UNIVERSITY OF SOUTHERN CALIFORNIA
COLLEGE OF LETTERS, ARTS AND SCIENCES

DEPARTMENT OF ART HISTORY
PH.D. PROGRAM
GUIDELINES

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Carolyn Malone, Graduate Advisor
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OVERVIEW

The Department offers the doctoral degree in a wide-range of fields of Western and Asian art history from ancient to contemporary. The graduate program prepares students for university teaching, independent research and writing, and curatorial careers. The program is designed to provide students with a systematic knowledge of art history, including the intellectual and philosophical foundations of the discipline, and the specialized training needed to conduct advanced scholarly work. To this end, the department requires coursework in diverse areas of art history and in related disciplines.

The Ph.D. program in Art History draws its strength from a dynamic, highly productive faculty. Studying the object in its complex physical, cultural, and intellectual contexts, our faculty is committed to a historically situated and theoretically nuanced approach to art history and visual culture. Interests that range across the faculty include the historiography of art history, the institutional settings and politics of art, the study of word and image, investigations of sexuality, gender, race, ethnicity, and national identity, the force field of architecture and ritual, and the viewer's share in representation. Many of the faculty study objects and archives that lie beyond the traditional boundaries of art history, whether in terms of fashion, photography, advertising, design, landscape architecture, performance, or subcultural images. As a faculty, we are committed to a sustained dialogue between the traditions of art history and the innovations of new approaches and areas of inquiry. Faculty engagement with issues of collecting, display and the history of taste has resulted in a joint Getty-USC program that offers seminars combining documentary research with more theoretical approaches.

Active engagement in scholarly initiatives with other departments, programs, and schools at USC contributes to the vitality of the art history graduate program. The interdisciplinary initiative in Visual, Literary and Material Culture, for example, brings colleagues from a variety of disciplines together in the form of lecture series and the team-teaching of graduate seminars. In addition to a lively interaction with faculty across the humanities and social sciences, graduate students in Art History benefit from small seminars, intensive interaction with faculty advisors, professional mentorship, a departmental lecture series, and an annual graduate student symposium, "Expanding the Visual Field." Topics of recent graduate student symposia include "Manifestations of Cultural Exchange," "The Coercive Image," and "Staging the Body Politic."
Our faculty enjoys close ties with the major art museums and research institutions in the Los Angeles area, including the J. Paul Getty Museum, the Getty Research Institute, the Huntington Library & Art Galleries, the Los Angeles County Museum of Art, the Museum of Contemporary Art, the Japanese American National Museum, the Norton Simon Museum, the Skirball Cultural Center, and the museums in Exposition Park. Graduate seminars frequently draw inspiration from current exhibitions or the material in local collections. These seminars, often conducted at the study centers of these institutions, offer a stimulating atmosphere where students engage first-hand with works of art. Los Angeles is characterized by a vibrant contemporary arts scene and diverse cultural offerings. Students in the history of art are encouraged to take full advantage of the course offerings in the humanities and social sciences at USC and the rich intellectual and cultural life of Los Angeles.

**Prerequisites for Admission**

Majoring in art history as an undergraduate is a desirable but not a mandatory criterion for admission to the PhD program. The USC graduate program in art history admits only those students who are judged to be of Ph.D. caliber and who intend to complete the doctorate.

When considering applicants for admission, we look for the best fit between our faculty and the student’s interests. All aspects of a candidate’s academic record are important: we consider particular skills, including writing and research ability, for which the writing sample is an important indicator, as well as foreign language proficiency. Grade point averages and test scores are also considered because they help to round out the picture provided by other aspects of the dossier.

The Department does not offer a terminal Master of Arts degree. Students can earn the MA en route to the Ph.D. by filing for and receiving the degree after the successful completion of the Second-Year Review.

**Financing Graduate Study**

Departmental support consists of a combination of fellowship and part-time appointments as Teaching Assistants, or Graduate Assistants. Research assistantships at the Getty Research Institute and other area institutions may be arranged in some cases.
Faculty

DANIELA BLEICHRMAR
Assistant Professor, Early Modern Visual Culture

SELMA HOLO
Professor, Museum Studies
Director, Fisher Gallery

EUNICE D. HOWE
Professor, 15th and 16th Century Art and Architecture

KAREN LANG
Assistant Professor, Modern European Art

SONYA LEE
Assistant Professor, Chinese Art and Architecture

CAROLYN M. MALONE
Associate Professor, Medieval Art, Architecture and Archaeology

RICHARD MEYER
Associate Professor, Modern and Contemporary Art

MEGAN O’NEIL
Assistant Professor, Latin American Art

JOHN POLLINI
Professor, Classical Art and Archaeology

ANNE PORTER
Assistant Professor, Religion, Classics and Art History

SEAN ROBERTS
Assistant Professor, Early Modern European Art

NANCY J. TROY
Professor, Modern Art

ANNE MARIE YASIN
Assistant Professor, Art History and Classics
PROGRAM OF STUDY

Specific programs of study are determined in consultation with the student's Faculty Advisor; these programs are based on the student's interests and the fulfillment of Departmental requirements.

Coursework

Instruction at the graduate level is expected to be pursued in seminars (500-level or above), 9 of which must be seminars offered by Art History Department faculty. Theories and Methods of Art History (AHIS 500) is required of all incoming students and should be taken in the first semester.

Major Field

Normally, 5, 500-level graduate seminars in the USC Art History Department are required. Of these 20 units, 4 units may be Directed Research. The program of study in the Major Field in Art History is determined in consultation with the student’s Major Field Advisor and Graduate Advisor.

Minor Field

One, 500-level seminar is required for the Minor Field. This seminar must be taken with a member of the Art History faculty who is not the Major Field Advisor. This faculty member will serve as the Minor Field Advisor for the General Examination. The parameters of the minor field must be approved by both the Major and Minor field advisors.

Distribution Requirement

Two, 500-level seminars, each with a distinct temporal period and geographic region as its focus, fulfill this requirement. These seminars must be taken with Art History faculty other than the student’s Major Field advisor and the professor of the Minor Field seminar. For students of Western art, this means taking a non-Western course; for students of Asian art, this means a course in Western art.

In cases where it is unclear how the topic of a seminar relates to the Distribution Requirement, the student should approach the professor at the outset of the course in order to ensure that the work they will undertake in the seminar is suitable to fulfill the distribution requirement. Failure to do so will invalidate the recognition of the seminar for the purposes of this requirement.
Please note that AHIS 501 does not fulfill the Distribution Requirement.

**Outside Field**

This requirement is fulfilled by the successful completion of at least two graduate seminars (a minimum of 6 units total) in a department (or departments) other than Art History at USC. Of these two seminars, one will normally be taken with the faculty member who will serve as the Outside Field Advisor for the General Examination.

**Electives**

Remaining coursework is chosen at the student's discretion but is expected to consist of three graduate-level seminars or Directed Research. However, at least 4 units of elective coursework must be taken in the Art History Department.

**Grading and Screening Procedures**

The minimum requirement for the overall grade point average is 3.0. The minimum grade for Art History courses is B. The Art History faculty expects very good to excellent work from all Graduate Students. The Department considers grades in the following way:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
</tr>
<tr>
<td>A-</td>
<td>Very Good</td>
</tr>
<tr>
<td>B+</td>
<td>Good</td>
</tr>
<tr>
<td>B</td>
<td>Passing</td>
</tr>
<tr>
<td>B- or lower</td>
<td>Unit credit only; no credit toward degree</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
</tr>
</tbody>
</table>

In addition to seminar grades, professors submit written course evaluations for each participant. Grades and evaluations become part of the student’s file.

As stated on page 595 of the USC Catalogue, students will be reviewed by the Art History Department before the student has completed 24 units:

> A screening examination or other procedure designated by the department or program is to be administered before the student has taken more than 24 units (including research courses). Passing this procedure is prerequisite to continuation in the doctoral program. Students who fail the screening procedure will be advised that they are not recommended to continue in the Ph.D. program and that any
additional work may not be counted toward the degree. Failure to undertake the screening procedure before completion of 24 units of course work may jeopardize additional units. A faculty member will be appointed to serve as the student’s advisor until an approved guidance committee is established.

**Language Requirements**

Students must demonstrate proficiency in two foreign languages relevant to their specific field (see below) in order to advance to candidacy for the doctoral degree. Depending on the student’s dissertation topic, additional language training beyond this minimum standard may be necessary. Students should consult with their Major Advisor regarding the language training appropriate to successful completion of their advanced research.

Proficiency is determined by examinations offered by the Department. Departmental language examinations determine the student’s working knowledge of standard vocabulary and grammar as well as his or her ability to translate the foreign language into English.

The departmental language examinations take a standard form: students are given three hours in which to translate a passage into English, with the aid of a dictionary. (For modern European languages, the passage will be 750-1000 words in length.)

- For students of Western art, German and a second language appropriate to the student's major field of study are required.
- For students of Medieval Art, two modern European languages, or one modern European and one ancient language are required.
- For students of Asian art, one European language and one Asian language, or two Asian languages are required.
- For students of Ancient Art, German and one ancient language (Latin or Greek) are required.

Foreign language examinations are offered at the beginning of the fall, spring and summer semesters. These examinations may only be taken on the time and date scheduled by the Department and approved by the Department Chair.
Other University Requirements

- A total of 60 units earns the doctoral degree in art history, requiring at least three years, but no more than five years of full-time study after beginning graduate work at USC. A minimum of 24 units must be completed in residence at USC.

- If the student enters with an M.A. degree from another institution, then a maximum of 16 units are transferable; these units must be approved by the Art History Graduate Advisor and the Graduate School.

- The minimum course load for full-time status is 6 units per semester; students may take up to 12 units per semester. Students who receive tuition assistance are expected to make full use of their tuition awards each semester; exceptions must be approved by the Graduate Advisor. Teaching Assistants are expected to use their summer tuition units by enrolling in Summer Session courses.

- Continuous registration, with the exception of summer, is mandatory unless a leave of absence (the University allows a maximum of two years) is approved by the Art History Department and the Graduate School.

- The absolute time limit for completing the degree is eight years from the first graduate work at USC applied toward the degree (excluding any leave of absence). As stated in the USC Catalogue on page 63: “For students who earned an applicable master’s degree within five years prior to admission to the doctoral program, the time limit for completing the doctoral degree is six years.” The Art History Department anticipates that students will finish in six to seven years.
SECOND-YEAR REVIEW

The Graduate Studies Committee formally reviews the progress and performance of every student in the Second-Year Review. The review is intended to help ensure that all students are making satisfactory and timely progress toward the doctoral degree.

Statement of Progress

The process of the Second-Year Review begins at the beginning of the fourth semester, when the student submits a Statement of Progress Form (sample forms are available from the Art History Department Office) to the Academic Affairs Advisor, who will verify that all requirements have been completed.

In the Statement of Progress Form, the student provides an overview of his or her progress to date, his or her plans for the dissertation topic and the desired composition of the members of the General Examination Committee. The Progress Review Form also includes a self-assessment. The self-assessment should include courses taken, grades earned, an outline of the ways in which the student will meet outstanding course requirements, and an overview of professional accomplishments to date.

Qualifying Paper

At the midpoint of the fourth semester, students are required to submit to the Graduate Studies Committee a revised seminar paper of approximately 20-25 pages in length, not including endnotes, bibliography, and illustrations. The qualifying paper should demonstrate the student’s capacity for original thought and research, skills for critical thinking and analysis, ability to use primary source materials, and proficiency in writing and presentation.

Pre-Qualifying Meeting

After the Statement of Progress and the Qualifying Paper have been submitted and reviewed, the student meets with the Graduate Studies Committee. The purpose of the review is three-fold:

- To review progress to date through the evaluation of the qualifying paper, seminar grades, course evaluations from the professor, language examinations, and teaching assistant evaluation forms.
To allow the student the opportunity to discuss the Ph.D. examination fields, the constitution of the dissertation committee, and his or her plans for the dissertation project.

To provide guidance and mentorship for the student at the mid-point of his or her graduate training.

As part of the review process, the Graduate Studies Committee will provide recommendations for the student. The Qualifying Paper is approved at this time. Plans for the dissertation project and proposed Examination Fields and Committee are discussed and evaluated. Continuation in the program and conferral of the M.A. degree is determined at the close of the Second-Year Review.

The chair of the Graduate Studies Committee will write a summary of the committee’s findings and suggestions for future progress. This document, which will become part of student’s dossier, will be also made available to the student.
QUALIFYING EXAMINATION

The Qualifying Examination generally takes place during the spring semester of third year, or no later than the semester following the completion of 56 units of coursework, which is to say all coursework and other requirements including language requirements. The Qualifying Examination may take place up to one year later for those specializing in Greek Art and Archaeology, Roman Art and Archaeology, and the Asian fields. After passing the Qualifying Examination, the student advances to candidacy for the Ph.D.

The Qualifying Examination tests the student’s command of the objects, historiography, and critical methodologies of their major, minor and outside fields of study. The Qualifying Examination consists of three parts: the submission of a prospectus of the dissertation project; the general, written examinations in the major, minor and outside fields; and a colloquium with the General Examination Committee. Students are expected to be enrolled in GRSC 800 at the time of the Qualifying Examination. The University does not accept GRSC 800 for degree credit.

Dissertation Prospectus

The dissertation prospectus outlines the proposed dissertation project and presents a working bibliography. Just as the prospectus sets the dissertation project within the historiography of the topic, so it points out the ways in which the project will range beyond what has previously been written. In conceiving the prospectus, it is therefore crucial that the student has a clear understanding of the central questions of the dissertation as well as the methodologies that he or she will employ in order to examine these questions.

This important document, which should between 2,000 to 2,500 words in length, serves as the intellectual ground plan for the dissertation research and as the basis for future grant writing. In preparation of the prospectus, the student should arrange to speak regularly with the individual members of the Dissertation Committee, especially the principal advisor.

For suggestions on the preparation of the prospectus, see:


Kate Turabian, *A Manual for Writers of Terms Papers, Theses, and Dissertations* (Chicago: University of Chicago Press, 1993)

**General Examination**

Students are tested on their major, minor and outside fields through a series of written examination questions designated by the faculty member in charge of each field. Students may choose to write the exam in blue books or take the exam on a computer provided by the Department of Art History.

- (Day 1) Part 1: Student is asked to respond to two of three questions from the broad area of study within the Major Field. [4-5 hours.]
- (Day 2) Part 2: Student is asked to respond to two of three questions from the Minor Field. [3 hours]
- (Day 2) Part 3: Student is asked to respond to two of three questions from the Outside Field. [3 hours]

**Colloquium**

The Colloquium is scheduled to take place approximately one week after the second day of the written examinations. All committee members must be present. The student meets with the committee for two hours in order to evaluate the written examinations and to conduct an oral examination of the student’s major, minor and outside fields. Additionally, the colloquium provides an opportunity for the committee and the student jointly to discuss the prospectus, the intellectual and methodological aspects of the dissertation project, and to formulate research plans, strategies and a timetable for completion of the dissertation.

In conversation with the Major Advisor, the student will identify three faculty members who will serve on the Dissertation Committee. Of these three members, two must be from the Art History Department, while one member must be from a department other than Art History. Additional members may be included, though these members cannot take the place of the committee members as designated above.

On successful completion of the colloquium, the student is advanced to candidacy for the doctoral degree. The dissertation is then the last remaining requirement.
DISSESSATION

The student is responsible for contacting the Graduate School regarding requirements for the completion of the dissertation, the Oral Defense, and other details of the Ph.D, including thesis editing. The Graduate School provides a schedule of dates by which requirements must be met for conferral of the doctoral degree at commencement in May or for receiving the degree in August or December.

Funding for Research, Travel and Dissertation Writing

As the costs of graduate training and foreign study continue to rise and University resources come under increasing pressure, students are urged to exert individual initiative in securing funding from outside sources.

The Art History Department maintains a database of fellowship and grant opportunities in the Art History Office and conducts a Fellowship Writing Workshop early in the fall semester in anticipation of annual fellowship deadlines. Students requiring departmental nomination for fellowships are required to attend this workshop; those students who are applying for fellowships that do not require departmental nomination would surely gain valuable advice from the Fellowship Writing Workshop. Students should plan ahead for fellowship deadlines by consulting with their major advisors on appropriate fellowships and the preparation of application materials.

Additional resources regarding the preparation of fellowship applications are available on the internet, including the following recommended site:

www.qsas.harvard.edu/academic/fellowships/essays.html

Preparing and Filing the Thesis

During the research and writing of the dissertation it is crucial for the student to initiate and maintain regular communication with the Dissertation Committee chair, and to keep the chair apprised of his or her progress. Since most students are not in residence at USC during this phase of their graduate training, the Department requires the submission of an annual progress report each spring that outlines the research the student has completed to date, the stage of the draft of the thesis manuscript, a description of the work to be accomplished, and a plan (with a time line) for the completion of the project.

For suggestions on accomplishing the writing of the dissertation, see:

Students planning to meet a given deadline for conferral of the Ph.D. must submit a final draft to the Dissertation chair at least six weeks before that deadline. Because it is understood that the student will keep the Dissertation chair apprised of his or her progress, it is also understood that the Dissertation chair will read and evaluate successive drafts of the dissertation. Students should not expect a Dissertation chair to accept a final draft if the chair has not already seen earlier versions and has had an opportunity to suggest changes.

It is the responsibility of the student to consult with the Dissertation Committee members regularly. Once the chair of the committee has determined that the dissertation is close to completion, the student must give the dissertation to the secondary readers at least four weeks before the University deadline.

**Oral Defense**

It is the student’s responsibility to obtain information on deadlines and format from the Graduate School well in advance of the defense. The date of the oral defense is set in consultation with the members of the Dissertation Committee. The oral defense provides an opportunity for the student to meet together with all the members of the dissertation committee and to receive their thoughts and criticisms. Since, if the student pursues an academic career, it is understood that the dissertation will most likely develop into a book project, the oral defense also offers the student a forum in which to begin to consider the dissertation project in these terms.
ADVISEMENT

Graduate Advisor

The chair of the Graduate Studies Committee serves as the initial advisor for incoming students. This Graduate Advisor meets individually with students to ensure that they are familiar with the program requirements and launched on an appropriate course of study. When the student decides on their Major Field, the Major Field Advisor serves as the student’s principal advisor. Students are expected to consult with their advisors at least once per semester.

The Faculty reviews students' performance annually. Students who are not currently undergoing the formal, second year review, the examination process, or the doctoral defense must submit an Annual Progress Report by March 31st that outlines the way in which the student has met the requirements outlined in this document. Grades, written seminar evaluations, teaching assistant evaluation forms, and statements of research accomplishments will be considered in the evaluation of student performance. Continuation in the program and fellowship support are contingent on satisfactory progress.

Academic Affairs Advisor

The Academic Affairs Advisor serves as the liaison between the student and the Department of Art History. She also plays a key role in helping student navigate through University policies, procedures and requirements. That being said, it is expected that students will take responsibility for their program of study.

Student Concerns

The Department Chair and the Graduate Advisor offer an open forum at which students can raise their concerns and suggestions. Additionally, students are urged to communicate with their Faculty Advisor and the Graduate Advisor regarding their experience and progress in the program. Students also have the option of consulting with their Graduate Student Representative in the Art History Department and having him or her act on their behalf in the airing and resolution of any concern.

If any matter cannot be resolved or if the student is not comfortable raising the issue within the Department, the university has structural mechanisms to address student concerns, such as the Graduate School’s Graduate Student in Residence, the Office of the Dean of Academic Programs in the
College of Letters, Arts and Sciences, and the university-wide organization, the Graduate and Professional Student Senate (GPSS). Information about GPSS can be found on the internet at


The following description of the organization comes from the GPSS site:

The Graduate and Professional Student Senate is the official voice of the graduate and professional student body. Elected officers and department representatives tackle issues specific to graduate students and provide venues for interaction beyond the academic realm. Our funding comes from your programming fees, and we use this money to provide advocacy, social and community service events, the spring interdisciplinary conference, and many other services and events throughout the year.

This organization has adopted a university recognized Graduate Students Bill of Rights and Responsibilities that guides the standards and practices of all graduate students at USC. For a copy of this document, see:

http://www.usc.edu/org/gpss/rights_and_responsibilities.htm.
PROFESSIONAL DEVELOPMENT

The Art History Department is committed to mentoring students and to helping them develop into sought after professionals. Teacher training, the Fellowship Application Workshop, and the Dissertation Prospectus Workshop are designed to help student’s meet their professional goals.

The College Art Association (CAA; www.collegeart.org) is the professional organization for art historians (and artists) in the United States. The annual conference of the CAA offers the primary opportunity for art historians to present their scholarship, to network with other professionals and graduate students, and to interview for jobs in field.

It is highly recommended that students try to attend a CAA conference early in their academic career in order to familiarize themselves with the organization, with the current questions that animate the discipline of art history and the scholarship in their particular field. The recently established Student and Emerging Professionals Committee of the CAA caters to the needs of graduate students and aims especially to help them transition successfully to professional positions.

At the dissertation stage, it is recommended that candidates apply to present their research at an annual conference. Doing this at a separate stage from interviewing for jobs allows students to focus exclusively on their presentation and to gain recognition of scholarly work that will serve them well when they seek employment.

The following text provides a useful, general overview of the professional life of an academic:

# APPENDIX I  Sample Program of Study
For a student entering with the BA degree

<table>
<thead>
<tr>
<th>Semester</th>
<th>Coursework</th>
<th>Degree Requirements</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>AHIS 500 (4 credits) Seminar (4) Seminar (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spring</td>
<td>Seminar (4) Seminar (4) Seminar (4)</td>
<td>Language Exam I</td>
<td>Annual Review</td>
</tr>
<tr>
<td>II</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>Seminar (4) Seminar (4) Seminar (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spring</td>
<td>Seminar (4) Seminar (4) Seminar (4)</td>
<td>Language Exam II</td>
<td></td>
</tr>
</tbody>
</table>

**SECOND YEAR REVIEW**

- Qualifying Paper
- Statement of Progress
- PreQualifying Meeting

| III      |            |                     |            |
| Fall     | Seminar (4)* Seminar (4)* GRSC 800 (1) | | |
| Spring   | GRSC 800 (1) | | |

**QUALIFYING EXAMINATION**

- Prospectus
- General Examination
- Colloquium
<table>
<thead>
<tr>
<th>Semester</th>
<th>Coursework</th>
<th>Degree Requirements</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>Fall</td>
<td>Dissertation Research</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>Dissertation Research</td>
<td>Annual Review</td>
</tr>
<tr>
<td>V</td>
<td>Fall</td>
<td>AHIS 794 (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>AHIS 794 (1)</td>
<td>Annual Review</td>
</tr>
<tr>
<td>VI</td>
<td>Fall</td>
<td>AHIS 794 (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>AHIS 794 (1)</td>
<td>DISSESSATION Oral Defense</td>
</tr>
</tbody>
</table>

* Seminars may also be taken during the Summer Session.
### APPENDIX II Sample Model of Coursework

<table>
<thead>
<tr>
<th>REQUIREMENTS</th>
<th>AREAS OF STUDY (geographical scope is global)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Methodology</td>
<td><strong>BCE to 1400</strong> (Ancient to Medieval) <strong>1400-1800</strong> (Early Modern) <strong>1800-present</strong> (Modern and Contemporary)</td>
</tr>
<tr>
<td></td>
<td>AHIS 500</td>
</tr>
<tr>
<td>Major Field</td>
<td>5 seminars</td>
</tr>
<tr>
<td>Minor Field</td>
<td>1 seminar</td>
</tr>
<tr>
<td>Distribution</td>
<td>Distribution Requirement</td>
</tr>
<tr>
<td>Requirement</td>
<td>For students of Western Art, one of these two seminars must be in a non-Western field.</td>
</tr>
<tr>
<td></td>
<td>1 seminar in EARLY MODERN</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Outside Field</td>
<td>2 seminars</td>
</tr>
<tr>
<td>Electives</td>
<td>3 seminars or directed research</td>
</tr>
<tr>
<td>TOTAL COURSES</td>
<td>14 seminars</td>
</tr>
</tbody>
</table>