**DEPARTMENT NAME:** VISUAL ARTS & ART HISTORY  
**COLLEGE OF:** ARTS & LETTERS

<table>
<thead>
<tr>
<th>COURSE PREFIX &amp; NUMBER: ARH 6897</th>
<th>CURRENT COURSE TITLE: GRADUATE SEMINAR IN ART HISTORY</th>
</tr>
</thead>
</table>

**CHANGE(S) REQUESTED**

<table>
<thead>
<tr>
<th>SHOW “X” IN FRONT OF OPTION</th>
<th>SHOW “X” IN FRONT OF OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANGE CREDITS FROM TO:</td>
<td>CHANGE PREFIX FROM TO:</td>
</tr>
<tr>
<td>CHANGE GRADING FROM TO:</td>
<td>CHANGE COURSE NO. FROM TO:</td>
</tr>
<tr>
<td>CHANGE PREREQUISITES TO:</td>
<td>CHANGE TITLE TO:</td>
</tr>
<tr>
<td>CHANGE MINIMUM GRADE TO:</td>
<td>CHANGE DESCRIPTION TO:</td>
</tr>
<tr>
<td>CHANGE COREQUISITES TO:</td>
<td>In-depth exploration of topics in the history of art from antiquity to the present using a narrative approach to issues of context and content regarding themes, periods, and works of visual art and culture from western and/or non-western sources. Students will use a variety of analytical frameworks and intellectual perspectives to engage in research, develop their own historical projects, and deliver information in oral and written form both in individual and a collaborative setting. REPEATABLE FOR CREDIT.</td>
</tr>
<tr>
<td>CHANGE OTHER REGISTRATION CONTROLS TO:</td>
<td></td>
</tr>
<tr>
<td>OTHER</td>
<td></td>
</tr>
</tbody>
</table>

**CHANGES TO BE EFFECTIVE (TERM):**

Attach syllabus for ANY changes to current course information.

Will the requested change(s) cause this course to overlap any other FAU course(s)? If yes, please list course(s).

| YES | NO | X |

Any other departments and/or colleges that might be affected by the change(s) must be consulted. List entities that have been consulted and attach written comments from each.

**TERMINATE COURSE, EFFECTIVE (GIVE LAST TERM COURSE IS TO BE ACTIVE):**

Faculty Contact, Email, Complete Phone Number:
Brian E. McConnell, Ph.D., RPA, mcconnel@fau.edu, tel. 561-297-3646

**SIGNATURES**

<table>
<thead>
<tr>
<th>Approved by:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linda Johnson</td>
<td>3/27/2011</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUPPORTING MATERIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabus—must include all criteria as detailed in UGPC Guidelines.</td>
</tr>
<tr>
<td>To access Guidelines and download this form, go to: <a href="http://www.fau.edu/graduate/facultyandstaff/programs">http://www.fau.edu/graduate/facultyandstaff/programs</a> committee/index.php</td>
</tr>
<tr>
<td>Written Consent—required from all departments affected.</td>
</tr>
</tbody>
</table>

Email this form and syllabus to diamond@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.
Florida Atlantic University – Department of Visual Arts & Art History
Fall Semester 2010
ARH 6897 – Graduate Seminar in Art History
Mondays, 9:00am – 12:40pm
Four Credits
Boca Raton campus, AH116
Instructor: Brian E. McConnell, Ph.D., RPA
Office: AL-136; hours – Monday and Wednesday 2:00 - 4:00pm and by appointment or chance.
Tel. 561-297-3646, e-mail: mcconnel@fau.edu

Course Description:
In this semester, the graduate seminar will be developed around the figure of the painter Chiura Obata, who came to the United States from Japan in 1903 and became a Professor of Art at the University of California Berkeley in 1932. He was a landscape painter, and his images of Yosemite both in watercolor and later in woodblock prints earned him early international acclaim. As one of the many Japanese that were held unjustly by the U.S. government during World War II, Obata founded art schools at internment camps in California and Utah, where he and several colleagues shared their talents with the full range of their confined community, from children to adults. Reinstated after the war, Obata and his wife Haruko, who was trained in the Japanese art of ikebana, or flower arranging, continued to work their Japanese traditions in the context of the country of which they had become a part.

This seminar explores their legacy, as well as that of others (Asian and European), within the context of a wider search for the meaning of art during the era of ‘America’s greatest generation’. Attention will be given to the ways in which art was employed to mediate both the immutable conditions of the landscape and those of forced confinement in relation to historical European concepts of Beauty and the Sublime, as well as Eastern concepts of Nature in philosophy and religion. Special emphasis will be given to Japanese-American artists, but lectures and discussion will focus also on other artists that approached the same issues in their art and/or lived similar situations in their lives. Thematic goals include the exploration of basic questions regarding the persona of the artist, race and ethnicity, and historical circumstance in the interpretation of artwork. Didactic goals include the refinement of students’ abilities to synthesize and present information in written and oral form and the development of a research project to be presented as a graduate-level research paper and a potential art show.

Required Texts (available through the FAU Bookstore):


Other assigned readings are available through the Reserve Desk at the Wimberly Library (Boca Raton campus) or as indicated by the instructor.
**Requirements and Grading:**

Written précis – 5%
Collaborative oral report on an artist or artists – 15%
Mid-term examination (including a second précis) – 15%

Research project:
- Project proposal – 5%
- Draft text – 15%
- Final text – 20%
- Presentation of project as a proposal for a grant application – 10%

Participation (including attendance) – 15%.

While appropriate consideration will be given to varying paths that students in the seminar are following, it is expected that each student perform at a level that is appropriate to academic work at the graduate level.

Grading Scale: As a seminar focused on writing at the graduate level, this course does not employ a single grading scale. It is assumed that students will write clearly and with correct grammar and syntax (this is determined through the initial written précis). Thoroughness of discourse, substantiation of statements, and creativity in investigation are all values considered in evaluating both oral presentations and written submissions. Grading is conceived as a means to guide the student in regard to what to do next: an ‘A’ indicates that work proceeds well and should be continued in the manner observed, a ‘B’ indicates that there are some matters that need to be addressed, and a ‘C’ indicates that there are significant issues that need rectification before the student should proceed. It is not conceived for a class at this level that there be a grade of ‘D’ – work below ‘C’ quality should be considered unsatisfactory and given an ‘F’. Nuances among the grades are indicated by the characters ‘+’ and ‘-’. Cumulative grading is based on the standard, weighted four-point scale, in which an A is worth 4 points, a B 3 points, and a C 2 points with fractions for +/- by thirds of a point.

**Course Topics and Assignments:**

I. Monday, August 23 – an introduction to Chiura Obata and the themes that surround his art – overview of the course, art history versus art criticism, on the role of theory in art historical writing, film: Ken Burns, *Our National Park System: America’s Best Idea,* Episode 5.
   Writing assignment for the following class: write a one-page précis of the discussion, "Is There an Asian American Aesthetics?" pages 627-635 in *Contemporary Asian America: A Multidisciplinary Reader* (on reserve).

II. Monday, August 30 – go over précis exercise; a brief survey of the history and the history of the visual arts in Japan;
   Reading assignment: Chapters 8 and 27 in *Gardner’s History of Art* (or the equivalent);

III. Monday, September 6 – no class: Labor Day Holiday.


IX. Monday, October 18 – Individual project discussions.
X. Monday, October 25 – Other peoples besides the Japanese that were interned; Alberto Burri and Italian Modernism; film – The Ritchie Boys.

XI. Monday, November 1 – Nazi control of art (Entartete Kunst/Entartete Musik) and art programs; film – Entartete Kunst; The arts in Terezin – the (Nazi) ideal city for the Jews; Kaethe Koellwitz.

XII. Monday, November 8 – Class discussion of progress on projects; how to compose an art show and how to write a grant application to support it; film – The Dragon Painter (1919).

XIII. Monday, November 15 – Mid-term examination.

XIV. Monday, November 22 – Project presentations (first group); draft research papers due for all students.

XV. Monday, November 29 – Project presentations (second group); drafts returned to students for revision.

XVI. Monday, December 6 (Final Exam period) – Show proposal presentations and evaluation.

**Statement of academic integrity**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf).

**Students with disabilities**

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880), in Davie - MOD I (954-236-1222), in Jupiter - SR 117 (561-799-8585), or at the Treasure Coast - CO 128 (772-873-3305), and follow all OSD procedures.

Note: In accordance with university policy, all cell phones and beepers must be turned off during class time.
Reference Bibliography:


To: Graduate Programs Committee,

From: Linda K Johnson  
    Chair, Department of Visual Arts and Art History

Date: April 15, 2011

RE: ARH 6897 Graduate Seminar in Art History

The Department of Visual Arts and Art History is requesting to change the catalogue description for ARH 6897 Graduate Seminar in Art History. This is being done so that the description more clearly reflects the content of the course.

[Signature]
Linda K Johnson