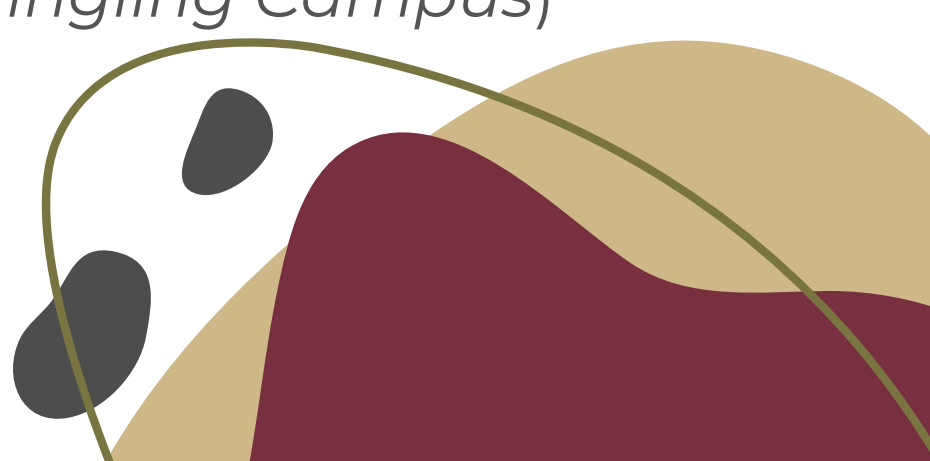




FALL  
2024

# GRADUATE ELECTIVES



- **ARE 5245** - Program Development (*online*)
  - **ARE 5253** - Arts in Community Engagement
  - **ARE 5258** - Museum Education
  - **ARE 5262** - Principles of arts administration
  - **ARE 5631** - Asset Based Approaches to education
  - **ARE 5641** - Critical analysis (*online*)
  - **ARE 5665** - leading the arts organization
  - **ARE 5745** - research survey
  - **ARE 6931** - social foundations
  - **DAN 5930-02** - Creativity & the Arts
  - **ARH 5806-01** - Harlem Renaissance Art
  - **ARH 5806-02** - Contemporary Art and Theory after 1980
  - **ARH 5806-03** - Migrant Modernisms
  - **ARH 5806-05** - Castle, Church, and Town in the European Central Middle Ages
  - **ARH 5806-06** - Spanish Golden Age
  - **ARH 5806-07** - Walt Disney's America
  - **ARH 5806-08** - Global Indigenous Cinema
  - **ARH 5806-09** - Archaeology of the African Diaspora
  - **ARH 6292-01** - Seminar in Medieval Art: Byzantium and Africa
  - **ARH 6292-02** - Seminar in Medieval Art: Medieval Art and Ecocriticism
  - **ARH 5797-01** - Museum Basics
  - **ARH 5813-01** - Art History Methods
  - **ARH 5838** - Museum Object (*Ringling Campus*)
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**ARH 5806-01 Harlem Renaissance Art***Tuesday 1:20–3:50 pm, WJB 2038*

The focus for this seminar is the visual culture of the Harlem Renaissance, primarily painting, sculpture, photography, graphic art, and film. While most of the scholarship on the Harlem Renaissance has focused on literature and music, recent decades have seen a rising interest in the visual arts created during this period. Scholarship has been moving toward understanding the global interactions of people migrating to New York not only from the Southern U.S. but also from around the Atlantic. This has caused many to prefer the term New Negro Renaissance in preference to looking at Harlem as the sole source of the energy associated with the movement beginning just prior to World War I and lasting until the mid-1930s. We will explore the literature on this movement and the ways in which this scholarship has been shaped in recent years by cultural studies, Black studies, gender studies, and diaspora studies.

**ARH 5813–01 Art History Methods***Thursday 9:45 am–12:15 pm WJB 2038*

This seminar introduces incoming graduate students to the analysis of art, architecture, and material culture as a historical and critical discipline. Weekly readings showcase theories and methods in action, as well as some of the developments and ongoing debates in the history of art. Students consider their place within (or in opposition to) existing traditions while developing their skills in careful looking, critical reading, and persuasive writing.

**ARH 5806–08 Global Indigenous Cinema***Wednesdays 9:20-11:50 am WJB 2038*

What does visual sovereignty look like on-screen? Exploring the dynamic field of global Indigenous cinema from Australia, Aotearoa (New Zealand), Sápmi, Pacific Islands, and the Americas, we examine the innovative ways in which filmmakers reclaim the screen to articulate Indigenous stories through feature, experimental and short films. Students learn film curatorial practice, and the course will culminate in a student-curated film screening.

**ARH 6292–01 Seminar in Medieval Art: Byzantium and Africa***Thursdays 1:20-3:50 pm WJB 2038*

This course is a companion to the exhibition “Africa and Byzantium” at the Metropolitan Museum of art. Students will work from the catalog and associated texts, examining the nature of center(s) and periphery; the effects of local religions and beliefs on art; and the ways in which art produced in the sphere of Byzantine influence negotiates these practices and traditions with Byzantine art. The course covers the art of medieval Ethiopia, Egypt, and Nubia, in addition to that of Byzantium. Students will have the opportunity to work with medieval objects on loan from Kenyon College.

**ARH 5806–07 Walt Disney’s America***Fridays 12:00-2:30 pm in WJB 2038*

Walt Disney (1901-1966) was arguably one of the most influential men of modern times. The company that he founded in 1923 is today the world’s largest entertainment conglomerate. Our childhoods are permeated with Disney characters and stories, and our leisure activities as adults take place in themed environments. This course asks the question: Who was Disney the man, and how did he create an empire that continues to profoundly affect us today? To find answers, we will develop methods for examining critically the two principal media in which Disney pioneered: the animated film and the theme park.

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**ARH 5806–02 Contemporary Art and Theory after 1980***Tuesday 9:45 am–12:15 pm, WJB 2038*

How do we define “global contemporary art”? Often used as a catchall term for art of the present in a global context, meant to include art from around the world and art engaged with global circulation, thinking, and subject positions, the term emerged in acknowledgment of the distinctive connectedness (and rootlessness) of the world in the post-Cold-War digital age and artists’ responses to it. The complicated term and subfield of art historical study tends, however, to present contemporary art as a universalist field of global, formal artistic currents that bridge historical constructions of “West” and “non-West.” In so doing, it risks inattention to local histories and varied experiences, as well as world divisions and power struggles that persist or arose anew after 1989. Examining these tensions, this graduate seminar investigates global contemporary art as a rich field of art historical study and exciting discourse of methodological debate.

**ARH 5806-01 Harlem Renaissance Art***Tuesday 1:20–3:50 pm, WJB 2038*

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**ARH 5797–01 Museum Basics***Wednesday 12:00–2:30 pm, WJB G41*

Museum Basics Seminar examines traditions, transformations, and the current state of museums, concerns and theories of museum studies, practical matters in the professional museum field, and prognoses for the future of museums. Students will learn through scholarly and professional literature, interaction with museum theorists and practitioners, on-site observation, and analysis in museums or on museum websites, discussion, and research.

**ARH 5838 Museum Object**

*Time TBD; Ringling Campus*This course covers the philosophy and practice of acquiring the museum object; the processing of the object in an institutional setting; research methods and interpretation; philosophy in methods of presenting the object and its interpretation through exhibition and display; and various forms of publications and dissemination.

**ARH 5806–09 Archaeology of the African Diaspora***Fridays 9:20-11:50 am WJB 2038*

The emergence of an African diaspora, largely due to the transatlantic slave trade at the beginning of the 16th century, was essential to the project of global modernity. Recent estimates from the Trans-Atlantic Slave Trade Database suggest that more than 12 million enslaved African survivors of the transatlantic journey of the Middle Passage were sold in markets across the Americas, the Atlantic islands, and Europe. This graduate seminar explores the material and visual culture of Africans and their descendants in the Americas and, more broadly, in the Atlantic World, critically evaluating the archaeology of slavery and freedom among the African diaspora. Readings and discussion in this course will explore the cultural and experiential diversity of the African diaspora, thinking through themes of labor, marronage, emancipation and manumission, diasporic religion, invisibility, heritage, and community, through their material and visual correlates.

**ARH 5806–06 Spanish Golden Age***Thursdays 4:50 – 7:20 pm, WJB G041.*

This course will explore the rich production of painting and sculpture in late sixteenth- and seventeenth-century Spain. The work of canonical painters such as El Greco, Diego Velázquez, Francisco de Zurbarán, and Bartolomé Esteban Murillo, will be the object of study. The course will discuss the importance and complexity of certain artistic genres: still-life (bodegón), court portrait, and polychrome devotional sculpture. Emphasis will also lie on the representation of outcasts and children. The course will also focus on the court of the Spanish King Philip IV (r. 1621–1665).

**ARH 5806–05 Castle, Church, and Town in the European Central Middle Ages***Mondays 9:20-11:50 am WJB 2038*

The Post-Ancient and Medieval World. While the traditional categories of Romanesque and Gothic seem increasingly limited in their explanatory power, Europe’s architecture between roughly 1000 and 1200 remains a significant era for both foundational ideas and experimental challenges. In this seminar we will interrogate approaches to architecture during this period of ferment, and investigate how differing architectural responses across Europe contribute to a distinctive built environment in the central Middle Ages.

**ARH 5806–03 Migrant Modernisms***Wednesdays 12:00-2:30 pm, WJB 2038*

Modernities and Modernisms. From the stateless refugee to the internal exile, the modern era has been marked by the flight of populations seeking relief from persecution, environmental degradation, and economic hardship. This seminar shall explore how mass migrations gave shape to modernism, paying close attention to how certain discursive formations emerged in relation to particular itinerant artistic practices.

**ARH 6292–02 Seminar in Medieval Art: Medieval Art and Ecocriticism***Mondays 3:05-5:35 pm WJB 2038*

The Post-Ancient and Medieval World. Ecocriticism entails interdisciplinary research into humans’ literal and metaphorical treatments of their natural surroundings. In the context of the Middle Ages, ecocritical art history examines, but is not limited to, representations of landscapes and the wilderness, personifications of the elements, symbolic uses of natural materials in art and architecture, and allegorical interpretations of non-human creatures. In addition, this seminar considers some of the licit and illicit practices that emerged across Afro-Eurasia in response to perceived interrelationships between the natural and the supernatural.

**DAN5930-02 Creativity & the Arts***MF 12:30-1:45*

MON215

**ARE 5253 Arts in Community Engagement***Traditional. Mon. 4:30PM-7:15PM.*

Arts in Community Engagement introduces students to the practice and theory of arts-based community engagement. This course also includes service-learning fieldwork with a local cultural organization.

**ARE 5245 Program Development***Fully online. Asynchronous.*

In this course, students explore the development of curricular and/or programs in the arts in formal and informal educational settings.

**ARE 5258 Museum Education***Traditional. Mon. 1:00PM-3:45PM.*

This course is an in-depth investigation of exemplary practices in contemporary museum education. Students study educational materials produced by exemplary museums, their use as models, current and potential uses of technology in the museum for interactive learning, researching of museum-school partnerships, including outreach and networking procedures and preparation of appropriate educational programming materials.

**ARE 5262 Principals of Arts Administration***Traditional. Mon. 9:45AM-12:00PM.*

In Principals of Arts Administration, students study theories of the processes critical for establishing and sustaining non-profit cultural organizations including strategic planning, nonprofit organizational behavior & legal structures, life stages, and boards of directors.

**ARE 5631 Asset-Based Approaches to Education***Traditional. Weds. 4:00PM-6:45PM*

This course will provide current and future educators a foundation for understanding how to create inclusive learning environments. The course covers asset-based approaches to teaching and learning and invites students to produce case studies that report on best practices for developing and maintaining a positive school-community climate.

**ARE 5641 Critical Analysis***Fully online. Asynchronous.*

This course reviews historical and contemporary aesthetic and educational theories. As the name of the course indicates the primary strategy for teaching and learning is critical analysis, including descriptive, analytic, interpretive, and evaluative activity, related to prescribed and student-selected readings, as well as to contemporary works of art.

**ARE 5665 Leading the Arts Organization***Mon. 1:00PM-3:45PM.*

This course explores the consideration of the manager as a leader, individual styles of managing, functions of the manager of the arts, and typical problems in the various arts.

**ARE 5745****Research Survey***Traditional. Mon. 4:00PM-6:45PM*

This course is a survey of research in teaching, learning, and administration in the arts in formal and informal settings; survey of resources and published studies; proposal and grant writing and evaluation.

**ARE 6931****Social Foundations***Traditional. Mon & Weds. 9:45AM-11:45AM*

This doctoral level seminar is focused on the foundations of social theory. Students will investigate social theory and distinct schools of thought, while tracing connections relevant to research in their fields.