



PennState
College of Arts and Architecture

DEPARTMENT OF ART HISTORY GRADUATE PROGRAMS



The Department of Art History at Penn State offers graduate degrees at the MA and PhD levels. This handbook describes these degree programs and lists all requirements. Prospective students are invited to contact the department's Director of Graduate Studies with any questions about graduate studies in art history at Penn State. Current students will hopefully find answers to most routine questions here, but are encouraged to consult with their advisors whenever clarification is needed.

REQUIREMENTS FOR THE MA IN ART HISTORY

The Master of Arts in art history provides students with a broad understanding of the history of visual culture and the methodological tools particular to art history as a discipline. As part of their studies, students also develop an area of specialization that prepares them for future doctoral study or employment in a variety of cultural institutions. It is in the spirit of this twofold mission, the development of general art historical knowledge coupled with a more focused course of study, that students are asked to satisfy the following departmental requirements.

Admission Requirements

Applicants must have a bachelor's degree with at least a 3.0 junior/senior grade-point average from an accredited college or university and at least 21 credits of art history. In exceptional cases, students with fewer credits may be admitted on a provisional basis, but will be required to make up the deficiency while engaged in graduate work. Applicants in art history must submit an official application, application fee, transcripts, GRE scores, the foreign language personal assessment form, three letters of recommendation, a statement of purpose, and a writing sample.

Advisor

The Director of Graduate Studies will advise all entering graduate students and any graduate students who have yet to choose an advisor. After entrance, master's students are expected to select an advisor from the graduate faculty in art history before or during their second semester of study. This must be done in time for pre-registration for the next semester. The advisor is the faculty member who will supervise the student's master's thesis/paper. Graduate students must have their choice of courses approved by their advisor.

Course Requirements

Candidates for the MA degree are required to complete a minimum total of 36 credits (including a master's thesis or paper), divided as follows:

- a. ARTH 551: "Historiography of Art History" (3 credits)
- b. 9 credits at the 400 level, of which 3 credits must be taken in each of the following three areas of art history:
 - African/Asian/Oceania/Pre-Columbian Americas
 - Ancient/Byzantine/Medieval
 - Renaissance/Baroque/Modern/Contemporary
- c. 9 credits of 500-level seminars in art history (ARTH 551 and 596 may not be used to fulfill this requirement); each seminar in this 9-credit requirement must be taken with a different faculty member.
- d. 9 additional credits in art history at the 400 or 500 level; with the approval of one's advisor and the Director of Graduate Studies, 3 credits of this requirement may be a course at the 400 or 500 level outside the Department of Art History
- e. 6 credits of ARTH 600 for a master's thesis or 6 credits of ARTH 596 for a master's paper. ARTH 596 may only be used by a master's candidate for a master's paper; all other individual studies at the master's level should use ARTH 496

Photo credits:

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Scholarship and Research Integrity (SARI)

The Scholarship and Research Integrity (SARI) program is an opportunity for graduate students to engage broadly in a dialogue surrounding issues pertinent to research ethics. All new art history MA candidates are required to complete the SARI program in their first year of study. Their participation in and completion of the program will be monitored by the department's Director of Graduate Studies. SARI training is included in ARTH 560 Methods of Research. Students not enrolled in the course may participate in the required SARI training sessions.

Foreign Language Requirement

Candidates must demonstrate a reading proficiency in one foreign language. The language relevant to the student's area of study will be determined through consultation with the student's faculty advisor, subject to the approval of the Director of Graduate Studies. Proficiency in this foreign language must be demonstrated before the end of the first year of study. Language examinations are administered within the department and consist of one-hour translations (with dictionary). You may arrange a language examination with an individual faculty member (please see Director of Graduate Studies for details).

If you intend to pursue a PhD in art history after completing the MA, it is strongly recommended that you start studying a second appropriate foreign language before beginning a doctoral program.

Language Exam

Reading proficiency is demonstrated by passing a language examination. At the start of the examination, the student is given a one-page text to translate. A dictionary may be used. Students are given 1 hour to translate as much of the text as they are able. A passing examination demonstrates the student's ability to translate correctly a representative text for accurate use in research. Students should consult with their advisors to schedule the examination prior to the end of their first year.

Master's Examination

The master's examination must be taken before or during an MA candidate's third semester of full-time study (not counting summers). There are two essay questions, representing two different fields in the history of art and two different faculty members.

For each field, the student has a choice of one out of two essays. The essay for each field is a take-home, "open book" examination, written over one weekend (or the equivalent). For example, the student will be given the exam questions (choice of one out of two) by noon on a Friday, with the essay due by noon on the following Monday. The two different fields will be examined on two different weekends during the same semester (or summer). Although students have the weekend to contemplate their chosen question, the actual written response should be done in approximately a two-hour period and should be no longer than five printed pages (double-spaced). Each essay will be graded pass/fail. It is the student's responsibility to make arrangements with individual faculty members to take the examination. A failed essay can be retaken once during the student's fourth semester of full-time study (excluding summers). If an essay is failed for a second time, then the Graduate Programs Committee will decide if the student should be allowed to take the essay for a third time or be terminated from the program.

N.B. A field may be modified by a faculty member with the approval of the Director of Graduate Studies.

Master's Exam

Students will complete essays in two fields. The fields and graduate faculty members for these essays are as follows:

- African art (Dr. Dewey)
- Oceanic art (Dr. Dewey)
- South Asian architecture and art (Dr. Desai)
- Chinese art and architecture (Dr. Tan)
- Pre-Columbian art and architecture (Dr. Solari)
- Ancient Egyptian art and architecture (Dr. Walters)
- Ancient Greek art and architecture (Dr. Walters)
- Ancient Roman art and architecture (Dr. Walters)
- Italian Renaissance art (Dr. Zolli)
- Renaissance architecture (Dr. R. Thomas)
- Baroque/Rococo architecture (Dr. R. Thomas)
- Colonial Latin American art and architecture (Dr. Solari)
- Southern Baroque art (Dr. R. Thomas)
- European and American architecture, ca. 1750–1900 (Dr. Zabel)
- European art, ca. 1780–1880 (Dr. Locke or Dr. Mansfield)
- European art, ca. 1880–1940 (Dr. Locke)
- American art to ca. 1940 (Dr. Rich or Dr. Robey)
- Architecture since ca. 1900 (Dr. Zabel)
- Art since ca. 1940 (Dr. Rich)
- Contemporary Art in Asia (Dr. Tan)

Master's Thesis or Paper

Student may choose to write a master's thesis or paper.

Master's Thesis Option: A master's thesis is written according to the thesis guidelines of the University and is ultimately deposited in the Graduate School Thesis Office. A student choosing this option will register for 6 credits of ARTH 600, "Thesis Research," during a single semester or split over two semesters, typically during a student's second year of study. A successful thesis must be approved by at least the student's advisor and a second reader, all of whom must be members of the graduate faculty/affiliate faculty of the Department of Art History.

Deadlines for submission of a Master's Thesis are set by the Graduate School, not the Department. Consult the Graduate School calendar for current submission dates.

Master's Paper Option: A master's paper does not need to follow the thesis guidelines of the University and is ultimately deposited in the department. A student choosing this option will register for 6 credits of ARTH 596, "Individual Studies," during a single semester or split over two semesters, typically during a student's second year of study. A successful paper must be approved by the student's advisor and a second reader, both of whom must be members of the graduate faculty/affiliate faculty of the Department of Art History. It is the advisor's responsibility to establish reasonable format expectations for the paper. A "Signatory Page for a Master's Paper" should be picked up from the Department Office. When the paper has been approved, it will be deposited with the Department Office for approval by the department head no later than one week before the end of classes for a given semester.

Additional University requirements for MA degrees may be found in Penn State's University Bulletin.

Recommended Timetable for the MA in Art History

This is a recommended timetable to complete the MA in four semesters; please see specific requirements above. Students are encouraged to pass the foreign language requirement as early as possible. Students may choose to take more than one graduate seminar in a particular semester.

First Fall Semester

- Two 400-level courses and ARTH 551 (plus foreign language course if needed)

First Spring Semester

- Two 400-level courses and one 500-level course (plus foreign language course if needed)
- Pass foreign language reading exam
- Select advisor and begin discussing possible MA thesis/paper topics

Summer between first and second years

- Decide upon topic and begin research on MA thesis/paper

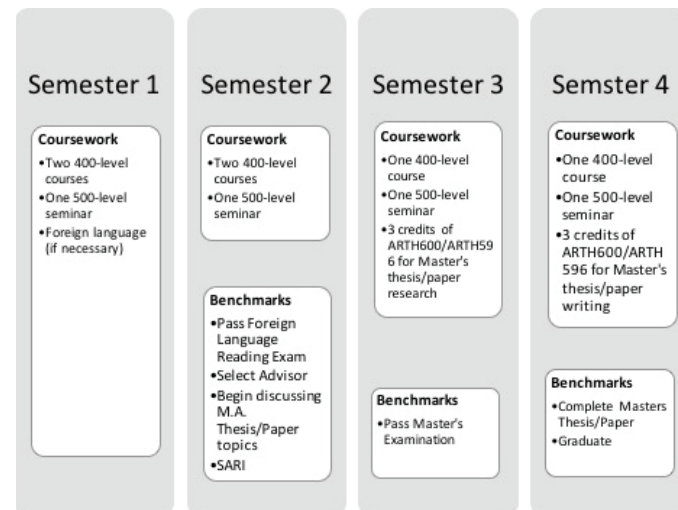
Second Fall Semester

- One 400-level course and one 500-level course
- 3 credits of ARTH 600 for master's thesis or ARTH 596 for master's paper (complete research and begin writing)
- Pass master's examination

Second Spring Semester

- One 400-level course and one 500-level course
- 3 credits of ARTH 600 for master's thesis or ARTH 596 for master's paper (finish writing and refine final draft)
- Complete master's thesis or paper
- Graduate in May

MA Flow Chart of Coursework and Benchmarks — By Semester



Coursework Checklist

- ARTH 551 Historiography of Art History (3 credits)
- Three courses in each of the following areas (9 credits)
 - 400-level – African/Asian/Oceania/Pre-Columbian Americas
 - 400-level – Ancient/Byzantine/Medieval
 - 400-level – Renaissance/Baroque/Modern/Contemporary
- Three Graduate Seminars (9 credits)
 - ARTH 551 and 596 do not fulfill this requirement
 - Each of these three seminars must be taken with a different faculty member
- Additional Credits in Art History (9 credits)
 - 400-level courses or 500-level seminars 3 credits may be a course outside the Department of Art History, with the approval of one's advisor and the Director of Graduate Studies
- ARTH 600 (Master's Thesis) OR ARTH 596 (Master's Paper) (6 credits)
 - ARTH 596 may only be used by a Master's candidate for a Master's paper; all other individual studies at the master's level should use ARTH 496

REQUIREMENTS FOR THE PHD IN ART HISTORY

The PhD in art history provides students with advanced training in a primary field of art history and in a secondary field. This training prepares students not only for academic and curatorial careers but also for careers in arts organizations, memory institutions, the non-profit sector, and in such commercial enterprises as auction houses and galleries.

Admission Requirements

Applicants must have an MA in art history (or a closely related field) with at least a 3.0 grade-point average from an accredited college or university. Applicants must submit an official application plus fee, transcripts, GRE scores, the foreign language personal assessment form, three letters of recommendation, a statement of purpose, and a writing

sample. Students who have completed their MA in art history at Penn State and wish to proceed with doctoral studies at Penn State must also apply to the PhD program (submit new statement of purpose, recent writing sample, and three new letters of recommendation [preferably from faculty members who may be on your future doctoral committee]).

The only exception to the above guidelines would be a Penn State master's student who the Graduate Programs Committee has agreed should bypass the master's thesis/paper and move directly into the PhD program. Such a student must complete all other requirements of the MA and must apply for entrance into the PhD program as well as for a waiver of the MA thesis/paper requirement. Students should be aware that they will not receive an MA but only the PhD upon successful completion of the doctoral program.

Students admitted into the PhD program in Art History are eligible to apply for dual-enrollment in Penn State's PhD programs in Asian Studies and Visual Studies.

Dual-Title PhD in Asian Studies

The dual-title PhD in Art History and Asian Studies bestows an additional title (Asian Studies) to one's title in Art History. It is not a second PhD degree, but rather a confirmation of an additional area of expertise. A dual-title PhD in Asian Studies certifies that a student has undergone rigorous, interdisciplinary training on Asia in conjunction with training in Art History at the PhD level. To apply for a dual-title PhD in Asian Studies, prospective students should note their wish also to be considered for acceptance into the dual-title degree program with Asian Studies. Successful applicants will have some background in Asian Studies and knowledge of one or more Asian languages. Admitted PhD candidates in Art History may also petition for acceptance into the dual-title PhD in Asian Studies, but admission into the dual-title PhD must occur prior to taking the Qualifying Exam. For more information on admission into the dual-title PhD in Asian Studies, consult with the Director of Graduate Studies.

Dual-Title PhD in Visual Studies

Penn State's interdisciplinary Visual Studies dual-title PhD program brings together faculty and students from the College of Arts and Architecture, the College of Communications, and the College of the Liberal Arts. Faculty teaching in Visual Studies come from a wide range of departments, including Art History, Comparative Literature, English, French, German, Spanish, and Media Studies.

The program comprises, in addition to elective seminars in those Colleges, two dedicated introductory courses, VSTUD 501 focused on approaches to visual culture in a variety of historical and geographical contexts, VSTUD 502 on issues of digitality in relation to the visual.

For questions and further information about Penn State's dual-title Visual Studies PhD program, please contact the Director of Graduate Studies.

Advisor

The Director of Graduate Studies will assist in advising all entering graduate students. Doctoral students are strongly encouraged to select an advisor from the graduate faculty in art history upon entrance into the program. The advisor is normally the faculty member who will supervise the student's dissertation. Graduate students must have their choice of courses approved by their advisor.

Course Requirements

Thirty credits, not including dissertation research, are required for the PhD. At least 24 of these credits must be in art history and 3 to 6 credits must be in a related area outside art history. At least 9 of the art history credits must be at the 500 level (ARTH 596 cannot be used to fulfill this requirement). The student is advised to use the 3 to 6 credits of study outside the department to foster a relationship with a potential outside reader for the dissertation. Extra coursework may be recommended, based upon the results of the student's qualifying examination.

Moreover, students may be required by their doctoral committee to take additional specialized courses pertaining to the major area of study.

Scholarship and Research Integrity (SARI)

The Scholarship and Research Integrity (SARI) program is an opportunity for graduate students to engage broadly in a dialogue surrounding issues pertinent to research ethics. All new art history doctoral students are required to complete the SARI program in their first year of study. Their participation in and completion of the program will be monitored by the department's Director of Graduate Studies. SARI training is included in ARTH 560 Methods of Research. Students not enrolled in the course may participate in the required SARI training sessions.

Foreign Language Requirements

A reading competency in two foreign languages must be demonstrated before the end of one year of study. Two languages relevant to the student's areas of study will be determined through consultation with the student's faculty advisor, subject to the approval of the Director of Graduate Studies. A language examination administered within the department consists of a one-hour translation (with dictionary). Foreign language requirements completed for a prior Master's degree will be honored if proof is provided (e.g., a letter from the prior institution).

Competence in English

Penn State requires that all candidates for the PhD degree "demonstrate high-level competence in the use of the English language, including reading, writing, and speaking." This requirement is fulfilled in the Department of Art History by taking a 500-level graduate seminar and having the professor attest to your competence in the English language at the end of the course (form available in Department Office).

This requirement should be fulfilled during the first two semesters of study (excluding summers).

PhD Qualifying Examination

The University requires this examination for entrance into candidacy in a doctoral program. Students enrolled in the PhD program in art history must take this exam before the end of the sixth week of the first semester of full-time doctoral study. The examination will be given by three members of the graduate faculty in art history; this panel will consist of two faculty members with whom the student is considering working and the department's Director of Graduate Studies (or department head). Students will be examined on their general knowledge of the history of art and intended fields of specialization. This is not a comprehensive examination, but a diagnostic test of the student's art historical strengths and weaknesses. The panel will then evaluate the student's performance and may recommend or require that the student take extra course work in specific fields. This exam must be passed before the end of three semesters of study (excluding summers). It is the responsibility of the graduate student to find an agreeable date, time, and location for all involved in the qualifying exam.

PhD Qualifying Examination

This is administered as a ca. 90-minute oral examination by three members of the graduate faculty in art history. The purpose of the Qualifying Exam is to assess students' general knowledge of art history and their preparation in their intended fields of study. It is not a comprehensive exam. Students will be presented with at least 15 slides showing canonical works of art or architecture related to their major area of study and their proposed fields of specialization. By "canonical" is meant works normally included as part of an undergraduate course in the field. It is possible that students will also be presented with non-canonical works that they likely have not encountered in their prior coursework. In these instances, students are assessed on their ability to associate the work with major periods or movements in the history of art or architecture. Students are advised to prepare for this exam by reviewing notes from relevant past courses and by reviewing works included in standard textbooks for the appropriate field.

Doctoral Committee

This committee must include at least four members of Penn State's graduate faculty, one of whom must come from outside the Department of Art History. The other three members of the committee normally are the dissertation advisor, who is the chair, and two members of the art history faculty who represent minor areas of the candidate's field of study. The committee should be formed soon after a student passes the qualifying examination. Before the committee is appointed, students should consult with their advisor concerning the committee's membership and meet with all potential members of the committee to see if they agree to serve. The student and all committee members should review and sign the "Graduate Student Committee Policies and Procedures and Committee Appointment Signature Form" (available in Department Office). This form must then be signed by the department head and forwarded to the Graduate School.

The outside member of the committee may be solicited from the expanse of scholars in other fields at Penn State whose interests are interdisciplinary with art history.

Per Graduate School policy, the committee will conduct an initial assessment of the candidate within one semester of the committee's formation (summer excepted). After this, annual meetings of the entire committee with the candidate are strongly encouraged, and annual assessments by the committee are mandated by the Graduate School (GCAC-603 PhD Committee Responsibilities - Research Doctorate).

Current list faculty members from outside the department who are serving on art history doctoral committees:

- Jennifer Boittin, Associate Professor of French, Francophone Studies, and History
- Ann Clements, Professor of Music Education
- Jonathan Eburne, Professor of Comparative Literature and English
- Greg Eghigian, Professor of Modern History
- Charlotte Eubanks, Associate Professor of Comparative Literature, Japanese, and Asian Studies
- Ronnie Hsia, Edwin Earle Sparks Professor of History
- Nina Jablonski, Evan Pugh University Professor of Anthropology
- Simone Osthoff, Professor of Art
- Donald Redford, Professor of Classics and Ancient Mediterranean Studies and History
- Christopher Reed, Professor of English and Visual Culture
- Anne Rose, Distinguished Professor of History & Religious Studies
- Sherry Roush, Professor of Italian
- Kathryn Salzer, Associate Professor of History & Corman-McCourtney Early Career Professor in Medieval Studies
- Willa Z. Silverman, Professor of French and Jewish Studies
- Marica Tacconi, Professor of Musicology
- Adrian Wanner, Liberal Arts Research Professor of Russian and Comparative Literature

Comprehensive Examination

The comprehensive examination is taken with the approval of the doctoral committee when the candidate has substantially completed course work for the PhD degree and must be taken before the end of the fourth semester. It consists of slide and written preliminary area examinations in one major field and two minor fields in art history, followed by the official comprehensive oral exam with the entire doctoral committee.

Fields of Study for the Comprehensive Examination

Three fields are to be chosen for the examination—one major, two minor. The three fields must be represented by three different members of the department's graduate faculty (each field is listed with its faculty member[s]). The fields have been organized under major groups (i.e., Medieval). A maximum of two fields may be chosen from any single major group. The three fields must be chosen in consultation with the student's advisor. A student should discuss with each faculty member what the parameters of each field are. A field may be modified by a faculty member with the approval of the Director of Graduate Studies.

Africa

- South and East African Art (Dr. Dewey)
- Art of the African Diaspora (Dr. Dewey)

Asia

- Architecture and Art of South Asia (Dr. Desai)
- Colonial Architecture and Urbanism in South Asia (Dr. Desai)
- Imperial Chinese Art and Architecture (Dr. Tan)
- Modern and Contemporary East Asian Art (Dr. Tan)

Oceania

- Oceanic Art (Dr. Dewey)

Pre-Columbian

- Art and Architecture in Mesoamerica (Dr. Solari)
- Art and Architecture in South America (Dr. Solari)

Ancient

- Egyptian Art and Architecture (Dr. Walters)
- Greek Art and Architecture (Dr. Walters)
- Roman Art and Architecture (Dr. Walters)

Renaissance

- Architecture (Dr. R. Thomas)
- 13th – 15th-Century Italian Art (Dr. Zolli)
- 16th- Century Italian Art (Dr. Zolli)

Baroque/Rococo

- Architecture (Dr. R. Thomas)
- Southern European Art (Dr. R. Thomas)
- Colonial Latin American Art and Architecture (Dr. Solari)
- Colonial North American Architecture (Dr. Zabel)

Late Eighteenth and Nineteenth Centuries

European Art (Dr. Locke or Dr. Mansfield)

- American Art (Dr. Rich)
- Photography (Dr. Locke)
- European and American Architecture (Dr. Zabel)

After 1900

- European Art, ca. 1900–1940 (Dr. Locke)
- American Art, ca. 1900–1940 (Dr. Rich)
- Photography (Dr. Locke)
- Art Since 1940 (Dr. Rich)
- Architecture (Dr. Zabel)

Preliminary Area Examinations:

For the Major Field: a written or oral slide examination (20 slides) covering individual works; one major essay

(3 hours) that deals with a significant problem within the field in question, designed to test the candidate's grasp of the nature of the problem, familiarity with the relevant literature, the divergent viewpoints, and the candidate's own conclusions; and two shorter essays (90 minutes each), discussing artists, themes, and concepts of importance to the field. These essays should be designed to elicit knowledge of the literature in the field under discussion.

For Each Minor Field: a written or oral slide examination (10 slides) covering individual works; two essays (90 minutes each), choice of two out of three questions, designed to demonstrate a sound general knowledge of the field and its literature.

The Comprehensive Oral Examination: a critical discussion of the major field and two minor fields, along with the relationship of art history to the field of the outside committee member. For the purposes of the Graduate School, the comprehensive oral examination with the doctoral committee is considered the official comprehensive examination, while the slide and essay exams of the major field and two minor fields are considered preliminary "area" examinations administered within the department and leading to the comprehensive examination. The three preliminary area exams should be scheduled during a two-week period. The comprehensive oral examination should be scheduled about one week after the last preliminary exam. It is the responsibility of the graduate student to find agreeable dates, times, and locations for the preliminary exams with the individual art history members of his/her doctoral committee and an agreeable date, time, and location with the entire doctoral committee for the comprehensive oral examination.

The Graduate School must be officially notified of the date of the comprehensive oral examination at least three weeks prior to the date of the oral exam; please ask the department's administrative coordinator well in advance to notify the Graduate School of the date, time, and location of the oral exam.

Dissertation Prospectus

The dissertation topic should be chosen in careful consultation with the student's advisor and must be approved by the doctoral committee before the end of the tenth week of the fifth semester. A written prospectus of the dissertation that defines the thesis argument, explains its significance, examines previous scholarship, and provides a research/writing plan is required (plus a select bibliography). This prospectus is to be presented, discussed, and approved in a group meeting of the doctoral committee before the student proceeds fully with the topic. It is the responsibility of the graduate student to find a date, time, and location that are convenient for all members of the committee. An approved prospectus should be deposited by the student's advisor in the Department of Art History office where it will be available to all graduate students and faculty.

Dissertation Prospectus

The dissertation prospectus is the formal description of a PhD candidate's research question and proposed methodology. A prospectus should include the following:

1. A clear statement of the proposed thesis;
2. A description of the existing literature on the research topic or research question;
3. A discussion of the historiographic status of the research topic or research question that explains how the proposed dissertation will contribute to the field;
4. An explanation of proposed methodology;
5. A tentative chapter outline;
6. A description of the research plan, including a timeline and relevant sites, collections, or archives that will need to be consulted (potential obstacles to consulting specific archives, collections or sites should also be addressed);
7. A bibliography that lists relevant primary and secondary sources (this bibliography is understood to be preliminary).

There is no set requirement for length of the prospectus, and recent examples have ranged from ca. 12 to 20 pages or so. Students should consult with their advisor and committee members before beginning the prospectus to clarify expectations in terms of content, format, and length.

Dissertation

Dissertation (PhD thesis) research is undertaken in earnest after students pass the comprehensive examination and have their prospectus approved by the doctoral committee. Please be aware of the University's continuous registration requirement for doctoral students working on dissertations:

A candidate for the PhD degree is required to register continuously for each fall and spring semester from the time the comprehensive examination is passed and the two-semester residence requirement is met until the dissertation is accepted by the doctoral committee and the final oral examination is passed, regardless of whether work is being done on the thesis during this interval.

All committee members should review at least one chapter draft fairly early in the process to make sure all are agreeable to the topic, method, depth of research, quality of writing, etc. It is the responsibility of the advisor to critique each chapter as it is produced. The final defense should only be scheduled after the advisor has read the entire dissertation and deems it ready for distribution to the entire committee.

Final Oral Examination: Dissertation Defense

After the doctoral candidate has satisfied all other requirements for the degree, and on the recommendation of the doctoral committee, the final oral examination is scheduled for the student to defend the doctoral thesis. It is the responsibility of the student to find a date, time, and location convenient for all members of the committee. The director of the Office of Graduate Enrollment Services should be notified that a final examination has been scheduled. **The Graduate School requires at least three weeks' notice for officially scheduling this examination;** please ask the department's administrative coordinator well in advance to notify the Graduate School of the date, time, and location of the exam.

The Graduate School establishes deadlines for completing a thesis in any particular semester. These deadlines may be found on the Graduate School website.

It is the doctoral candidate's responsibility to provide a copy of the dissertation to each member of the doctoral committee at least two weeks before the scheduled examination.

The final examination is oral, open to the public, and related in large part to the dissertation, but it may cover the candidate's entire field of study without regard to courses that have been taken either at Penn State or elsewhere. The results of the examination are reported to the Office of Graduate Enrollment Services and will be entered into the candidate's official record. If a candidate fails, the doctoral committee will determine whether another examination may be taken or if the student is terminated from the program.

Additional University requirements for doctoral degrees may be found in Penn State's University Bulletin.

Recommended Timetable for the PhD in Art History

This is a suggested timetable for the completion of the PhD in four to five years; please see specific requirements above. Students are encouraged to pass foreign language requirements as early as possible. Students may choose to take more than one graduate seminar in a particular semester.

First Year—Fall Semester

- Two 400-level courses and one 500-level course (ARTH 551 if not completed during MA program at Penn State) (plus foreign language course if needed)
- Pass first foreign language reading exam
- Select advisor
- Pass qualifying exam before the end of the sixth week of the semester

First Year—Spring Semester

- Two 400-level courses and one 500-level course (plus foreign language course if needed)
- Have doctoral committee appointed
- Pass second foreign language reading exam
- Second Year—Fall Semester
- Two 400-level courses and one 500-level course
- Begin studying for comprehensive examination

Second Year—Spring Semester

- One 400- or 500-level course (complete 30-credit course requirement)
- Intensive study for comprehensive examination (take independent studies, "readings," if necessary)
- Pass comprehensive examination before end of semester

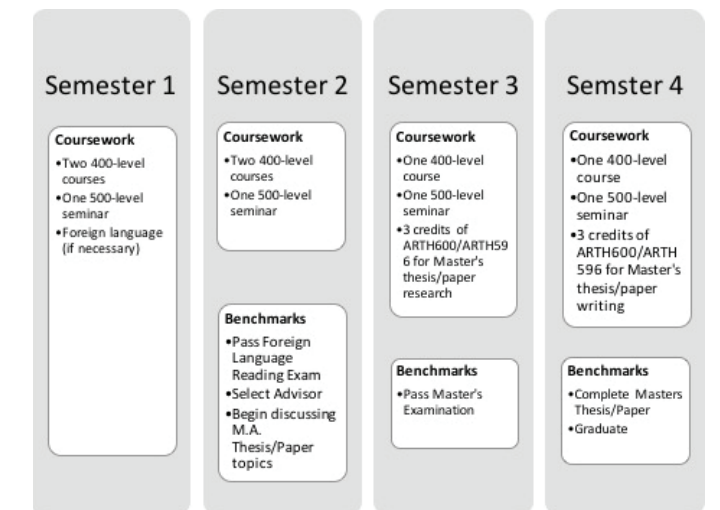
Third Year

- Have dissertation prospectus approved by doctoral committee before the end of the tenth week of the semester
- Begin research on dissertation (register for thesis credits)
- Apply for external fellowships

Fourth Year (and Fifth Year if necessary)

- Finish dissertation research
- Meet with doctoral committee at least once a year
- Write dissertation
- Pass final oral examination
- Graduate

PhD Flow Chart of Coursework and Benchmarks — By Year



Scholarship and Research Integrity (SARI)

The Scholarship and Research Integrity (SARI) program is an opportunity for graduate students to engage broadly in a dialogue surrounding issues pertinent to research ethics. All new Art History graduate students (MA and PhD) are required to complete the SARI program (parts 1 and 2) in their first year of study. Their participation in and completion of the program will be monitored by the department's Director of Graduate Studies.

The SARI program has two parts:

Part 1. During the first year of enrollment, graduate students will be required to complete an online Responsible Conduct of Research (RCR) training program provided by the Collaborative Institutional Training Initiative (CITI). The Office for Research Protections (ORP) oversees this training, designated as "SARI @ PSU."

Part 2. Graduate students are also required to engage in an additional five hours of discussion-based RCR education. These discussions will encompass both universal and discipline-specific material. Part 2 is normally conducted during the course of ARTH 551 Historiography and ARTH 560 Methods of Research. Graduate students may attend the relevant sessions even if they are not enrolled in ARTH 560 (ARTH 551 is a required course for MA and PhD students). In the event that ARTH 560 is not offered during a graduate student's first year of study, the required SARI workshops will be held over the course of a few evenings and will be organized by the Director of Graduate Studies.

Art History's Program for Part 2: Five Hours of Discussion-Based RCR Education

Hours 1 and 2: Responsible Authorship Among the topics addressed are scholarly integrity, documentation standards, acknowledgments, research misconduct, collaboration, and mentor/trainee responsibilities. The Responsible Authorship unit is conducted by the professor teaching ARTH 560 and monitored by the Director of Graduate Studies.

Hour 3: Professional Conduct includes ethics and standards for writing résumés, grant proposals, and conference papers as well as practices of peer review, publication, negotiating contracts, interviewing human subjects, etc. The Professional Conduct session is conducted as a one-hour required workshop and is led by the graduate officer and one or two other faculty members chosen by the Director of Graduate Studies. Hour 3 may be conducted as part of ARTH 560.

Hour 4: Copyright and Reproduction of Images addresses the ethics and legal/copyright issues involved in using images for teaching, online education, theses, and publications. This workshop is conducted as part of ARTH 560 Methods of Research. If ARTH 560 is not offered in a given year, the workshop will take place during a one-hour required evening session led by the graduate officer, visual resources curator, and arts librarian.

Hour 5: Museum Ethics covers such topics as provenance, accessioning/de-accessioning, restoration, conservation, exhibitions issues, dealing with living artists and heirs, etc. This workshop is conducted as part of ARTH 560 Methods of Research. If ARTH 560 is not offered in a given year, the workshop will take place as a one-hour required session led by at least one Palmer Museum of Art curator and the Director of Graduate Studies.

FINANCIAL SUPPORT FOR GRADUATE STUDENTS

Assistantships

The Department of Art History customarily awards graduate assistantships (GAs) and tuition grants-in-aid (GIAs) to all incoming graduate students. MA students are normally awarded assistantships for both years of their program; PhD candidates in good standing may anticipate an assistantship through the 4th year, with eligibility continuing through the 5th year. Fifth-year assistantships are awarded when available. Continuing students must reapply annually for an assistantship.

Continuation of support is based upon satisfactory progress toward the respective degree and satisfactory performance of assistantship duties. All GA appointments are half-time and require approximately twenty hours of work a week.

Graduate assistants may be appointed as graders in a large survey class, as a discussion section leader in an introductory course, as an assistant in the Visual Resources Centre, as an assistant in the Palmer Museum of Art, or as a research assistant for a faculty member. Occasionally, selected PhD candidates are given the opportunity to teach undergraduate courses.

Penn State's University Libraries, Institute for the Arts and Humanities, and the office of the Associate Dean for Research in Arts and Architecture sometimes have half-time graduate assistantships that are filled by graduate students in art history.

During the summer, a PhD candidate is usually hired to be an instructor in an undergraduate course. The department also has approximately four graduate assistant opportunities during the summer.

All applicants who have been accepted into the program will be considered for any available graduate assistantships.

Information about the Penn State Student Health Insurance Plan (SHIP) can be found on the Penn State Student Affairs website.

Digital Art History at Penn State

The Department of Art History supports a Digital Art History initiative that seeks to provide students with the digital tools necessary to explore new methodologies. Graduate assistantships in the Visual Resources Center offer graduate students opportunities to collaborate on small-scale digital projects that involve the digital technologies and methodologies that are reshaping the practice of art and architectural history.

University Fellowships and Awards

The Department of Art History has the opportunity to apply for University Graduate Fellowships for incoming PhD students with outstanding scholastic records. This fellowship provides a stipend plus full tuition for a student's first academic year. This prestigious award allows students to devote full time to their first year of study without having work obligations. All applicants to the PhD program will be considered for nomination by the department for a University Graduate Fellowship. The department typically is awarded one University Graduate Fellowship per year.

As a part of Penn State's comprehensive plan to increase diversity, the University has Bunton-Waller Graduate Awards in the forms of fellowships, fellowship supplements, and assistantships. Consideration for these awards takes place after a student is admitted but before matriculation.

The Department of Art History also has the opportunity to apply for Graham Endowed Fellowships and block grants from the Fund for Excellence in Graduate Recruitment (FEGR), which provide additional financial support for incoming MA and PhD students who have already been awarded assistantships. These additional funds, when available, are awarded by the Graduate Program Committee in consultation with the Department Head.

Department of Art History Dissertation Fellowships

Department of Art History dissertation fellowships have been used in recent years to support up to 2 PhD candidates in art history every fall and spring semester. These fellowships are intended for doctoral students who are ABD (“all but dissertation”) and are working full-time on dissertation research and/or writing. The funds are to support normal living expenses and can also be used for research expenses. During the period of the fellowship, the student does not need to be in residence at University Park. Every spring semester, the Director of Graduate Studies will make a call for applications for the coming academic year; fellowships are awarded by the Graduate Program Committee in consultation with the Department Head.

Summer Internships in Palmer Museum of Art

The Annie Gooding Sykes Internship is a competitive internship offered during the summer. Interns work with museum staff on a variety of curatorial projects, with a particular focus on American works on paper. Upper-level undergraduate and graduate students enrolled in art history, the School of Visual Arts, women’s studies, or American studies are eligible for the Sykes Internship. One internship with a stipend is offered each summer.

The Silver Trout Curatorial Graduate Internship Program is a competitive internship offered during the summer. Interns work with the museum staff on curatorial projects and initiatives. Graduate students in art history or art education are eligible for the Silver Trout Curatorial Graduate Internship Program. Two internships with a stipend are offered each summer.

Additional Internship Opportunities: The museum offers unpaid internships during the fall and spring semesters which may be eligible for course credit as well as additional summer internships with a stipend when funding is available. Interns work with museum staff on a variety of projects as needed.

For available positions and application procedures for internships in the Palmer, please visit <http://www.palmermuseum.psu.edu/education/internships> or contact the museum educator.

Research/Travel Grants

Funds are awarded within the department to support research (particularly for MA theses/papers and PhD dissertations) and travel. The amount and sources of research/travel grants vary annually.

Sources for departmental research funds include:

- Babcock Galleries Endowed Fund in Art History
- Francis E. Hyslop Memorial Fellowships
- Louise D. Purcell Memorial Art History Endowment
- Susan and Thomas Schwartz Research Grant
- Susan W. and Thomas A. Schwartz Endowed Fellowship for Dissertation Research in Art History

The Department of Art History (with partial help from the College’s Graduate Travel Funds) provides generous support for graduate students presenting scholarly papers at conferences and symposia.

The department also offers Limited Graduate Student Travel Grants up to \$500 to assist graduate students in shorter trips for research, to see an exhibition, or to attend a conference.

There are also research funds that art history graduate students can compete for with students from other programs at Penn State.

Art history graduate students have recently received the following University awards:

- Alumni Association Dissertation Award
- Early Career Development Grant, Center for Global Studies
- Graduate Student Summer Residency, Institute for the Arts and Humanities
- Junior Scholar Award in Early Modern Studies, Institute for the Arts and Humanities Graduate Travel Grant, Office of Global Programs
- Waddell Biggart Graduate Fellowship

The Office of the Associate Dean for Academic Affairs in the College of Arts and Architecture and the Graduate School of the University have also been very generous in providing additional research and travel funds for graduate students. Students are also encouraged to apply for **external grants, fellowships, and internships.**

In recent years, Penn State art history doctoral students have been awarded the following:

- American Research Center (Sofia, Bulgaria), Fellowship
- American Society for Hispanic Art Historical Studies, Photographs Grant
- BET (Black Entertainment Television) Fellowship
- Renato Cevese Scholarship, Centro Internazionale di Studi di Architettura Andrea Palladio
- Dallas Museum of Art (Dallas, Texas), McDermott Graduate Curatorial Internship
- Dumbarton Oaks (Washington, D.C.), Junior Fellowship
- East-West Center, University of Hawai’i at Mānoa, Affiliate Scholar
- European Association for Urban History Bursary Award
- Fondazione Lemmermann (Rome, Italy), Travel Fellowship
- Fulbright Award
- Visiting International Researcher Residency, Lund University (Sweden)
- The Getty Foundation (Los Angeles, California)
- Getty Graduate Internship
- Hispanic Scholarship Fund, McNamara Family Grant
- International Workshop (Amalfi, Italy), Study Grant
- Samuel H. Kress Foundation, Travel Fellowship
- Samuel H. Kress Foundation History of Arts Grant
- Lord Baltimore Fellowship, Maryland Historical Society
- Medieval Academy of America Dissertation Grant
- Andrew W. Mellon Summer Internship, Rhode Island School of Design Museum of Art
- Paul Mellon Centre Junior Fellowship
- Metropolitan Museum of Art, Theodore Rousseau Art History Fellowship
- National Committee of the History of Art Award
- National Gallery of Art (Washington, D.C.), Graduate Lecturing Fellowship
- Pennsylvania State Archives (Harrisburg), Diversity Internship
- The Pittsburgh Foundation, Walter Read Hovey Memorial Fund
- Program for Cultural Cooperation between Spain’s Ministry of Education, Culture, and Sports and United States Universities, Research Subsidy Grant
- Renaissance Society of America, Robert H. Lehmann Fellowship
- Renaissance Society of America, Research Grant
- Rockwell Center for American Visual Studies, Robert Lehman Foundation Dissertation Fellowship
- Smithsonian American Art Museum (Washington, D.C.) Predoctoral Fellowship
- Social Science and Humanities Research Council of Canada, Doctoral Fellowship
- Graduate Student Bursary, Society of Architectural Historians of Great Britain
- U.S. Department of State Critical Language Scholarship to study Swahili in Tanzania
- Wolfsonian-FIU Museum, Wolfsonian-Florida International University Fellowship

Work-Study

Work-study is available if you qualify for financial assistance. For information about work-study at Penn State, contact the Office of Student Aid. The Department of Art History has work-study positions in the Visual Resources Centre and the departmental office. The Palmer Museum of Art also has work-study positions. If you qualify, work-study is appropriate for students who have not received a graduate assistantship or fellowship, students with a quarter-time graduate assistantship, or students seeking summer employment.

Graduate Courses in Art History

All courses are 3 credits, unless otherwise noted

ARTH 401 GREEK ART AND ARCHITECTURE

Developments in Greek art and architecture, tenth century B.C. to first century B.C.; emphasis on the importance of Greek sanctuaries [may be taken up to 3 times, if the topic is different]. (Dr. Walters)

Recent topic:

- GREEK SANCTUARIES

ARTH 405 PIONEERS OF MODERN ARCHITECTURE

Selected period or theme in the development of modern architecture during the nineteenth and/or early twentieth centuries [may be taken twice, if topic is different]. (Dr. Zabel)

Recent topics:

- FRANK LLOYD WRIGHT AND HIS CONTEMPORARIES
- GERMAN ARCHITECTURE: 1789 TO PRESENT
- ARTS AND CRAFTS ARCHITECTURE & DESIGN IN BRITAIN & AMERICA

ARTH 409 MUSEUM STUDIES

An introduction to the professional activities that occur in art museum [cross-listed as ART 409]. (Dr. Robey)

ARTH 410 TASTE AND CRITICISM IN ART

History and literature of art criticism demonstrating the varied philosophic, cultural, iconographic, technical, and visual approaches. (Dr. Rich)

ARTH 411 ROMAN ART

Roman sculpture and painting from Augustus to Constantine [may be taken up to 3 times, if the topic is different]. (Dr. Walters)

Recent topics:

- ANCIENT VILLAS
- ORIENTALISM AND THE ROMANS

ARTH 415 THE SKYSCRAPER

Origin and evolution of the skyscraper as seen against the background of cultural conditions and technological factors. (Dr. Zabel)

Recent topic:

- NEW YORK AND CHICAGO, 1870s to 1960s

ARTH 416 STUDIES IN AMERICAN ART

Selected time periods and/or issues in the art of the United States.

ARTH 420 RUSSIAN ARCHITECTURE

Russian of the late tenth century to the end of the Soviet Union. (Dr. Zabel)

ARTH 423 STUDIES IN ITALIAN RENAISSANCE ART

Specific studies of Italian Renaissance art, including the work of artists such as Leonardo da Vinci, Michelangelo, and Raphael [may be taken up to 3 times, if the topic is different].

ARTH 427 TOPICS IN GLOBAL ARTISTIC COMMUNICATION

Explores a specific time period in art history cross-culturally in Europe, Asia, Africa, and/or the Americas.

ARTH 435 STUDIES IN MODERN ART

Lectures focusing on a selected movement of nineteenth- or twentieth-century art.

Recent topics:

- THE RISE OF THE AVANT-GARDE (Dr. Locke)
- CEZANNE / PICASSO / MATISSE (Dr. Locke)
- MANET AND REALISM (Dr. Locke)
- MOMENTS OF CHANGE, 1889–1914: PICASSO, STRAVINSKY, AND THE BALLETS RUSSES
- IN BELLE ÉPOQUE PARIS (Dr. Locke)
- PARIS IN THE 19TH CENTURY (Dr. Locke)
- THE ALLURE OF MODERNITY (Dr. Locke)
- ABSTRACTION (Dr. Rich)
- MODERNITY & ASIAN ART (Dr. Tan)

ARTH 440 MONUMENTS OF ASIA

An exploration of major Asian sites and monuments through a focus on their historical and cultural significance. (Dr. Desai or Dr. Tan)

Recent topics:

- MODERN ARCHITECTURE (Dr. Desai)
- THE TEMPLE IN SOUTH ASIA (Dr. Desai)

ARTH 445 OCEANIC ART

Survey of the arts of Oceania (Polynesia, Micronesia, Melanesia), including masks, sculpture, textiles, architecture and other art forms. (Dr. Dewey)

ARTH 446 TOPICS IN AFRICAN ART

Topics vary from "Arts of Eastern and Southern Africa" to "Arts of West Africa." (Dr. Dewey)

Recent Topics:

- EASTERN & SOUTHERN AFRICA
- ARTS & ARCHAEOLOGY IN ANCIENT AFRICA

ARTH 447 TOPICS IN THE ART OF THE AFRICAN DIASPORA

Selected topics in arts of the African Diaspora (South America, Caribbean, USA) including masquerades, textiles, architecture and other art forms. (Dr. Dewey)

ARTH 450 THE HISTORY OF PHOTOGRAPHY

The history of photography from 1839, with particular emphasis on the relationship to the plastic arts. (Dr. Locke)

ARTH 456 RENAISSANCE AND BAROQUE PALACES

This course examines palace architecture and decoration in Italy, France, England, and Germany from 1450-1700. (Dr. R. Thomas)

ARTH 458 BAROQUE CAPITALS OF EUROPE

This course examines the architecture and urbanism of European capital cities from 1600 to 1800. (Dr. R. Thomas)

ARTH 460 ART AND EMPIRE: AZTEC, INCA AND SPANISH

This course is a comparative study of the artistic production used in Aztec, Inca and Spanish empires. (Dr. Solari)

ARTH 462 STUDIES IN LATIN AMERICAN ART

Specific studies of the visual and material culture created in Latin America from the colonial through the modern era.

ARTH 464 FRENCH ART & ARCHITECTURE, 1589-1789

This course examines painting, sculpture, and architecture in France from the Wars of Religion through the French Revolution. (Dr. Locke & Dr. Thomas)

ARTH 467 MATTER, MATERIALITY AND MEDIUMS: AN INTERDISCIPLINARY APPROACH TO ARTISTIC STUFF

Considers the physical challenges and long traditions of use of artistic media from both studio and historical points of view [cross-listed as ART 467]. (Dr. Rich and/or Dr. Zolli)

ARTH 470 CONTEMPORARY ART

A focused investigation of a special topic relating to art made after 1940. (Dr. Rich or Dr. Tan)

Recent topics:

- ART MADE SINCE YOU WERE BORN (Dr. Rich)
- STRATEGIES OF ABSTRACTION (Dr. Rich)
- ART FROM 1949-1968 (Dr. Rich)

ARTH 475 CONTEMPORARY WOMEN ARTISTS

An interdisciplinary course that investigates women artists who are integral to the production of contemporary art primarily in the Americas, Europe, and Asia. [cross-listed as ART 401]. (Dr. Simone Osthoff, School of Visual Arts)

ARTH 476 HISTORY AND THEORY OF DIGITAL ART

History and theories of contemporary digital art, emphasizing humanistic approaches to technology [cross-listed as ART 476]. (Dr. Eduardo Navas, School of Visual Arts)

ARTH 495 INTERNSHIP (1-18 credits)

Supervised off-campus, nongroup instruction including field experiences, practica, or internships. Written or oral critique of activity required.

ARTH 496 INDEPENDENT STUDIES (1-18 credits)

Creative projects, including research and design, which are supervised on an individual basis and which fall outside the scope of formal courses.

ARTH 497 SPECIAL TOPICS

Recent examples:

- ANDEAN ART IN THE PALMER MUSEUM (Dr. Solari)
- ASIAN CITIES/FILM (Dr. Desai)
- ANCIENT EGYPTIAN SANCTUARIES: MYTH, RITUAL, PLACE (Dr. Walters)
- ANCIENT RULERSHIP IN EGYPT (Dr. Walters)
- ANCIENT VILLAS: EGYPTIAN, GREEK, ROMAN (Dr. Walters)
- ITALIAN RENAISSANCE ARCHITECTURE (Dr. R. Thomas)

ARTH 499 FOREIGN STUDY—ART HISTORY

(1-12 credits)

Courses offered in foreign countries by individual or group instruction.

ARTH 511 SEMINAR IN ANCIENT ART

Selected topics from the history of Greek and Roman art (Dr. Walters).

Recent topics:

- THE COSMIC ORIGIN AND FUNCTION OF ANCIENT TEMPLES IN THE MEDITERRANEAN
- WOMEN, QUEENS, AND GODDESSES OF EGYPT, GREECE, AND ROME
- MARMÌ COLORATI
- ALLURE OF THE ORIENT, DEADLY TO ROMANS?
- FANTASY AND REALITY IN THE ARTS TIED TO COURTS OR CENTERS OF MAJOR EMPIRES

ARTH 512 SEMINAR IN MEDIEVAL ART

Original research into problems dealing with the art of the Middle Ages.

ARTH 513 SEMINAR IN RENAISSANCE ART

Investigations in the area of Renaissance art, centering around major masters and monuments.

ARTH 514 SEMINAR IN BAROQUE ART

Investigations in the area of Baroque art, centering around major masters and monuments (Dr. R. Thomas).

Recent topics:

- THE ARCHITECT IN THE LIBRARY
- ARCHITECTURE & BAROQUE THEATER 1600-1800
- ARTISTIC IDENTITY IN SOUTHERN ITALY, 1600-1750

ARTH 515 SEMINAR IN MODERN ART

Lectures, readings, reports, and discussions in the field of modern art

Recent topics:

- RETHINKING MANET AND IMPRESSIONISM (Dr. Locke)
- PARIS IN THE NINETEENTH CENTURY (Dr. Locke)
- THEORIES OF ARTISTIC INFLUENCE (Dr. Locke)
- COLOR (Dr. Rich)
- FAILURE AS AN ARTISTIC AND ART HISTORICAL CATEGORY (Dr. Rich)
- DUBUFFET (Dr. Rich)
- POST-STRUCTURALIST APPROACHES TO ART HISTORY (Dr. Rich)
- FRENCH ART OF THE COLD WAR (Dr. Rich)
- CONTEMPORARY / QUEER / ART / THEORY (Dr. Rich)
- THROUGH THE LABYRINTH: TOPICS IN ABSTRACT EXPRESSIONISM (Dr. Rich)

ARTH 525 SEMINAR IN MODERN ARCHITECTURE

Investigation into the works and problems of modern architecture as they relate to the culture of our times (Dr. Zabel).

Recent topics:

- SKYSCRAPERS OF NEW YORK AND CHICAGO, 1870s to 1960s (Dr. Zabel)
- ICONIC ARCHITECTURE: 1950 TO THE PRESENT (Dr. Zabel)
- FROM FUTURAMA TO THE ATOMIC AGE IN AMERICAN ARCHITECTURE (Dr. Zabel)
- ARCHITECTURAL AND DESIGN REFORM IN VICTORIAN AND EDWARDIAN BRITAIN: THE ARTS AND CRAFTS MOVEMENT AND ITS INTERNATIONAL IMPLICATIONS (Dr. Zabel)

ARTH 551 HISTORIOGRAPHY OF ART HISTORY

The relationship between the definition of and approach to art- historical problems from Vasari to the present.

ARTH 560 METHODS OF RESEARCH

Preparation of graduate students for professional careers in academia and museum work, involving grant writing and creation of publishable articles

ARTH 596 INDIVIDUAL STUDIES (1 to 9 credits)

ARTH 597 GRADUATE SEMINAR—SPECIAL TOPICS

Recent examples:

- IDOLATROUS WORLDS: ANALYZING MATERIALIZED SACRALITY IN THE EARLY MODERN
- ATLANTIC CONTEXT (Dr. Solari)
- AMERICAS SEMINAR: SACRED SPACES IN THE AGE OF EXPLORATION (Dr. Solari)
- COLONIAL URBANISM IN SOUTH ASIA: BRITISH COLONIALISM AND SOUTH ASIAN CITIES (Dr. Desai)
- RELIGION AND ART IN SOUTH ASIA (Dr. Desai)
- A HISTORIOGRAPHY OF ARCHITECTURE, URBANISM, AND ART IN ASIA (Dr. Desai)
- PRIMITIVISM (Dr. Dewey)

ARTH 600 THESIS RESEARCH (1 to 15 credits)

ARTH 601 PhD DISSERTATION FULL-TIME (0 credit)

ARTH 602 SUPERVISED EXPERIENCE IN COLLEGE TEACHING (1-3 credits per semester/maximum of 6)

Supervised experience for teaching assistants in art history.

ARTH 603 FOREIGN ACADEMIC EXPERIENCE (1 to 12 credits)

Foreign study and/or research approved by the graduate program for students enrolled in a foreign university constituting progress toward the degree.

ARTH 610 THESIS RESEARCH OFF CAMPUS (1 to 15 credits)

ARTH 611 PhD DISSERTATION PART-TIME (0 credit)

Department of Art History Graduate Faculty

- Madhuri Desai, Associate Professor of Art History and Asian Studies
- Director of Graduate Studies in Art History
- William J. Dewey, Associate Teaching Professor of Art History
- Nancy Locke, Associate Professor of Art History
- Elizabeth Mansfield, Professor of Art History
- Sarah K. Rich, Associate Professor of Art History
- Ethan Robey, Associate Teaching Professor
- Amara Solari, Associate Professor of Art History
- Chang Tan, Assistant Professor of Art History and Asian Studies
- Adam Thomas, Curator of American Art, Palmer Museum of Art
- Robin Thomas, Associate Professor of Art History
- Elizabeth J. Walters, Associate Professor of Art History
- Craig Zabel, Associate Professor of Art History
- Daniel Zolli, Assistant Professor of Art History

Visual Resources Centre Staff

- Carolyn Lucarelli, Curator of Visual Resources
- Catherine Adams, Assistant Curator of Visual Resources

Department of Art History's Academic Integrity Statement

Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone else's work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.



PennState
College of Arts and Architecture

DEPARTMENT OF ART HISTORY

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