ART AND ART HISTORY

Courses offered by the Department of Art & Art History are listed on the Stanford Bulletin’s ExploreCourses web site under the subject codes ARTHIST (Art History), ARTSTUDI (Art Practice), FILMSTUD (Film Studies), and FILMPROD (Film Practice).

Mission of the Department of Art and Art History

The department offers courses of study in:

1. Art History
2. Art Practice (studio)
3. Design
4. Film and Media Studies
5. Film Production

leading to the following degrees: B.A. degree in Art History; B.A. degree in Art Practice; B.A. degree in Film and Media Studies; M.F.A. degree in Art Practice; M.F.A. degree in Documentary Film and Video; Ph.D. degree in Art History.

The department offers courses of study in:

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Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department’s undergraduate program.

Students in historical studies are expected to demonstrate:

1. knowledge and awareness of art and/or film terminology and concepts;
2. ability to develop effective and nuanced lines of interpretation;
3. improved critical thinking skills using primary and secondary source materials;
4. improvement in analytical writing skills and close reading skills;
5. ability to form and validate their own and others’ opinions through knowledge of artistic movements and sociohistorical events.

Students in creative art are expected to demonstrate:

1. enhanced awareness of the role of art in intellectual and cultural life;
2. problem solving skills to organize, analyze and interpret visual information;
3. mastery of techniques and materials of a discipline with awareness of historical and current practices;
4. selection of materials, processes, form, and content to achieve poetic and expressive relationships to artistic media;
5. ability to apply critical analysis to the student’s own work and the work of others;
6. effective techniques for the preparation and presentation of work consistent with professional practices in the field.

Learning Outcomes (Graduate)

The purpose of the master’s programs is to further develop knowledge and skills in Art and Art History and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates in Art History (including Film and Media Studies) who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in their respective disciplines. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to knowledge in their fields and to interpret and present the results of their research.

Iris and and B. Gerald Cantor Center For Visual Arts

The Cantor Arts Center at Stanford University is a major resource for the department. The Cantor presents art from around the world in 24 galleries: from Africa to the Americas to Asia, and from ancient to contemporary periods. The Cantor offers changing selections from its 30,000-object collection; the Rodin Sculpture Garden; special exhibitions; and a variety of educational programs. Through collaborations with the teaching program, student internships, and student activities, the Cantor provides a rich resource for Stanford students.

Art History

Undergraduate Program in Art History

The discipline of Art History teaches students how to analyze and interpret works of fine art (paintings, drawings, prints, and sculpture), photography and moving image media (film, video, television, and digital art), material culture (ritual objects, fashion, advertisements, and the decorative, applied, and industrial arts), and the built environment (architecture, urbanism, and design). The department takes it as axiomatic that the skills of visual literacy and analysis are not innate but may be acquired through training and practice. Objects of study are drawn from the cultures of Africa, Asia, the Americas, from the Middle East, from Western, Central, and Eastern Europe; and from antiquity to the present.

Art History is a historical discipline that seeks to reintegrate the work of art into the original context of its making and reception, foregrounding its significant status as both historical document and act of social communication. At the same time, Art History seeks to understand the ways in which the work of art transcends the historical moment of its production, taking on different meanings in later historical periods, including the present. As part of their visual training, students of Art History become proficient in cultural analysis and historical interpretation. Art History thus envisions itself as uniquely well positioned to train students from a variety of disciplines in the light of the dramatic visual turn that has gripped the humanities and the sciences over the course of the last decade, with more and more disciplines becoming vitally interested in visual forms and modes of communication.

Graduate Program in Art History

The doctoral program in Art History at Stanford is relatively small, and affords the graduate student the opportunity to work intensively with individual members of the faculty. The Doctor of Philosophy degree is taken in a particular field, supported by a background in the general history of art. Doctoral candidates also undertake collateral studies in other graduate departments or in one of the University’s interdisciplinary programs.
Art Practice (Studio)
Undergraduate Program in Art Practice (Studio)
The Art Practice program offers production-based courses founded on the concepts, skills and cultural viewpoints that characterize contemporary art practice. The goal is to educate students, both majors and minors, in the craft, culture, and theory of current fine art practices to prepare them for successful careers as artists. The art practice program is designed to develop in-depth skills in more than one area of the visual arts. It emphasizes the expressive potential of an integration of media, often via a cross-disciplinary, interactive path. Through collaboration and connections with scientists, engineers, and humanities scholars, the program addresses a breadth of topical and artistic concerns central to a vital undergraduate education.

Graduate Program in Painting, Sculpture, New Genres, and Photography
The program provides a demanding course of study designed to challenge advanced students. Participants are chosen for the program on the basis of work that indicates high artistic individuality, achievement, and promise. Candidates should embody the intellectual curiosity and broad interests appropriate to, and best served by, work and study within the University context.

Film and Media Studies
Undergraduate Program in Film and Media Studies
The Bachelor of Arts in Film and Media Studies provides an introduction to film aesthetics, history, national cinematic traditions, modes of production in narrative, documentary, and experimental films, the incorporation of moving image media by contemporary artists, and the proliferation of new forms of digital media. The program is designed to develop the critical vocabulary and intellectual framework for understanding the role of cinema and related media within broad cultural and historical concepts.

Graduate Program in Documentary Film and Video
The Master of Fine Arts program in documentary production provides a historical, theoretical, and critical framework within which students master the conceptual and practical skills for producing nonfiction film and video. The M.F.A. is a terminal degree program with a two-year, full-time curriculum representing a synthesis of film praxis and film and media history, theory, and criticism. Courses provide an intellectual and theoretical framework within which students’ creative work is developed. Students proceed through the program as a cohort. The program does not permit leaves of absence.

The M.F.A. degree is designed to prepare graduate students for professional careers in film, video, and digital media. Graduates are qualified to teach at the university level. The philosophy of the program is predicated on a paradigm of independent media that values artistic expression, social awareness, and an articulated perspective. Students become conversant with the documentary tradition as well as with alternative media and new directions in documentary. Training in documentary production is combined with the development of research skills in film criticism and analysis. Electives in film studies, art history, and studio art provide an intellectual and theoretical framework within which creative work is realized. The parallel focus on production and studies prepares students for an academic position that may require teaching both film studies and production.

Art and Art History Department Course Catalog Numbering System
The first digit of the ARTHIST and FILMSTUD course number indicates its general level of sophistication.

<table>
<thead>
<tr>
<th>Digit</th>
<th>Area</th>
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<tbody>
<tr>
<td>001-099</td>
<td>Introductory</td>
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<tr>
<td>100-199</td>
<td>Undergraduate level lectures</td>
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<td>Undergraduate seminars/individual work</td>
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Art History

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Art Practice (Studio)

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<td>Courses for Non-Major (Lower Level)</td>
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<td>Upper Level Undergraduate Courses</td>
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<td>Graduate Seminars</td>
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Film and Media Studies

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<td>111-118</td>
<td>Genre</td>
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<td>130-139</td>
<td>National Cinemas</td>
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<td>140-149</td>
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<td>150-159</td>
<td>Other</td>
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<td>220-299</td>
<td>Undergraduate Seminars</td>
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<td>400-660</td>
<td>Graduate Seminars</td>
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Film Production

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<td>300-399</td>
<td>Graduate Courses</td>
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<tr>
<td>400-499</td>
<td>Graduate Courses for MFA Doc Film Students Only</td>
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</tbody>
</table>
Bachelor of Arts in Art History

Suggested Preparation for the Major

Students considering a major in art history should take either
ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval or ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting, during their freshman or sophomore year.

Fields of Study or Concentrations

Students who wish to major in Art History must meet with the undergraduate coordinator. At that time the student selects a faculty adviser; declares the major on Axess, and selects a concentration. Concentrations within the major are approved by the student's major adviser and are not declared on Axess. Concentrations include:

1. Topical concentrations: art and gender; art, politics, race, and ethnicity; art, science, and technology; urban studies
2. Genre concentrations: architecture; painting; sculpture; film studies; prints and media; decorative arts and material culture
3. Historical and national concentrations: ancient and medieval; Renaissance and early modern; modern and contemporary; America; Africa; Asia; the Americas
4. Interdisciplinary concentrations: art and literature; art and history; art and religion; art and economics; art and medicine (with adviser consent a maximum of two concentration courses may be taken outside the department).

Degree Requirements

All undergraduate majors complete a minimum of 65 units (15 courses that carry 4 or 5 units each). Students are required to complete four core courses, two seminar courses for the major (ARTHIST 294 Writing and the Visual: The Art of Art Writing and ARTHIST 296 Junior Seminar: Methods & Historiography of Art History), five Art History foundation courses, three concentration courses, one of which must be a seminar, and one Art Practice course (4 units). Courses must be taken for a letter grade. Completing a full year of ITALIC can count as an Art History elective. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration.

Required Courses

1. Core Courses (20 units)

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Units</th>
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<tbody>
<tr>
<td>ARTHIST 1A</td>
<td>Introduction to the Visual Arts: Prehistoric through Medieval (meets WAY A-II and ED)</td>
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<tr>
<td>ARTHIST 1B</td>
<td>How to Look at Art and Why: An Introduction to the History of Western Painting (meets WAY A-II)</td>
<td>5</td>
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<tr>
<td>ARTHIST 2</td>
<td>Asian Arts and Cultures (meets WAY A-II)</td>
<td>5</td>
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<tr>
<td>ARTHIST 3</td>
<td>Introduction to World Architecture (meets WAY A-II)</td>
<td>5</td>
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<tr>
<td>FILMSTUD 4</td>
<td>Introduction to Film Study (meets WAY A-II)</td>
<td>5</td>
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2. Foundation Courses (20 units)

In order that students acquire a broad overview of different historical periods and different geographic regions, majors must take five Art History lecture courses, one from each of the following five categories:

Take one course from each of the following categories:

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<thead>
<tr>
<th>Categories</th>
<th>Course</th>
<th>Description</th>
<th>Units</th>
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<tbody>
<tr>
<td>Ancient and Medieval</td>
<td>ARTHIST 100N</td>
<td>The Artist in Ancient Greek Society (meets WAY A-II)</td>
<td>3</td>
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<td>ARTHIST 101</td>
<td>Introduction to Greek Art I: The Archaic Period (meets WAY A-II)</td>
<td>4</td>
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<td>ARTHIST 102</td>
<td>Introduction to Greek Art II: The Classical Period (meets WAY A-II)</td>
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<td>ARTHIST 105B</td>
<td>Medieval Journeys: Introduction through the Art and Architecture</td>
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<td>ARTHIST 106</td>
<td>Byzantine Art and Architecture, 300-1453 C.E.</td>
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<tr>
<td>Renaissance and Early Modern</td>
<td>ARTHIST 121</td>
<td>18th-Century Art in Europe, ca 1660-1780</td>
<td>4</td>
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<td>ARTHIST 122</td>
<td>The Age of Revolution: Painting in Europe 1780-1830</td>
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<td>ARTHIST 126</td>
<td>Post-Naturalist Painting</td>
<td>4</td>
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<td>ARTHIST 142A</td>
<td>The Architecture of Thought: Artists and Thinkers Design for Themselves</td>
<td>4</td>
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<tr>
<td>Modern, Contemporary, and the U.S</td>
<td>ARTHIST 118A</td>
<td>Space, Public Discourse and Revolutionary Practices</td>
<td>3-4</td>
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<td>ARTHIST 143A</td>
<td>American Architecture</td>
<td>4</td>
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<td>ARTHIST 144B</td>
<td>Modern Design from the Eiffel Tower to Yves Saint Laurent</td>
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<td>ARTHIST 147</td>
<td>Modernism and Modernity</td>
<td>4</td>
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<td>ARTHIST 151</td>
<td>Migration and Diaspora in American Art, 1800-Present</td>
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<td>ARTHIST 155C</td>
<td>Abstract Expressionism: Painting/Modern/America</td>
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<td>ARTHIST 156A</td>
<td>Warhol: Painting, Photography, Performance</td>
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<td>ARTHIST 159B</td>
<td>American Photography Since 1960</td>
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<td>ARTHIST 160</td>
<td>Intro to Contemporary Art</td>
<td>4</td>
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<td></td>
<td>ARTHIST 160N</td>
<td>The Sisters: Poetry &amp; Painting</td>
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<td>ARTHIST 176</td>
<td>Feminism and Contemporary Art</td>
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<td>ARTHIST 186B</td>
<td>Asian American Art: 1850-Present</td>
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<td>ARTHIST 191</td>
<td>African American Art</td>
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<td>ARTHIST 194</td>
<td>U.S. Latinx Art</td>
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<tr>
<td>Asia, Africa, and the Americas</td>
<td>ARTHIST 182B</td>
<td>Cultures in Competition: Arts of Song-Era China</td>
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<td>ARTHIST 185</td>
<td>Arts of China in the Early Modern World, 1550-1800</td>
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<td>ARTHIST 186</td>
<td>Theme and Style in Japanese Art</td>
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<td>ARTHIST 187</td>
<td>Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868</td>
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<td>ARTHIST 188B</td>
<td>From Shanghai Modern to Global Contemporary: Frontiers of Modern Chinese Art</td>
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<tr>
<td>Film &amp; Media Studies</td>
<td>FILMSTUD 4</td>
<td>Introduction to Film Study (meets WAY A-II)</td>
<td>5</td>
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<td>FILMSTUD 6</td>
<td>Introduction to Media</td>
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Seminar Courses for Majors (10 units)

Writing in the Major (5 units): This course is designed for Art History majors in their junior year, equipping them with the scholarly tools necessary for writing about art in a variety of contexts as they progress through the major. This course fulfills the requirements of Writing in the Major (WIM).

Capstone Junior Seminar (5 units): This course is designed to introduce majors to methods and theories underlying the practice of Art History. The seminar is offered annually, typically during Autumn Quarter.

Take each of the following:

- **Writing in the Major**
  - ARTHIST 294 Writing and the Visual: The Art of Art Writing (Required: WIM course) 5 units

Capstone Junior Seminar
- ARTHIST 296 Junior Seminar: Methods & Historiography of Art History 5 units

Seminar Requirement (5 units)
The student needs one additional seminar course within his or her area of concentration.

Select one of the following:

- **ARTHIST 193** Jacob Lawrence's Twentieth Century: African American Art and Culture 5 units
- **ARTHIST 203** Artists, Athletes, Courtesans and Crooks (meets WAY A-II) 5 units
- **ARTHIST 208** Hagia Sophia 5 units
- **ARTHIST 208B** The Art of Medieval Spain: Muslims, Christians, Jews 5 units
- **ARTHIST 210** Giotto 5 units
- **ARTHIST 211** The California Missions: Art History and Reconciliation 5 units
- **ARTHIST 215C** What is Contemporary Art? 5 units
- **ARTHIST 217B** Architectural Design Theory 5 units
- **ARTHIST 243B** Photography and Time 5 units
- **ARTHIST 245** Art, Business & the Law 5 units
- **ARTHIST 278** Introduction to Curating 5 units
- **ARTHIST 287** Pictures of the Floating World: Images from Japanese Popular Culture 5 units
- **ARTHIST 287A** The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime 5 units

Area of Concentration (8-10 units)
The department encourages students to pursue their interests by designing an area of concentration tailored to their own intellectual concerns. This area of concentration provides the student with an in-depth understanding of a coherent topic in Art History and consists of three Art History courses: one must be a seminar, and two of the three courses must be in a single field or concentration constructed by the student in consultation with his or her faculty adviser. Students must submit an area of concentration form, signed by their faculty adviser, during Winter Quarter of the junior year.

Art Practice Course (4 units)
Major are required to complete at least one introductory Art Practice course.

*Courses may not be offered every year and are subject to change. Consult an academic adviser if a course is not listed above.

Overseas Study or Study Abroad
Students can take a maximum of two courses (10 units) away from Stanford; this includes transfer courses from other universities and Stanford Overseas Studies. A student must meet with his or her adviser and with the undergraduate coordinator before planning an overseas campus program.

Honors Program in Art History
The purpose of the honors program is to extend and deepen work done in Art History classes. The honors thesis topic typically emerges out of prior course work; it should be focused and have clear parameters. Ordinarily, an honors thesis is not an exploration of an area that the student has never studied before.

Admission to the Program
The minimum requirement for admission to the honors program is an overall GPA of 3.5, and at least 3.5 in Art History courses. Students must complete at least five Art History courses at Stanford by the end of their junior year, and four must be completed by the end of Winter Quarter; with the adviser’s approval, two of these courses may be taken at an overseas campus or Stanford in Washington. Students interested in pursuing honors should consult a potential thesis adviser on the Art History faculty during the Autumn Quarter of junior year. Thesis advisers must be in residence during Autumn Quarter of the student’s senior year, and it is recommended that they be in residence throughout the senior year. Students considering honors should contact the Director of the Honors Program in their junior year as soon as they begin to think about writing an honors thesis. Those wishing to do so must announce their intention to write an honors thesis by submitting an intent form signed by their thesis adviser (who need not be the student’s academic adviser) by February 1 of their junior year.

Submission of the Thesis Proposal Package
Candidates for the honors program must submit a five-page (double-spaced) thesis proposal, including bibliography and illustrations, and one completed paper that demonstrates the student’s ability to conceptualize and write cogently about art historical issues. The deadline for submitting the complete package to the department’s undergraduate coordinator is the third week of Spring Quarter of the candidate’s junior year. Upon approval by a majority of the faculty at its regular meeting in early May, the candidate is accepted into the honors program.

Research and Writing of the Honors Thesis
Once admitted to the honors program, students work with the director of the honors program and their thesis adviser to define the scope of study, establish a research and writing timetable, and enlist one other faculty member, ideally but not necessarily in the Department of Art and Art History, to serve as a second reader. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students are encouraged to apply for UAR research grants (https://undergrad.stanford.edu/opportunities/research) to help finance trips or expenses related to research for their honors thesis.

During their senior year, students must register for 10 units of ARTHIST 297 Honors Thesis Writing, 5 units of which may count towards the student’s concentration in Art History. Students are required to
register for 2-5 units each quarter during their senior year, for a total of 10 units.

Submission and Approval of the Honors Thesis
With the guidance of the director of the honors program, students and thesis advisers should plan their work so that a complete, final manuscript is submitted to the thesis adviser and the second reader by the beginning of the seventh week of the student's final quarter at Stanford. The thesis adviser assigns a letter grade; both the adviser and the second reader must approve the honors thesis in order to qualify the student to graduate with honors.

Bachelor of Arts in Art Practice (Studio)

Degree Requirements
All undergraduate majors complete a minimum of 65 units including six lower level courses, six upper level courses, and four art history courses, including the WIM course ARTHIST 294 Writing and the Visual: The Art of Art Writing. All courses must be taken for a letter grade and must pass with a letter grade of 'C' or better. Students are required to take upper level ARTSTUDI 230 Interdisciplinary Art Survey in their junior year and ARTSTUDI 249 Advanced Undergraduate Seminar in their senior year. University units earned by placement tests or advanced placement work in secondary school are not counted within the 65 units. The studio requirements are divided into lower level (introductory, 100 level) and upper level (advanced, 200 level) course work. At the lower level, students focus on a subject matter from historical motifs (figure, still life, landscape) to contemporary ideas in art. Upper level courses are designed to stretch the student's understanding of materials, techniques, site, and social relevance. Experimental and challenging in nature, these courses cross area boundaries. Completing a full year of ITALIC can count towards either one Art History elective or one lower level Art Practice course. Independent study supervised by a member of the permanent faculty is also available to the advanced student.

Students are encouraged to move through the requirements for the major in the sequence outlined. Students are exposed to a range of practices early in their development in order to have a good basis of comparison if they choose to focus on a particular medium. This sequence of courses also broadens the students' skills and enables them to combine materials and methods. In all courses, students are expected to pass mid-term and final reviews and critiques of their work.

To declare the major, students must meet with the undergraduate coordinator. At that time the student selects a faculty adviser. Art Practice majors are required to meet with both their adviser and the undergraduate coordinator during the first two weeks of each quarter to have course work approved and make certain they are meeting degree requirements. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration.

Most art practice courses are studio-based, and there is a fee to support those studios and the class activity. Enrolled students are typically required to purchase their own supplies or materials depending on the medium of the class, and the scale of individual student work.

Required Courses
1. Six lower level courses (100 number courses), 24 units:
   - Select six of the following:
     - ARTSTUDI 130 Interactive Art: Making it with Arduino 4
     - ARTSTUDI 131 Sound Art I 4
     - ARTSTUDI 136 The Portable Studio 4
     - ARTSTUDI 140 Drawing I 4
     - ARTSTUDI 141 Plein Air Painting 4
     - ARTSTUDI 143 Screen Print 4
     - ARTSTUDI 145 Painting I 4
     - ARTSTUDI 147 Art Book Object 4
     - ARTSTUDI 148 Monotype 4
     - ARTSTUDI 148A Introduction to Lithography 4
     - ARTSTUDI 148B Introduction to Printmaking 4
     - ARTSTUDI 148P The Hybrid Print 4
     - ARTSTUDI 149C Etching 4
     - ARTSTUDI 150Q Queer Sculpture 4
     - ARTSTUDI 151 Sculpture I 4
     - ARTSTUDI 152 Social Sculpture 4
     - ARTSTUDI 154Q Installation Art in Time and Space 4
     - ARTSTUDI 157 Art, Invention, Activism in the Public Sphere 4
     - ARTSTUDI 160 Intro to Digital / Physical Design 3-4
     - ARTSTUDI 162 Embodied Interfaces 4
     - ARTSTUDI 163 Drawing with Code 4
     - ARTSTUDI 164 DESIGN IN PUBLIC SPACES 4
     - ARTSTUDI 165 Social Media and Performative Practices 4
     - ARTSTUDI 167 Introduction to Animation 3-4
     - ARTSTUDI 168 Data as Material 4
     - ARTSTUDI 170 Photography I: Black and White 4
     - ARTSTUDI 171 PHOTOGRAPHY I: DIGITAL 3-4
     - ARTSTUDI 173E Cell Phone Photography 4
     - ARTSTUDI 174B Creativity in the Age of Facebook: Making Art for and from Networks 4
     - ARTSTUDI 176 Time Shifts 4
     - ARTSTUDI 177 Video Art I 4
     - ARTSTUDI 178 Art and Electronics 4
     - ARTSTUDI 179 Digital Art I 4
     - ARTSTUDI 181 From Dissection to Monster 4
     - ARTSTUDI 184 Art and Environmental Engagement 4

2. Six upper level courses (200 number courses), 24 units:
   a. ARTSTUDI 230 Interdisciplinary Art Survey is a required course which focuses on direct experiences of multidisciplinary art and art practices. ARTSTUDI 249 Advanced Undergraduate Seminar (8 units)
   b. Students select four optional courses from the following list.

Select four of the following:
   - ARTSTUDI 233 Let's Make a Monster: Critical Making 5
   - ARTSTUDI 236 Future Media, Media Archaeologies 3-4
   - ARTSTUDI 239 Intermedia Workshop 3-4
   - ARTSTUDI 240 Drawing II 4
   - ARTSTUDI 245 Painting II 4
   - ARTSTUDI 247 Collage 4
   - ARTSTUDI 252 Sculpture II 4
   - ARTSTUDI 253 ECOLOGY OF MATERIALS 4
   - ARTSTUDI 254 Kinetic Sculpture 4
   - ARTSTUDI 264 Advanced Interaction Design 4
   - ARTSTUDI 266 Sculptural Screens / Malleable Media 4
   - ARTSTUDI 267 Emerging Technology Studio 4
   - ARTSTUDI 270 Advanced Photography Seminar 1-5
   - ARTSTUDI 271 The View Camera 4
   - ARTSTUDI 275 PHOTOGRAPHY II: Digital 4
   - ARTSTUDI 276 The Photographic Book 4
The thesis proposal package must include:

1. A two-page Honors Thesis Exhibition Project Proposal description of the artwork/project, including an outline of research and goals signed by the thesis adviser.
2. Artwork Samples: 10 JPEGs of recent work (scaled to 8”x 10”, no larger than 1MB each) or 5 minutes of video/audio clips. If video/audio work only is submitted, it may consist of up to 15 minutes of clips. Upload via Slideroom application.
3. Artwork Sample Descriptions: List each artwork and descriptions of submitted artwork (title, date, medium, dimensions, length if applicable, explanation if needed). Upload via Slideroom application.
4. Course plan for senior year and copy of academic transcript.

**Research and Writing of the Honors Thesis**

Once admitted to the honors program, students work with the director of the honors program and their thesis adviser to define the scope of study, establish a research and artwork completion timetable, and enlist one other faculty member, ideally but not necessarily on the Art Practice faculty, to serve as a second reader. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students are encouraged to apply for UAR research grants (https://undergrad.stanford.edu/opportunities/research/get-funded/apply-uar-student-grants) to help finance trips or expenses related to research for their honors thesis.

During their senior year, students must register for 10 units of ARTSTUDI 297 Honors Thesis Exhibition, 5 units of which may count towards the student’s concentration in Art Practice. Students are required to register for 2-5 units each quarter during their senior year, for a total of 10 units.

**Submission and Approval of the Honors Thesis**

With the guidance of the director of the honors program, students and thesis advisers should plan their work so that a complete art exhibition is installed in the first five weeks of Spring Quarter of their senior year with the Exhibitions Manager for the Department of Art and Art History. The student arranges a meeting with the advisers while the exhibition is on display. The thesis adviser assigns a letter grade; both the main adviser and the second adviser must approve the honors thesis in order to qualify the student to graduate with honors.

**Bachelor of Arts in Film and Media Studies**

**Suggested Preparation for the Major**

Students considering a major in film and media studies should take FILMSTUD 4 Introduction to Film Study, and are encouraged to take either ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval or ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting, during their freshman or sophomore year. These courses anchor the major through exposure to film language, genre, and visual and narrative structures. Majors are required to take one course in the fundamentals of film and video production.

**Suggested or Recommended Courses (all of which meet major requirements)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTHIST 1A</td>
<td>Introduction to the Visual Arts: Prehistoric through Medieval (meets WAY A-II and ED)</td>
<td>5</td>
</tr>
<tr>
<td>ARTHIST 1B</td>
<td>How to Look at Art and Why: An Introduction to the History of Western Painting (meets WAY A-II)</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 4</td>
<td>Introduction to Film Study (meets WAY A-II)</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 101</td>
<td>Fundamentals of Cinematic Analysis: Film Sound (meets WAY A-II)</td>
<td>4</td>
</tr>
</tbody>
</table>

**Fields of Study or Concentrations**

For students who declared Film and Media Studies major prior to the Academic Year 2018-19, refer to a previous edition of the Bulletin (http://
Students who wish to declare the Film and Media Studies major beginning the academic year 2019-20 must meet with the undergraduate coordinator. At that time the student selects a faculty adviser, declares the major on Axess, and selects a concentration. Concentrations within the major are approved by the student’s major adviser and are not declared on Axess. Concentrations include:

- Culture and Criticism
- Screenwriting

**Degree Requirements**

All undergraduate majors complete a minimum of 64 units (16 courses of 3-5 units each), or 15 courses plus an honors thesis. FILMSTUD 102 Theories of the Moving Image (WIM course) is required for all majors. All courses for the major must be taken for a letter grade. To declare the major, students must meet with the undergraduate coordinator. At that time the student selects a faculty adviser. Majors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the major declaration.

**Required Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILMSTUD 4</td>
<td>Introduction to Film Study (meets WAY A-II)</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 6</td>
<td>Introduction to Media</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 100A</td>
<td>History of World Cinema I, 1895-1929</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 100B</td>
<td>History of World Cinema II, 1930-1959 (meets WAY A-II)</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 100C</td>
<td>History of World Cinema III, 1960-Present (meets WAY A-II)</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 101</td>
<td>Fundamentals of Cinematic Analysis: Film Sound (WIM Course, meets WAY A-II)</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 102</td>
<td>Theories of the Moving Image (meets WAY A-II)</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 114</td>
<td>Introduction to Film and Video Production (meets WAY CE)</td>
<td>5</td>
</tr>
</tbody>
</table>

**Concentration**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILMSTUD 290</td>
<td>Movies and Methods: The Films of Howard Hawks</td>
</tr>
</tbody>
</table>

Choose one of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTHIST 1A</td>
<td>Introduction to the Visual Arts: Prehistoric through Medieval (meets WAY A-II and ED)</td>
</tr>
<tr>
<td>ARTHIST 1B</td>
<td>How to Look at Art and Why. An Introduction to the History of Western Painting (meets WAY A-II)</td>
</tr>
</tbody>
</table>

1. Concentration: Five courses, four of which must be in a single film and media studies concentration developed by the student in consultation with an adviser. The remaining course must be related, situating the student's concentration in a broader context.

2. Capstone Experience: FILMSTUD 290 Movies and Methods: The Films of Howard Hawks, offered once a year. The Senior Seminar represents the culminating intellectual experience for Film Studies majors choosing not to write an honors thesis. Honors thesis writers may also take the senior seminar. Seniors who may not be in residence in the quarter that the senior seminar is offered may enroll in their junior year. Movies and Methods provides majors with an opportunity to synthesize their previous work in Film Studies and work in an advanced setting with a faculty member.

**Electives (20 units)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILMSTUD 115</td>
<td>Documentary Issues and Traditions</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 119</td>
<td>Science Fiction: Cyborgs &amp; Human Simulacra in the Cinema</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 125</td>
<td>Horror Film</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 127</td>
<td>Monster Movies: Frankenstein &amp; Film</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 129</td>
<td>Animation and the Animated Film</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 132A</td>
<td>Indian Cinema</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 135</td>
<td>Around the World in Ten Films</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 232</td>
<td>CHINESE CINEMA</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 233</td>
<td>Let's Make a Monster: Critical Making</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 256</td>
<td>Horror Comics</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 259</td>
<td>Game Studies</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 245B</td>
<td>History and Politics in Russian and Eastern European Cinema</td>
<td>5</td>
</tr>
<tr>
<td>FILMPROD 101T</td>
<td>Writing the Television Pilot</td>
<td>5</td>
</tr>
<tr>
<td>FILMPROD 103</td>
<td>Adaptation</td>
<td>4</td>
</tr>
<tr>
<td>FILMPROD 104</td>
<td>Screenwriting II: Intermediate Screenwriting</td>
<td>5</td>
</tr>
<tr>
<td>FILMPROD 105</td>
<td>Script Analysis</td>
<td>4</td>
</tr>
</tbody>
</table>

*Courses may not be offered every year and are subject to change. Consult an academic adviser if a course is not listed above.

**Overseas Study or Study Abroad**

Students can take a maximum of two courses (10 units) away from Stanford; this includes transfer courses from other universities and Stanford Overseas Studies. A student must meet with his or her adviser and with the undergraduate coordinator before planning an overseas campus program.

**Honors Program in Film and Media Studies**

The purpose of the honors program is to extend and deepen work done in Film and Media Studies classes. The honors thesis topic typically emerges out of prior coursework; it should be focused and have clear parameters. Ordinarily, an honors thesis is not an exploration of an area that the student has never studied before.

**Admission to the Program**

The minimum requirement for admission to the honor program is an overall GPA of 3.5, and at least 3.5 in Film and Media Studies courses. Students must complete at least five Film and Media Studies courses at Stanford by the end of their junior year, and four must be completed by the end of Winter Quarter; with the adviser's approval, two of these courses may be taken at an overseas campus. Students interested in pursuing honors should consult a potential thesis adviser on the Film and Media Studies faculty during the Autumn Quarter of junior year. Thesis advisers must be in residence during Autumn Quarter of the student's senior year, and it is highly recommended that they be in residence throughout the senior year. Students considering honors should contact the director of the honors program in their junior year as soon as they begin to think about writing an honors thesis. Those wishing to do so must announce their intention to write an honors thesis by submitting an intent form signed by their thesis adviser (who need not be the student's academic adviser) by February 1 of their junior year.

**Submission of the Thesis Proposal Package**

Candidates for the honors program must submit a five-page (double-spaced) thesis proposal, including bibliography, a tentative schedule for research and writing, and one completed paper that demonstrates the student's ability to conceptualize and write cogently about film. The deadline for submitting the complete package to the department’s
undergraduate coordinator is the third week of Spring Quarter of the candidate's junior year. Upon approval by a majority of the faculty at its regular meeting in early May, the candidate is accepted into the honors program.

Research and Writing of the Honors Thesis
Once admitted to the honors program, students work with the director of the honors program and their thesis adviser to define the scope of study, establish a research and writing timetable, and enlist one other faculty member, ideally but not necessarily in the Department of Art and Art History, to serve as a second reader. The summer between junior and senior years is usually devoted to refining the topic and pursuing any off-campus research. Students are encouraged to apply for UAR research grants to help finance trips or expenses related to research for their honors thesis.

During their senior year, students must register for 10 units of FILMSTUD 297 Honors Thesis Writing, 5 units of which may count towards the student's concentration in Film and Media Studies. Students are required to register for two to five units each quarter during their senior year, for a total of ten units.

Submission and Approval of the Honors Thesis
With the guidance of the director of the honors program, students and thesis advisers should plan their work so that a complete, final manuscript is submitted to the thesis adviser and the second reader by the beginning of the seventh week of the student's final quarter at Stanford. The thesis adviser assigns a letter grade; both the adviser and the second reader must approve the honors thesis in order to qualify the student to graduate with honors.

Required Course

The joint major program (JMP) was discontinued at the end of the academic year 2018-19. Students may no longer declare this program. All students with declared joint majors are permitted to complete their degree; faculty and departments are committed to providing the necessary advising support.

See the "Joint Major Program (http://exploredegrees.stanford.edu/undergraduatedegreesandprograms/#jointmajortext)" section of this bulletin for a description of University requirements for the JMP. See also the Undergraduate Advising and Research JMP (https://majors.stanford.edu/more-ways-explore/joint-majors-csx) web site and its associated FAQs.

Students completing the JMP receive a B.A.S. (Bachelor of Arts and Science).

Joint Major Program in Art Practice and Computer Science

Art Practice Major Requirements in the Joint Major Program
See the "Computer Science Joint Major Program (http://exploredegrees.stanford.edu/schoolorengineering/computerscience/#jointmajorprogramtext)" section of this bulletin for details on Computer Science requirements.

Students majoring in the Art Practice and Computer Science joint major program must complete five lower level courses and six upper level courses in art practice, and four art history courses, including the WIM course. Students in the JMP are excused from completing one lower level course, reducing the required unit count of the Art Practice major from 65 to 61 units. All courses comprising the major must be taken for a letter grade.

Most art practice courses are studio-based, and there is a fee to support those studios and the class activity. Enrolled students are typically required to purchase their own supplies or materials depending on the medium of the class, and the scale of individual student work.

Students majoring in the joint major program in Art Practice and Computer Science must complete the modified degree requirements for Art Practice by completing the following:

1. Five lower level courses (20 units)
   a. ARTSTUDI 130 Interactive Art: Making it with Arduino 4
   b. ARTSTUDI 131 Sound Art I 4
   c. ARTSTUDI 136 The Portable Studio 4
   d. ARTSTUDI 140 Drawing I 4
   e. ARTSTUDI 141 Plein Air Painting 4

2. Six upper level courses (24 units) including:
   a. ARTSTUDI 230 Interdisciplinary Art Survey (4 units) is a required course which focuses on direct experiences of multidisciplinary art and art practices
   b. ARTSTUDI 249 Advanced Undergraduate Seminar; majors must take this course for 4 units.

3. Students select four optional courses from the following list
a notation indicating that the student has completed a “Joint Major.” The two majors are identified on the transcript with a notation indicating that the student has completed a “Joint Major.”

Minor in Art History

A student declaring a minor in Art History must complete 25 units of course work in one of the following four tracks: Open, Modern, Asian, or Architecture. Courses must be taken for a letter grade. Upon declaring the minor, students must select a faculty adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student’s departmental file. Only one class may be taken for credit outside of the Stanford campus; this includes courses taken in the Overseas Studies Program. Minors are required to attend an orientation session presented by the professional staff of the Art and Architecture Library, which introduces the tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.

Degree Requirements

A student with a minor in Art History must complete six Art History courses for a total of 25 units.

4. Four Art History courses (17-20 units)
   a. ARTHIST 294 Writing and the Visual: The Art of Art Writing (5 units)
   b. Three other Art History courses, one must be from the modern art series. One Film and Media Studies course may satisfy an Art History elective.

5. Senior Capstone Project

*Courses may not be offered every year and are subject to change. Consult an academic adviser if a course is not listed above.

The senior seminar (4 units) in conjunction with the computer science capstone course (3-5 units) enables students to produce a creative and in-depth senior capstone project that highlights the integration of the two disciplines. An adviser from each program guides and assesses the project throughout the academic year. The completed project is included in the Senior Exhibit.

Example capstone projects might include an interactive installation that combines various sensors with computer graphic techniques, a screen based artwork that requires sophisticated data visualization, a sculpture involving new forms of projection mapping, or a social media artwork integrating a new type of mobile application. These works would qualify as effective contemporary artworks, and also illustrate unique command of and innovations within the field of computer science.

Dropping a Joint Major Program

To drop the joint major, students must submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program (https://stanford.box.com/change-UG-program). Students may also consult the Student Services Center (http://studentservicescenter.stanford.edu) with questions concerning dropping the joint major.

Transcript and Diploma

Students completing a joint major graduate with a B.A.S. degree. The two majors are identified on one diploma separated by a hyphen. There will be a notation indicating that the student has completed a "Joint Major."
or through the internet. This requirement should be completed no later than the quarter following the minor declaration.

Most art practice courses are studio-based, and there is a fee to support those studios and the class activity. Enrolled students are typically required to purchase their own supplies or materials depending on the medium of the class, and the scale of individual student work.

Degree Requirements
A student with a minor in Art Practice must complete nine courses for a total of 37 units.

1. Three lower level courses (100 number courses) for a total of 12 units:
   a. Select three of the following:
      - ARTSTUDI 130 Interactive Art: Making it with Arduino (meets WAY CE)
      - ARTSTUDI 131 Sound Art I (meets WAY CE)
      - ARTSTUDI 136 The Portable Studio
      - ARTSTUDI 140 Drawing I (meets WAY CE)
      - ARTSTUDI 141 Plein Air Painting
      - ARTSTUDI 143 Screen Print
      - ARTSTUDI 145 Painting I (meets WAY CE)
      - ARTSTUDI 147 Art Book Object
      - ARTSTUDI 148 Monotype
      - ARTSTUDI 148A Introduction to Lithography
      - ARTSTUDI 148B Introduction to Printmaking (meets WAY CE)
      - ARTSTUDI 148P The Hybrid Print
      - ARTSTUDI 149C Etching
      - ARTSTUDI 150Q Queer Sculpture
      - ARTSTUDI 151 Sculpture I (meets WAY CE)
      - ARTSTUDI 155 Social Sculpture
      - ARTSTUDI 156Q Installation Art in Time and Space
      - ARTSTUDI 157 Art, Invention, Activism in the Public Sphere
      - ARTSTUDI 160 Intro to Digital / Physical Design (meets WAY CE)
      - ARTSTUDI 162 Embodied Interfaces
      - ARTSTUDI 163 Drawing with Code
      - ARTSTUDI 164 DESIGN IN PUBLIC SPACES
      - ARTSTUDI 165 Social Media and Performative Practices
      - ARTSTUDI 167 Introduction to Animation
      - ARTSTUDI 168 Data as Material
      - ARTSTUDI 170 Photography I: Black and White (meets WAY CE)
      - ARTSTUDI 171 PHOTOGRAPHY I: DIGITAL
      - ARTSTUDI 173E Cell Phone Photography (meets WAY CE)
      - ARTSTUDI 174B Creativity in the Age of Facebook: Making Art for and from Networks (meets WAY CE)
      - ARTSTUDI 177 Video Art I (meets WAY CE)
      - ARTSTUDI 178 Art and Electronics (meets WAY CE)
      - ARTSTUDI 179 Digital Art I (meets WAY CE)
      - ARTSTUDI 181 From Dissection to Monster
      - ARTSTUDI 184 Art and Environmental Engagement
   
   12 units

2. Three upper level courses (200 number courses) for a total of 12 units:
   a. ARTSTUDI 230 Interdisciplinary Art Survey 4 units
   b. Select two of the following:
      - ARTSTUDI 239 Intermedia Workshop
      - ARTSTUDI 240 Drawing II
      - ARTSTUDI 245 Painting II
      - ARTSTUDI 252 Sculpture II
      - ARTSTUDI 254 Kinetic Sculpture
      - ARTSTUDI 264 Advanced Interaction Design
      - ARTSTUDI 266 Sculptural Screens / Malleable Media
      - ARTSTUDI 270 Advanced Photography Seminar
      - ARTSTUDI 271 The View Camera
      - ARTSTUDI 274 Alternative Processes
      - ARTSTUDI 275 PHOTOGRAPHY II: Digital
      - ARTSTUDI 276 The Photographic Book
      - ARTSTUDI 277 Project class: Digital and Analogue Projects in Photography
      - ARTSTUDI 277A Video Art II
      - ARTSTUDI 278 Photography II: Black and White
      - ARTSTUDI 279A Digital Art II
      - ARTSTUDI 284 Art and Biology
   
   8 units

3. Three Art History Courses for a total of 13 units:
   a. Select one of the following:
      - ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval (highly recommended)
      - ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting (highly recommended)
   
   5 units

Two other art history courses, one must be from the modern art series.

8-10 units

Courses may not be offered every year and are subject to change. Consult an academic adviser if a course is not listed above.

Minor in Film and Media Studies
A minor in Film Studies requires 29 units which consists of four core courses and three elective courses for a total of seven courses. Courses must focus on film and use the method of film study towards completion of the minor; courses that use film to illustrate a cultural topic are not eligible. Courses must be taken for a letter grade. Studio Art courses may not be used towards the requirements.

Upon declaring the minor, students must select an adviser with whom they plan their course of study and electives. A proposed course of study must be approved by the adviser and placed in the student’s departmental file. Only one class may be taken for credit outside the Stanford campus, including Stanford Overseas Studies programs. Minors are required to attend an orientation session presented by the professional staff of the Art & Architecture Library, which introduces the many tools of research and reference available on campus or through the Internet. This requirement should be completed no later than the quarter following the minor declaration.
Degree Requirements

A student with a minor in Film Studies must complete seven courses for a total of 29 units.

Required Courses for the Minor

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILMSTUD 4</td>
<td>Introduction to Film Study (meets WAY A-II)</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 102</td>
<td>Theories of the Moving Image (meets WAY A-II)</td>
<td>4</td>
</tr>
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Select one of the following:

<table>
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<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILMSTUD 100A</td>
<td>History of World Cinema I, 1895-1929</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 100B</td>
<td>History of World Cinema II, 1930-1959 (meets WAY A-II)</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 100C</td>
<td>History of World Cinema III, 1960-Present (meets WAY A-II)</td>
<td>4</td>
</tr>
</tbody>
</table>

One course in a national cinema or an additional course in film history

4-5 units

Elective Courses for the Minor

Three elective courses. No more than one elective can be chosen from courses in another department, and only if it is approved by the Film Studies coordinator and core faculty for their stress on methods of film analysis. Electives may include courses in national cinemas, film genres, experimental and documentary film, or film theory.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILMSTUD 6</td>
<td>Introduction to Media</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 101</td>
<td>Fundamentals of Cinematic Analysis: Film Sound</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 115</td>
<td>Documentary Issues and Traditions</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 119</td>
<td>Science Fiction: Cyborgs &amp; Human Simulacra in the Cinema</td>
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<tr>
<td>FILMSTUD 125</td>
<td>Horror Film</td>
<td>4</td>
</tr>
<tr>
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<td>Monster Movies: Frankenstein &amp; Film</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 129</td>
<td>Animation and the Animated Film</td>
<td>4</td>
</tr>
<tr>
<td>FILMSTUD 132A</td>
<td>Indian Cinema</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 135</td>
<td>Around the World in Ten Films</td>
<td>3-4</td>
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<tr>
<td>FILMSTUD 233</td>
<td>Let's Make a Monster: Critical Making</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 245B</td>
<td>History and Politics in Russian and Eastern European Cinema</td>
<td>5</td>
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<tr>
<td>FILMSTUD 256</td>
<td>Horror Comics</td>
<td>5</td>
</tr>
<tr>
<td>FILMSTUD 259</td>
<td>Game Studies</td>
<td>5</td>
</tr>
<tr>
<td>FILMPROD 101T</td>
<td>Writing the Television Pilot</td>
<td>5</td>
</tr>
<tr>
<td>FILMPROD 103</td>
<td>Adaptation</td>
<td>4</td>
</tr>
<tr>
<td>FILMPROD 104</td>
<td>Screenwriting II: Intermediate Screenwriting</td>
<td>5</td>
</tr>
<tr>
<td>FILMPROD 105</td>
<td>Script Analysis</td>
<td>4</td>
</tr>
<tr>
<td>FILMPROD 114</td>
<td>Introduction to Film and Video Production (meets WAY CE)</td>
<td>5</td>
</tr>
</tbody>
</table>

Courses may not be offered every year and are subject to change. Consult an academic adviser if a course is not listed above.

Coterminal Master of Arts in Art History

The coterminal Master of Arts in Art History is no longer accepting new applications. The Art History master’s program remains available only to currently enrolled coterminal master’s students as well as to Art and Art History doctoral students as a step towards fulfilling requirements for the Ph.D. program. Currently enrolled students should consult the Stanford Bulletin corresponding to the year of admission (http://exploredegrees.stanford.edu/archive/#text) to the program for degree requirements.

Master of Arts in Art History

University requirements for the M.A. are described in the “Graduate Degrees” section of this bulletin.

Admission

The Master of Arts in Art History is only available to doctoral students in Art and Art History, as a step toward fulfilling requirements for the Ph.D.

Degree Requirements

Units

Completing a total of at least 45 units of graduate work at Stanford in the history of art in courses at the 200 level and above, including a seminar in art historiography/visual theory.

Languages

Reading knowledge of at least one foreign language, preferably German, French, or Italian. Students in Chinese and Japanese art are ordinarily expected to demonstrate reading competence in modern and classical Chinese or Japanese, depending on the student’s area of focus. Final determination of which foreign languages fulfill the requirement is made in consultation with the student’s primary adviser.

Papers

Submission of one paper from among those written during the year that demonstrates depth of research and capacity to build an argument. The paper should be perfected under the supervision of a member of the department faculty.

Area Coverage

Demonstration to the faculty, by course work and/or examination, that the student has adequate knowledge of the major areas of the history of art represented in the department curriculum.

Master of Fine Arts in Art Practice (Studio)

University requirements for the M.F.A. are described in the “Graduate Degrees” section of this bulletin.

Admission

The applicant must have a B.A., B.F.A, or B.S. from an accredited school. It is expected that the applicant will have a strong background in art practice, either an undergraduate degree or at least three years of independent studio practice. Students accepted to the program are admitted for the beginning of the following Autumn Quarter. No applicants for mid-year entrance are considered.

Portfolio Specifications—See the department’s Graduate Admission (https://art.stanford.edu/academics/graduate-programs/masters-program/how-apply) web site for portfolio requirements.

Fields of Study or Degree Options

Fields of study for the M.F.A. degree are offered in Painting, Sculpture, New Genres, and Photography. These fields of study are not declared on Axess; they are not printed on the transcript or the diploma.

Degree Requirements

Residency

Completing a minimum of two years (six academic quarters) of graduate work in residence at Stanford.
Units
The student must complete 48 units of study. Students must discuss their programs of study with their academic adviser and the department’s student services manager to ensure that an appropriate program of study is chosen.

Seminar Requirement
Six quarters (36 units), which includes one (Spring) or two weekly seminars (Autumn and Winter) and Studio Practice, as well as an individual tutorial with a selected member of the faculty; all seminars must be taken for a letter grade.

<table>
<thead>
<tr>
<th>First Year Seminar Requirements</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTSTUDI 342A MFA: Object Seminar</td>
<td>4</td>
</tr>
<tr>
<td>ARTSTUDI 342B MFA: Concept Seminar</td>
<td>4</td>
</tr>
<tr>
<td>ARTSTUDI 342C M.F.A Seminar</td>
<td>2</td>
</tr>
<tr>
<td>ARTSTUDI 342 Project: Tutorial</td>
<td>3</td>
</tr>
</tbody>
</table>

Second-Year Seminar Requirements
ARTSTUDI 342A MFA: Object Seminar (4 units per quarter-Autumn and Winter)
ARTSTUDI 342B MFA: Concept Seminar (4 units per quarter-Autumn and Winter)
ARTSTUDI 342C M.F.A Seminar
ARTSTUDI 342 Project: Tutorial (1 unit per quarter)

 Elective Requirement
Three courses of academic electives (12 units) are required in the first year. These courses can be chosen from a large variety of disciplines in consultation with the Director of Graduate Studies (DGS). All electives must be approved by the DGS prior to enrollment and must be taken for a letter grade unless a letter grade option is not offered.

Faculty Reviews
The student is expected to pass four formal academic reviews conducted by the faculty. The purpose of these reviews is to evaluate development and to assess the progress of the student.

- At the end of the first quarter, any student judged to be making inadequate progress is placed on probation and requires an additional review at the end of the second quarter.
- At the end of the third quarter, at which time recommendation to proceed to the second year is determined.
- At the start of the fifth quarter, if the review is not satisfactory the student is placed on probation and an additional review is scheduled at the end of the fifth quarter.
- At the time of the M.F.A. exhibition.

Thesis
The thesis consists of two portions: an exhibition at the end of the final quarter, and a written paper addressing the development of work completed over the two-year period at Stanford, to be completed during the fifth quarter. Both the written portion and participation in the M.F.A. exhibition at the end of the year are required.

Graduate Student Teaching
Regardless of their source of funding, students are required to assist with the department’s teaching program for a minimum of eight hours per week over the period of six quarters; the particulars of this assignment are at the department’s discretion.

The department reserves the right to make use of graduate paintings, sculptures, and photographs in exhibitions serving the interests of the graduate program.

Graduate students must remain in residence at Stanford for the duration (six academic quarters) of the program.

Master of Fine Arts in Documentary Film
University requirements for the M.F.A. are described in the "Graduate Degrees (http://www.stanford.edu/dept/registrar/bulletin/4901.htm)" section of this bulletin.

Admission
The program requires residency for two consecutive years. The admissions committee seeks applicants who have some work experience beyond their undergraduate years and can articulate why they want to learn documentary film production. The committee looks for evidence of the likelihood of success in a rigorous academic program that emphasizes creative work. The conceptual and technical skills required for documentary work are sufficiently different from fictional narrative to make the Stanford program inappropriate for students interested in narrative filmmaking. The program does not allow for deferred admission or a mid-year enrollment.

Portfolio
The department requires a film or video work for which the applicant has had creative control. The sample work must be well labeled and accompanied by a brief synopsis, running time of the clips, the circumstances of production, and the applicant's role. Total running time for the work sample should not exceed 15 minutes and may consist of more than one project. Work on which the applicant had only a production assistant role is not appropriate for submission. Student work, however, is appropriate for consideration. Applicants who have had only minimal film or video production experience should submit an example of their best creative work in any medium.


Fields of Study or Degree Options
Fields of study for the M.F.A. degree are offered in Documentary Film.

Degree Requirements

Residency
Completing two years (six quarters) of graduate work in residence at Stanford.

Units
A minimum of 76 units is required for the M.F.A. degree. In the production core, students are required to conceptualize and visualize their ideas in a series of writing and producing courses that focus on documentary story structure. These courses are taken in tandem with project-based production courses that provide training in the technical and conceptual aspects of cinematography, sound recording, and editing. Discussion of form and content is a signature component of the writing and production courses. The production core is complemented by a series of required film studies courses in documentary plus elective courses in the history, aesthetics, ideology, and theory of all genres of moving image media. All courses must be taken for a letter grade.

M.F.A. Thesis Project
In the second year of the program, each student produces a 15-20 minute documentary that constitutes the thesis project. In FILMPROD 405 Producing Practicum, students research and develop their project and
write a proposal for submission. A project may not begin production until
the written proposal has been approved. Most of the production and post-
production occurs (in Winter and Spring quarters) in FILMPROD 406A and
FILMPROD 406B.

<table>
<thead>
<tr>
<th>Units</th>
<th>FILMPROD 406A Documentory M.F.A. Thesis Seminar I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FILMPROD 406B Documentory M.F.A. Thesis Seminar II</td>
</tr>
</tbody>
</table>

**Required Courses**

1. Core Production courses; core courses must be taken in sequence:

<table>
<thead>
<tr>
<th>Units</th>
<th>FILMPROD 400 Film/Video Writing and Directing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FILMPROD 401 Nonfiction Film Production</td>
</tr>
<tr>
<td></td>
<td>FILMPROD 402 Digital Video</td>
</tr>
<tr>
<td></td>
<td>FILMPROD 403 Advanced Documentary Directing</td>
</tr>
<tr>
<td></td>
<td>FILMPROD 404 Advanced Video Production</td>
</tr>
<tr>
<td></td>
<td>FILMPROD 405 Producing Practicum</td>
</tr>
<tr>
<td></td>
<td>FILMPROD 406A Documentory M.F.A. Thesis Seminar I</td>
</tr>
<tr>
<td></td>
<td>FILMPROD 406B Documentory M.F.A. Thesis Seminar II</td>
</tr>
</tbody>
</table>

2. Core Film Studies courses:

<table>
<thead>
<tr>
<th>Units</th>
<th>FILMSTUD 302 Theories of the Moving Image</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FILMSTUD 315 Documentary Issues and Traditions</td>
</tr>
<tr>
<td></td>
<td>FILMSTUD 316 International Documentary</td>
</tr>
</tbody>
</table>

3. Electives (to be chosen in consultation with the student’s adviser):

<table>
<thead>
<tr>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History—one course</td>
</tr>
<tr>
<td>Studio Art and/or Communications—two courses</td>
</tr>
<tr>
<td>Film Studies—three courses</td>
</tr>
<tr>
<td>Choice Elective—two courses</td>
</tr>
</tbody>
</table>

### Doctor of Philosophy in Art History

University requirements for the Ph.D. are described in the "Graduate Degrees (http://exploredegrees.stanford.edu/graduatedegrees/" section of this bulletin. An expanded explanation of department requirements is given in the Art History Graduate Student Handbook.

### Admission

In addition to University requirements, the department requires as part of
the application a research paper of approximately 15-20 pages, preferably
in or near the student’s field of primary interest and demonstrating the
student’s capacity to pursue independent investigation of an art historical
problem. All applicants must have been awarded a B.A., B.F.A., or B.S.
from an accredited university.

### Degree Requirements

To be eligible for the doctoral degree, the student must complete a
minimum of three years of full-time graduate work in Art History, at least
two years of which must be in residence at Stanford. Doctoral students
must complete a minimum of 135 units. Of these 135, the student must
complete at least 100 units of graduate course work at the 200 level or
above, including all required courses, with a minimum of 62 units in Art
History lecture courses and seminars. All courses must be taken for a
letter grade. Students entering the program with an M.A. degree from
another institution may petition to apply up to 45 units toward the Ph.D.
degree.

1. **Collateral Studies**

   The student is required to take at least three courses in relevant fields
   of study outside the department (e.g., anthropology, classics, history,
literature, philosophy, or feminist, gender, and sexuality studies),
determined in consultation with department advisers. These courses
are intended to strengthen the student’s interdisciplinary study of art
history.

2. **Distribution Requirements**

   There are seven areas of distribution: 1) Pre-Modern (Ancient &
Medieval), 2) Early Modern (Renaissance/Baroque), 3) 18th Century
& 19th Century, 4) Modern/Contemporary, 5) Film and Media Studies,

   Students must take at least one course in each of five different
areas outside of the student’s area of concentration. Filling
the distribution requirement with graduate seminars is highly
recommended. If students have entered the Stanford program with an
M.A., they may transfer courses taken at the graduate level to fulfill
up to two areas of the distribution requirement.

3. **Language Requirement**

   Students in Western Art must demonstrate reading knowledge of two
foreign languages. Students in Asian Art are required to demonstrate
competence in one Asian language (equivalent to three years of
study) and at least one year of study in a second (which may be a
classical version of Chinese or Japanese). One of the language
requirements should be satisfied by the end of the first year while the
second should be fulfilled by the end of the second year. Students
entering with an M.A. should already have satisfied one language
requirement prior to admission. Foreign language requirements for
the Ph.D. are fulfilled by taking the reading examination given each
quarter by the various language departments.

4. **Graduate Student Teaching**

   As a required part of their training, Ph.D. students must participate in
the department’s teaching program.

   a. Students are required to take ARTHIST 405A Graduate Pedagogy
      Course.

   b. Students are required to serve as a teaching assistant for a
      minimum of four quarters. Further opportunities for teaching may
      be available.

   c. At least one quarter assignment must be in a course from the
      following list:

      | Units |
      |-------|
      | ARTHIST 1A Introduction to the Visual Arts: Prehistoric through Medieval |
      | ARTHIST 1B How to Look at Art and Why: An Introduction to the History of Western Painting |
      | ARTHIST 2 Asian Arts and Cultures |
      | ARTHIST 3 Introduction to World Architecture |
      | FILMSTUD 3 Introduction to Film Study |

5. **Admission to Candidacy**

   A graduate student’s progress is formally reviewed by the faculty
at the end of Spring Quarter of the second year in the context of
admission to candidacy. The applicant for candidacy must assemble
a candidacy file showing that he/she has completed department
qualifying procedures and apply for candidacy at the beginning
of Spring Quarter of the second year (those entering the program
with an M.A. may apply for candidacy earlier in the second year).
All students must be admitted to candidacy by the end of their
second year. This is contingent upon the completion of all language
requirements, distribution requirements, 45 units of course work
(as further detailed in the department’s Graduate Handbook), and
the University’s requirements for candidacy as described in the
*Candidacy (http://exploredegrees.stanford.edu/graduatedegrees/"
In the event that a proposal is not approved, the faculty establishes a third and fourth year. The student must submit the dissertation proposal previously prepared for the third year. Students may apply for a funded Summer Quarter between the third and fourth years to research and write the dissertation proposal. 

**6. The Qualifying Exam**

The qualifying exam, ideally to be taken in the Winter Quarter of the student's third year of Ph.D. study, consists of a written and oral component. These parts of the exam are administered on separate days during the same week, with the written part taking place first. Both parts of the exam are graded on a system of High Pass/Pass/Fail. If a student fails one or both parts of the exam, the student is allowed to retake that portion or portions of the exam that s/he has failed. For a detailed account of the format of the written and oral exams, see the graduate student handbook for the Department of Art and Art History. To prepare for the exam, students must enroll in up to two 5-unit exam preparation courses (ARTHIST 620), one per quarter:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTHIST 620</td>
<td>Qualifying Examination Preparation</td>
<td>5</td>
</tr>
</tbody>
</table>

**7. Dissertation Colloquium**

a. Each student participates in a Colloquium with her/his dissertation committee in May or June of the third year. Faculty on leave or away from campus are expected to Skype in for the meeting. At least two weeks prior to that meeting, the student submits an approximately 5-page paper (an early draft of the prospectus) that the committee reads in preparation for the meeting.

b. The purpose of the meeting is to give the student guidance and momentum going into a summer of dissertation-proposal writing—a summer in which the student may be participating in a dissertation-writing workshop offered by the department.

c. **Dissertation Proposal**:

By the beginning of Autumn Quarter in the fourth year, students should have identified a dissertation subject and written a proposal of approximately 15 pages in consultation with their principal adviser. To prepare the proposal, students may take one 5-unit independent study course:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTHIST 640</td>
<td>Dissertation Proposal Preparation</td>
<td>5</td>
</tr>
</tbody>
</table>

**8. Dissertation and Oral Defense Requirements**

a. **Reading Committee**: After passing the Qualifying Exam, each student is responsible for the formation of a dissertation reading committee consisting of a principal adviser, who chairs the reading committee, and two other readers. Normally, both readers are drawn from the department faculty; however, it is possible for one of the readers to be drawn from outside the department. Additionally, a student may choose to invite a fourth reader, from within or outside the department. A faculty member from another university must be approved by the principal adviser in advance of an invitation to join the committee.

b. **Dissertation Proposal**: By the beginning of Autumn Quarter in the fourth year, students should have identified a dissertation subject and written a proposal of approximately 15 pages in consultation with their principal adviser.

c. **Dissertation**: In the event that a proposal is not approved, the faculty establishes conditions for its resubmission and reconsideration at a later date.

**d. Oral Defense Examinations**:

The oral defense consists primarily of a presentation and critical discussion of the dissertation but may range, at the committee's discretion, over a wider field. The student is expected to describe dissertation research methods and findings at some length and to answer all questions and criticisms put by members of the examining committee. At the end of the defense, the committee votes to pass or fail the student on the defense. In the case of failure on the defense, the examiners may establish criteria for reconsideration of a resubmitted dissertation. If the defense is passed, the committee may make recommendations for changes in the dissertation manuscript before it is submitted to the University as the final requirement for the granting of the Ph.D. degree in the History of Art. After these changes have been incorporated, the manuscript is given a final review and approval by the student's principal adviser.

**Ph.D. Minor in Art History**

For a minor in Art History, a candidate is required to complete 24 units of graduate-level Art History courses (300 level or above); all courses must be taken for a letter grade.

**Graduate Advising Expectations**

The Department of Art and Art History is committed to providing academic advising in support of graduate student scholarly and professional development. When most effective, this advising relationship entails collaborative and sustained engagement by both the adviser and the advisee. As a best practice, advising expectations should be periodically discussed and reviewed to ensure mutual understanding. Both the adviser and the advisee are expected to maintain professionalism and integrity.

Faculty advisers guide students in key areas such as selecting courses, designing and conducting research, developing of teaching pedagogy, navigating policies and degree requirements, and exploring academic opportunities and professional pathways.

Graduate students are active contributors to the advising relationship, proactively seeking academic and professional guidance and taking responsibility for informing themselves of policies and degree requirements for their graduate program.

For a statement of University policy on graduate advising, see the "Graduate Advising (http://exploredegrees.stanford.edu/graduatedegrees/#advisingandcredentialtext)" section of this bulletin.

Emeriti: (Professors) Kristina Branch, Wanda M. Corn, David Hannah, Joel Leivick, Suzanne Lewis, Michael Marrinan, Dwight C. Miller, Kristine Samuelson, Paul V. Turner, Bryan Wolf

Chair: Alexander Nemerov
Area Director for Art History: Alexander Nemerov
Area Director for Film and Media Studies: Pavle Levi
Area Director for Art Practice: Enrique Chagoya

Director of Undergraduate Studies in Art History: Jody Maxmin

Director of Undergraduate Studies in Art Practice: Xiaoze Xie

Director of Undergraduate Studies in Film and Media Studies: Usha Iyer

Director of Graduate Studies in Art History: Richard Meyer

Director of Graduate Studies in Art Practice: Paul DeMarinis

Director of Graduate Studies in Documentary Film: Jamie Meltzer

Director of Honors Program: Adam Tobin

Writing Specialist: Becky Richardson (Lecturer, Program in Writing and Rhetoric)

Professors: Scott Bukatman (Film Studies), Enrique Chagoya (Painting/Drawing/Printmaking), Paul DeMarinis (Electronic Media), Jan Krawitz (Documentary Film), Pavle Levi (Film Studies), Richard Meyer (American Art), Alexander Nemirov (American Art), Bissera Pentcheva (Medieval Art), Nancy J. Troy (Modern Art), Richard Vinograd (Chinese Art), Gail Wight (Electronic Media), Xiaoze Xie (Painting/Drawing)

Associate Professors: Terry Berlier (Sculpture), Jean Ma (Film Studies), Jody Maxmin (Ancient Art), Jamie Meltzer (Documentary Film), Karla Oeler (Film Studies)

Assistant Professors: Fabio Barry (Architectural History), Jonathan Cahn (Photography), Shane Denson (Film Studies), Usha Iyer (Film Studies), Srdan Keca (Documentary Film), Marci Kwon (American Art), Emanuele Lugli (Renaissance and Western Medieval Art), Rose Salseda (African American Art), Camille Utterback (Design)

Senior Lecturer: Adam Tobin (Screenwriting)

Lecturers: Yvette Deas (Painting and Drawing), Jamil Hellu (Photography), Jenny Odell (Experimental Media/Design), Sarah Peck (Photography), Christine Seror (Photography), Anja Ulfeldt (Experimental Media/Design/Sculpture)

 Overseas Studies Courses in Art Practice

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies courses search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

 Overseas Studies Courses in Art History

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

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For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

 Overseas Studies Courses in Film

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).
<table>
<thead>
<tr>
<th>Units</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-4</td>
<td>OSPBER 17</td>
<td>Split Images: A Century of Cinema</td>
</tr>
<tr>
<td>4</td>
<td>OSPFLOR 11</td>
<td>Film, Food and the Italian Identity</td>
</tr>
<tr>
<td>5</td>
<td>OSPFLOR 49</td>
<td>On-Screen Battles: Filmic Portrayals of Fascism and World War II</td>
</tr>
<tr>
<td>4</td>
<td>OSPFLOR 67</td>
<td>The Celluloid Gaze: Gender, Identity and Sexuality in Cinema</td>
</tr>
<tr>
<td>4</td>
<td>OSPHONGK 26</td>
<td>East Asian Film Genres in a Globalizing World</td>
</tr>
</tbody>
</table>