa, Oceania, and the Americas (Pre-Hispanic or Native American cultures)

Students may petition the Director to apply a thematic or non-period specific course toward the distribution requirement by demonstrating substantial work in an appropriate area.

Undergraduate Courses and Private Tutorials

With permission from the Director and the individual instructors, students may take up to four undergraduate courses for graduate credit, with the understanding that research papers submitted in such courses meet a standard commensurate with those prepared for graduate seminars. Students who wish to take undergraduate courses for graduate credit must receive permission of the instructor.

In addition to regularly offered seminars and classes, students may arrange up to two private tutorials (ARTH 595/596) by submitting petitions to the Director describing the substance of their projects, including bibliography, and the nature of the work they will submit for evaluation. The petitions must be co-signed in advance by both the students and their faculty supervisors.

Of the minimum requirement of eleven courses, the combined number of private tutorials and undergraduate courses applied to the degree may not exceed four.

The Qualifying Paper

The Qualifying Paper is normally a revision of a seminar or private tutorial paper produced in one of the previous three semesters, expanded and refined over the second Winter Study term and a portion of the fourth semester. Students submit the topic of the Qualifying Paper in writing to the Director by the final day of exams of their third semester. Before this, students must obtain their original faculty supervisor's agreement to be engaged in the Qualifying Paper process.

On the first Friday of their fourth semester, students submit drafts of their Qualifying Paper, including illustrations, to three faculty readers (generally the original faculty supervisor, the Director, and the Associate Director). Although a draft, this version of the paper should be brought to a high level of completion.

Early in the fourth semester, students and their readers meet together to discuss the drafts. Within six weeks of these discussions (at a date determined by the Director), students submit their Qualifying Papers. Qualifying Papers should not exceed 8,000 words, including footnotes and bibliography.

The Graduate Symposium

All second-year students speak in the Symposium, presenting 20-minute talks developed from their Qualifying Papers. Each has an ad hoc committee to advise them in preparing these presentations (ad hoc committees comprise, but are not limited to, the Director, one additional faculty mentor, one first-year graduate student, and one second-year graduate student). Preparations include at least three practice runs for each student. Speakers present the first and third of these run-throughs to the ad hoc committee, the second to the other second-year students in a workshop scheduled by the Director.

Grades and Academic Standing

The Program uses the following grading system:

A+ = truly exceptional (4.33)	B = satisfactory (3.00)
A = outstanding (4.00)	B- = barely adequate (2.67)
A- = excellent (3.67)	C = inadequate (0)
B+ = good (3.33)	E = failing (0)

Courses in which students receive a grade below B- do not receive graduate credit.

Letter grades are used in all seminars except ARTH 509. It and the Winter Study courses (ARTH 51 and 52) are Pass/Fail. Grades in language courses are converted to Pass/Fail on the Williams transcript and are not calculated in the GPA. The Director reviews students' records at the end of the first year; those with GPAs of 3.00 or lower may be asked to resign from the Program.

Course instructors set the deadlines for coursework. If students seek and receive extensions that result in semester grades of Incomplete, they must hand in their work by the instructor's revised deadline, which will be no later than the second Monday of the next semester's classes. Extensions beyond this date will be solely at the discretion of the Director (in consultation with the instructor).

Students who resign from the Program may, after a period of at least one year, petition to the Director for re-admission. Such a petition must include evidence that deficiencies have been remedied and that the student is capable of completing the course of study without further interruption.

The M.A. requirements are designed for completion in two consecutive academic years in residence. There is no credit for coursework done prior to matriculation in the Program. The Program is full-time and does not normally admit students on a part-time basis.

ARTH 500(F) Clark Visiting Professor Seminar: Rewriting Visual Studies (Same as ARTH 400(F))

In 2008, graduate students at the School of the Art Institute in Chicago initiated an unusual project: a next-generation anthology of visual studies, to be written entirely by graduate students. By 2010, the project had 80 chapters written by graduate students from several dozen countries. The book is now in its final stages; it will be published in 2012 by Routledge. The book is intended to question the conceptual foundations of visual studies, and to enlarge the field's range of theoretical and artistic references. There is room in the manuscript for 16 more essays, 1,500 words each. We will read several existing anthologies of visual studies (Nicholas Mirzoeff, Lisa Cartwright and Marita Sturken), and several theoretical texts that bear on the field (Susan Buck-Morss, Whitney Davis, Sumil Manghani, Gustav Frank), and consider the optimal form of the Reader. Students will then read and analyze the manuscript, and contribute, as credited authors, in the editing and writing of the final essays.

Format: seminar. Evaluation will be based on class participation and written work.

Enrollment limit: 16, with places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured. Preference given to senior Art History majors and Graduate Program students.

Hour: 1:10-3:50 R

ELKINS

ARTH 500(S) Clark Visiting Professor Seminar: Issues Raised by Art Since 1900 (Same as ARTH 400(S))

Art Since 1900 is rapidly becoming the de facto text for twentieth-century art in English- and Spanish-speaking countries. It presents a version of the increasingly ubiquitous *October* model of art history: it privileges North America and western Europe; it draws on a distinct set of methodological concerns; it focuses on surrealism, photography, and the modernist avant-garde; and it demonstrates (as Terry Smith has said) a series of modernist moments that can be considered as contemporaneities. Given the worldwide diffusion of Euramerican models of art history, it is crucial to rethink *Art Since 1900*, and attempt to produce an alternate history. This class will read the book itself, selected reviews, and a sampling of pertinent literature (Smith, Ifkhar Dadi, John Clark, Parul Mukherji, Elaine O'Brien, Kobena Mercer, Matthew Rampley's survey of art history in Europe). Students will be expected to theorize the pedagogic issues created by *Art Since 1900*, and they will also contribute, as credited authors, in the editing and writing of a multiply authored work in progress on this subject.

Format: seminar. Evaluation will be based on class participation and written work.

Enrollment limit: 16, with places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured. Preference given to senior Art History majors and Graduate Program students.

Hour: 1:10-3:50 R

ELKINS

ARTH 503(S) Studies in Decorative Arts, Material Culture, Design History, 1700-2000

This is a seminar in the intellectual history of the history of art, with some concentration on the ways in which this disciplinary tradition has been challenged by recent critical theory. It will begin its study with the “founders” of the field and end with issues and problems that generated the “new art history” twenty years ago and “visual studies” in the last decade. Topics to be covered include: style, iconography/iconology, semiotics, identity politics, formalism, deconstruction, phenomenology, psychoanalysis, feminism, Marxism, and gender studies. Resident Clark Fellows will occasionally talk to us on perspectives of their choice.

Format: seminar. Evaluation will be based on leading class discussions of selected readings, one 20-page paper, two 3-page papers, and an oral presentation on the main research topic.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 2:10-4:50 T

CONFORTI

ARTH 504(F) Methods of Art History and Criticism

This is a seminar in the intellectual history of the history of art, with some concentration on the ways in which this disciplinary tradition has been challenged by recent critical theory. It will begin its study with the “founders” of the field and end with issues and problems that generated the “new art history” twenty years ago and “visual studies” in the last decade. Topics to be covered include: style, iconography/iconology, semiotics, identity politics, formalism, deconstruction, phenomenology, psychoanalysis, feminism, Marxism, and gender studies. Resident Clark Fellows will occasionally talk to us on perspectives of their choice.

Format: seminar. Each student will write one short midterm paper and a longer concluding essay, as well as present a couple of the readings to the class.

Limited to and required of first-year students in the Graduate Program in the History of Art.

Hour: 1:10-3:50 T

HOLLY

ARTH 506(S) An Expository Writing Workshop

A common and depressing consequence of too much education is how our writing tends to devolve, as the task of saying what we mean is complicated by new anxieties: trying to impress our potential employers, intimidate our competition, and claim our place in an intellectual community. In many professions, bad prose tends to proliferate as scholars, trying above all to avoid mistakes, become tentative, obscurantist, and addicted to jargon. In this course we will try to relearn the basic skills of effective communication and adapt them to new and complicated purposes. In class we will go over weekly or bi-weekly writing assignments, but we will also look at the essays you are writing for your other courses, to give them an outward form that will best display their inner braininess. Among other things, I am a fiction writer, and part of my intention is to borrow the techniques of storytelling to dramatize your ideas successfully.

Limited to and required of first-year students in the Graduate Program in the History of Art.

Hour: 1:10-3:50 M

PARK

ARTH 507(F) Universal Expositions and the Empire of Spectacle

This course will examine a number of universal expositions that took place in France, England, and America in the late 19th and early 20th centuries. These exhibitions—part architectural display, part trade show, part art exhibition, part demonstration of national strength—drew crowds from all over the world to participate in what was often a spectacular display of imperialist power. The course will treat the architectural, artistic, and engineering innovations produced in and around the exhibitions, keeping in mind the theme of globalization (in its economic, cultural, and political aspects). We will treat topics such as: the Crystal Palace, one of the first examples of a monumental iron and glass architecture, designed by Joseph Paxton at the 1851 expo in England; Courbet’s and Manet’s independent exhibitions held in conjunction with the 1855 and 1867 Paris exhibitions, respectively; Mary Cassatt’s murals for the Woman’s Pavilion at the World Columbian Exhibition in Chicago in 1893; the pavilions designed to show off European colonial holdings at the 1900 exhibition, such as those of India, Indochina, Tahiti, etc. (and which often included human displays); the impact of such pavilions on Western European and American artists and architects such as Gauguin, Rodin, and Frank Lloyd Wright; the use of expositions as spaces for architectural experimentation, such as Melnikov’s Soviet Pavilion and Le Corbusier’s Pavillon de l’Esprit Nouveau at the 1925 Exposition des arts décoratifs.

Format: seminar. Evaluation will be based on class participation, presentation of research, and a term paper of 20-25 pages.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 10:00-12:30 R

D’SOUZA

ARTH 508(S) Art and Conservation: An Inquiry into History, Methods, and Materials

This course is designed to acquaint students with observation and examination techniques for works of art, artifacts, and decorative arts objects; give them an understanding of the history of artist materials and methods; and familiarize them with the ethics and procedures of conservation. This is not a conservation-training course but is structured to provide a broader awareness for those who are planning careers involving work with cultural objects.

Classes are held at the WACC in the Stone Hill Center on the Clark campus. Field trips this semester will include the Governor A. Nelson Rockefeller Empire State Plaza Art Collection in Albany, New York, and two others to be announced. Students receive a syllabus with session outlines and required reading lists. Required reading is mainly from books on reserve at the Clark Library. No book purchases are required.

Format: slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions.

Attendance is required at all sessions. The course grade is based on exams given throughout the semester; there is no final exam.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 6:30-8:30 MR

BRANCHICK and WACC staff

ARTH 509(S) Graduate Symposium

This course is designed to assist qualified fourth-semester graduate students in preparing a scholarly paper to be presented at the annual Graduate Symposium. Working closely with a student and faculty ad hoc advisory committee, each student will prepare a twenty-minute presentation based on the Qualifying Paper. Special emphasis is placed on the development of effective oral presentation skills.

Requirements: each student will present three dry runs and a final oral presentation at the symposium.

Prerequisites: successful completion and acceptance of the Qualifying Paper.

Limited to and required of second-year students in the Graduate Program in the History of Art.

Hour: bi-weekly meetings TBD, in addition to dry runs.

GOTLIEB

ARTH 510(S) Approaches to Drawing from Connoisseurship to Conceptualism

This course will consider the art of drawing as a pedagogical tool and cultural practice from the 16th to the 20th century. Creative and commercial forces over four centuries have fostered different types of and reasons for production: presentation drawings in 16th-century Italy, an increased market for drawings in 17th-century Holland, a fashion for powdery pastels in 18th-century France, and the critical promotion of drawing as a form of autographic thinking in the 19th century. Drawing has enjoyed a resurgence in the last fifty years as Minimalism and Conceptualism have pushed the medium’s boundaries. Equal consideration will be given to the history of collecting and to materials from the invention of the Conté crayon to the deteriorating effects of acidic paper. The class will be held in the Manton Study Center for Prints, Drawings, and Photographs with visits to the Williams College Museum of Art and other area museums.

Format: seminar. Evaluation will be based on involved class participation, several short presentations, one short paper, and a term paper of 20 pages.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 1:30-4:00 W

CLARKE

ARTH 512(F) Hellenistic Sculpture and the Beginning of Art History

The Hellenistic period begins with Alexander the Great’s extension of the borders of the Greek world from the central Mediterranean to the banks of the Indus River. Kingdoms replaced city-states as important centers of power. Increased trade and movement of individuals between Greece, Egypt, and the Near and Middle East encouraged a cross-cultural examination of religion, philosophy, literature, and art. The new cosmopolitan attitude brought about not only a revolution in sculptural ideals and forms but in the approach towards art in general. Museums and libraries are established for the first time, and the concept of collecting art takes hold. We see a historical self-consciousness and self-referential quality in sculpture as well as a new interest in theatricality and the diversity of human nature and experience. This course will explore Hellenistic sculpture through the close study of individual works of art of the fourth through first centuries B.C.E., as well as the broader philosophical, religious, literary and political forces that encouraged its innovations. Reading material includes J.J. Pollitt, *Art in the Hellenistic Age*, R.R.R. Smith, *Hellenistic Sculpture*, ancient literature in translation, and recent critical essays.

Format: seminar. Evaluation will be based on participation in class discussion and two short reports that will form the basis for a term paper of 20 pages.

Enrollment limit: 14. Preference given to Graduate Program students and then to undergraduate Art History or Classics majors.

Hour: 1:10-3:50 M

McGOWAN

ARTH 555(F) John Singer Sargent

In this seminar we will consider the life and art of John Singer Sargent (1856–1925). Paintings in the collection of the Sterling and Francine Clark Art Institute will focus our discussions and provide the basis for exploring his art-making and his place within the art-culture of his day. Sargent—born in Italy, trained in France, active in England—epitomized the cosmopolitanism of American artists in the late 19th century. Consideration of his career will encourage us to think about questions of nationality; the mechanisms of fame in the modern art world; the tension between the lures of artistic tradition and innovation; and the fluctuating taste for his art among critics, collectors, and historians of the past century.

Format: seminar. Students' responsibilities will include class discussion, weekly summaries of readings, two short papers, an oral presentation (and response to someone else's), and a final research paper (20–25 pages). A field trip to Boston is likely.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 1:10-3:50 F

SIMPSON

ARTH 561(F) Why Divide Up Picasso?

Art historians have imposed order on the many changes in Picasso's seven-decade career by a variety of means. A sampling of styles includes the two main stages of Cubism, at least two periods of Classicism, and the "starter" phases dubbed the "Blue" and "Rose" Periods. For a discipline historically groomed in all matters of chronological development, the restlessness in Picasso's work raises thorny questions. This seminar takes up their challenge via a particular concern for the pre-Cubist, early Picasso. Our readings will pay special attention to those scholars who have grappled with Picasso's divisions (including Lisa Floman, T.J. Clark, and the literary critic Marjorie Perloff) without neglecting commentaries on Picasso's work now considered virtually as monumental as the artist himself (Gertrude Stein's *Picasso*; Leo Steinberg on the *Demoiselles*).

Format: seminar. Evaluation will be based on class participation, 3 book reports (distributed in advance and discussed in class) and one end-of-semester paper of 10-15 pages.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 10:00-12:30 T

MacNAMIDHE

ARTH 562(S) The Face: Image, Theory, Politics

This is a class about faces: how we think about them, how we represent them in images and words, and how we respond (and sometimes do not) to the meanings they express. Psychologists have shown that we are born with an innate preference for face-like visual patterns, and as our minds develop, the cognitive importance of faces only grows with age and enculturation. Idiomatic phrases such as "face to face," "to lose face," "to show one's face," and "two-faced" suggest how deeply intertwined is the human countenance with our everyday grasp of psychological concepts like mind, identity, and character. In this interdisciplinary seminar, we will explore attempts by modern artists, scholars, and scientists to describe, comprehend, and sometimes even capture what makes the human face so special. We will look at images of faces and masks in modern art and literature (including works by Francis Bacon, Nancy Burson, Chuck Close, Don DeLillo, Orlan, Tony Oursler, Gerhard Richter, August Sanders, Cindy Sherman, Fiona Tan, and Andy Warhol); art historical writings about the face and portraiture (Bal, Elkins, Fried, Gombrich, Koerner); close-ups of the face in films (Dreyer, Bergman, Balazs); historical accounts of physiognomy (Gray, Pearl); philosophical reflections on the meaning of faces (Wittgenstein, Levinas, Deleuze); and psychological research on face perception and recognition (Baron-Cohen, Ekman, Fridlund).

Format: seminar. Evaluation will be based on class participation, presentation of research, and a term paper of 20-25 pages.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 10:00-12:30 R

RHIE

ARTH 564 Mining the Museum: Critical Revisions of Museum History and Practice (Same as Arth 465) (Not offered 2011-2012)

This course will engage the evolving field of museology, the critical study of the museum—its history, its ideology, its practices, and its policies. In considering "the museum" as the object of our inquiry, we will think about the impossibility of separating art and artifact from their institutional context. We will also reflect on how the museum shapes the perception and reception of objects. Our readings will cover historical, theoretical, and critical positions from across the disciplines. We will study modern and contemporary works by artists that appropriate the museum's unique visual "language" and that have also engaged in an institutional critique. Artists to be considered include: Marcel Duchamp, Piero Manzoni, Andy Warhol, Hans Haacke, Fred Wilson and Mark Dion. Finally, we will examine how museums have responded to issues raised by these critical revisions—for example, by changing approaches to the presentation of collections. Several class meetings will involve field trips to area museums to create opportunities to integrate class discussions with conversations among students, curators, and museum directors.

Format: seminar. Evaluation: students will prepare for and lead class discussions related to readings; they will complete two short critical analysis assignments focusing on museum visits and one research paper that will be presented to the class in its preliminary stage prior to completion by the end of the course.

Enrollment limit: 14, with places for 7 undergraduate [ARTH 465] students (Juniors and Seniors only; preference will be given to declared majors in art history and art studio practice) and 7 graduate students [ARTH 564] assured.

The instructor is the former director of the Williams College Museum of Art.

CORRIN

ARTH 595(F), 596(S) Private Tutorial

Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.

ARTH 597(F), 598(S) Undergraduate Lecture Course Taken for Graduate Credit

LANGUAGE COURSES

The Graduate Program's degree requirements include reading competence in two languages (other than English) of scholarly and academic relevance to the history of art. One of the two languages must be German. Many students select French as the second although, with permission of the Director, other languages may serve. The Program offers dedicated courses in reading French and German for art history. Other language classes at Williams are listed in the course catalog, although the coordination of undergraduate and graduate schedules can be challenging.

Incoming students' language preparation is assessed through exams administered at the outset of the semester. In French and German, scores attained on SAT II reading examinations determine placement within the two-semester French/three-semester German sequence. If students attain a minimum score of 700 on the placement exam, they are exempted from further coursework in that language. With a score between 500 and 700, they are placed into the graduate course of readings in art history, French 512 or German 513. With a score below 500, they enroll in the appropriate introductory course (French 511 or German 511/512). In the case of a second language other than French, arrangements will be made on an individual basis.

Returning students who have completed GERM 512 may, with the prior approval of the Director, satisfy the requirement of GERM 513 by successfully completing an intensive German-language summer course.

GERM 511(F)-512(S) Reading German for Beginners (Same as German 111(F)-112(S))

German 511-512 is for students whose principal reason for acquiring German is to work with written materials. It is particularly appropriate for students majoring in fields in which the ability to read primary and secondary texts in German can be crucial, such as Art History, Comparative Literature, History, Music, Philosophy, Political Science, and Theatre. In the first semester students learn the elements of grammar and acquire a core vocabulary. In the second semester, while covering advanced grammatical topics, they practice reading in a variety of textual genres in the humanities and social sciences. They also learn how to work with dictionaries, encyclopedias, and other reference works, in both printed and online forms. By the end of the course they will have a solid foundation for building proficiency in German, whether through self-study or further course work. Credit granted only on successful completion of 512.

Format: lecture and discussion. Principal requirements: written homework, quizzes, tests, active class participation.

No prerequisites. *Enrollment limit: 20 (expected: 15). Preference given to Graduate Program students, seniors and juniors.*

Hour: 9:00-9:50 MWF

B. KIEFFER

GERM 513(F) Readings in German Art History and Criticism

This is an advanced course in German reading, focused on the literature of art history. Texts are selected from fundamental works of art history and criticism and from the writings related to concurrent seminars in the Graduate Program. The course includes a grammar review.

Format: seminar. Evaluation will be based on written homework, quizzes, tests, and class participation.

Prerequisites: German 511-512 or equivalent preparation (a score of 500 or higher on SAT II German Reading Test).

Enrollment open to Graduate Program students; others by permission of the instructor.

Hour: 9:00-9:50 MWF

E. KIEFFER

RLFR 511(F) Intensive French Grammar and Translation

This course is designed to offer students a thorough and systematic review of sentence structures and grammar. Through this intensive study, students will learn to decipher the subtleties of the written language, and as they become more confident they will start translating a variety of short excerpts. Students are also expected to learn and develop a wide lexical range centered on art history and criticism, but not limited to it.

Format: Classes meet twice weekly and are conducted in English. Evaluation will be based on class participation, papers, a midterm, and a final examination.

Prerequisites: a strong interest and need to learn French.

Enrollment: although this course is to serve the needs of students enrolled in the Graduate Program in the History of Art, undergraduates may enroll by permission of the instructor.

Hour: 8:30-9:45 TR

DESROSIERS

RLFR 512(S) Readings in French Art History and Criticism

This course is designed to provide Graduate Program students and interested others with knowledge of French acquired through translation and interpretation. The core of this course is based on the reading and translating of a variety of critical works covering different periods and genres in the field of art history. The material read (excerpts from museum catalogues; the *Gazette des Beaux-Arts* and other publications; Salons by Diderot, Baudelaire, and Thoré; artists on their works; and critics such as Francastel, Ch. Sterling, M. Faré, Valéry, Focillon) will be analyzed in form and content, translated or summarized, in order to develop the skills and understand the techniques necessary for reading French accurately. Grammar will be reviewed in context.

Format: seminar. Evaluation is based on class participation, papers, a midterm, and a final examination.

Prerequisite: French 511 or permission of instructor.

Hour: 8:30-9:45 TR

DESROSIERS