MEMORANDUM

TO: Bonnie Thornton Dill  
   Dean, College of Arts and Humanities

FROM: Elizabeth Beise  
   Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Modify the Bachelor of Arts in Art History (PCC log no. 12058)

At its meeting on May 3, 2013, the Senate Committee on Programs, Curricula and Courses approved your proposal to modify the Bachelor of Arts in Art History. A copy of the approved proposal is attached.

The change is effective Fall 2013. Please ensure that the change is fully described in the Undergraduate Catalog and in all relevant descriptive materials, including the program’s four-year plan (contact Lisa Kiely at lkiely@umd.edu for more information), and that all advisors are informed.

MDC/Enclosure

cc: William Idsardi, Chair, Senate PCC Committee
    Sarah Bauder, Office of Student Financial Aid
    Reka Montfort, University Senate
    Erin Howard, Division of Information Technology
    Pam Phillips, Institutional Research, Planning & Assessment
    Anne Turkos, University Archives
    Linda Yokoi, Office of the Registrar
    Robert Gaines, Office of Undergraduate Studies
    Alene Moyer, College of Arts and Humanities
    Meredith Gill, Art History and Archaeology
The University of Maryland, College Park
Program/Curriculum/Unit Proposal

- Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.
- Please submit the signed form to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

College/School: College of Arts and Humanities
Please also add College/School Unit Code-First 8 digits:
01202700

Department/Program: Art History and Archaeology
Please also add Department/Program Unit Code-Last 7 digits:
1270901

Type of Action (choose one):
- X Curriculum change (including informal specializations)
- □ New academic degree/award program
- □ Renaming of program or formal Area of Concentration
- □ New Professional Studies award iteration
- □ Addition/deletion of formal Area of Concentration
- □ New Minor
- □ Suspend/delete program
- □ Other

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:

All art history majors must take at least one ARTH 488 (Colloquium in Art History) as part of their major requirement. Enrollment is limited to (a) majors with at least 75 total credits and at least 9 credits in ARTH at the 300 level, or (b) those given permission by the department.

[Rationale]: Currently, our major requirement stipulates that a student must take seven ARTH courses at the 300-400 level. We have discovered that too many of our majors circumvent the system by only taking 300-level courses. Our 400-level courses (in particular ARTH 488), are most often taught by our full-time professors and highlight innovative content and/or theme-based material of the professor's area of specialization, with more emphasis on critical reading and writing. Furthermore, ARTH 488 (Colloquium in Art History) is a seminar-type course capped at 12 students (as opposed to our 300-level courses, which are capped at 30), allowing significant oversight of the students, especially in supervising their independent research assignments. In addition, each semester, our ARTH 488 research papers written by our majors are submitted to LOA for use in our LOA evaluation. Therefore, it is essential that our majors take at least one 400-level course before graduating.

Approval Signatures - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair Renée Ater 3/18/2013 Renée Ater
2. Department Chair "Need to fill" 3/18/2013 Meredith Gill
3. College/School PCC Chair "Need to fill" 9/4/2013
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC U. J. I. D. A. D. 5/13/13
7. University Senate Chair (if required) ____________________________________________

8. Senior Vice President and Provost ___________________________ 6/7/13
College/School:
Please also add College/School Unit Code-First 8 digits:
01202700

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□ Addition/deletion of formal Area of Concentration □ New Minor
□ Suspend/delete program □ Other

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:
Limit the number of special courses that students may take to satisfy the requirements of the major, as follows (all of these have already been informal advising practice, in some form or other, for some time):

A. No more than 3 credits total of 269 or 289 (i.e. no more than one 200-level study-abroad course or one 200-level transfer course in a topic that is not fundamentally equivalent to one of our courses).

B. No more than 6 credits of 369 (i.e. no more than two 300-level study abroad courses in topics that are not fundamentally equivalent to our 300-level courses).

C. No more than 6 credits of 389 (i.e. no more than two 300-level special courses, as transfer credit or here on campus, on topics outside our regularly offered, “hard-numbered” curriculum)

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair  Renee Ater  11/8/2012
2. Department Chair  Margaret Venit  11/13/12
3. College/School PCC Chair
4. Dean
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC
7. University Senate Chair (if required)
8. Senior Vice President and Provost
The University of Maryland Program/Curriculum/Unit Proposal

Summary of Proposed Action:

Require all Art History majors to enroll in ARTH 488 (Colloquium in Art History) as part of their major requirement. Enrollment is limited to (a) majors with at least 75 total credits and at least 9 credits in ARTH at the 300 level, or (b) those given permission by the department.

Current Problem:
• Our current major requirement stipulates that a student must take seven ARTH courses at the 300-400 level. The problem with this requisite is that many of our majors graduate without taking a single 400-level course. We do not feel that our majors receive sufficient critical and methodological training with this current arrangement.

Rationale for Making ARTH 488 a Major Requirement:
• ARTH 488 (Colloquium in Art History) is an upper-division seminar that emphasizes critical thought, reading, research, and writing.

• ARTH 488 course is capped at 12 students, ensuring significant faculty supervision of our majors (in comparison to our 300-level courses, capped at 30), especially in supervising their independent research assignments.

• ARTH 488 is most often taught by our full-time professors and highlight innovative content and/or theme-based material of the professor's area of specialization.

• The proposed change is in part a result of learning outcomes assessments. LOA report from 2011 identified a few weaknesses in student work, mainly in the area of the use of research technology, methodological awareness, and writing technique. Making ARTH 488 a requirement for our majors will ensure that we also meet LOA and departmental program goals.
The University of Maryland Program/Curriculum/Unit Proposal

Current Requirements for the Major:

<table>
<thead>
<tr>
<th>One from:</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTT100</td>
<td>3</td>
</tr>
<tr>
<td>ARTT110</td>
<td></td>
</tr>
</tbody>
</table>

**ARTH required courses:**

| ARTH2xx   | three ARTH courses at the 200 level | 9 |
| ARTH300/400 | seven ARTH courses at the 300-400 level | 21 |

**Supporting Area:**

Four (4) "Supporting Area" Courses (12 credits). These are four courses at the 300 or 400 level in coherently related subject matter outside the department of Art History and Archaeology at the 300-400 level.

No credit toward the major can be received for ARTH 100 or 355.

No course with a grade lower than C- may be used to satisfy major or supporting area requirements. An overall GPA of 2.0 in the major is required for graduation.

Other Requirements for the Major

In the Department of Art History and Archaeology, 300-level and 400-level courses are differentiated. 300-level courses focus on period or topical surveys and 400-level courses highlight content- or theme-based material. Majors should complete the 200-level surveys before they enroll in 300- or 400-level courses. Students are strongly encouraged to take supporting area courses that complement the art history major. No course with a grade lower than C- may be used to satisfy major or supporting area requirements.
Proposed Requirements for the Major (proposed changes in red bold underlines):

One from:
- ARTT100 Two Dimensional Art Fundamentals
- ARTT110 Elements of Drawing I

Credits
3

ARTH required courses:
- ARTH2xx three ARTH courses at the 200 level
- seven ARTH courses at the 300-400 level,
- including at least one ARTH 488 (Colloquium in Art History)

Credits
21

Supporting Area:
- Four (4) "Supporting Area" Courses (12 credits). These are four courses outside the department of Art History and Archaeology at the 300-400 level. Course should cohere around a broad area of study, and must be related to the student's studies in the department. All supporting courses must be approved by an ARTH advisor

No credit toward the major can be received for ARTH 100 or 355.
No course with a grade lower than C- may be used to satisfy major or supporting area requirements. An overall GPA of 2.0 in the major is required for graduation.

Other Requirements for the Major

In the Department of Art History and Archaeology, 300-level and 400-level courses are differentiated. 300-level courses focus on period or topical surveys and 400-level courses highlight content- or theme-based material. Majors should complete the 200-level surveys before they enroll in 300- or 400-level courses. Students are strongly encouraged to take supporting area courses that complement the art history major. No course with a grade lower than C- may be used to satisfy major or supporting area requirements.

Limit on Special Courses

A. No more than 3 credits total of 269 or 289 (i.e. no more than one 200-level study-abroad course or one 200-level transfer course in a topic that is not fundamentally equivalent to one of our courses).

B. No more than 6 credits of 369 (i.e. no more than two 300-level study abroad courses in topics that are not fundamentally equivalent to our 300-level courses).

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- The following view chart for fall/spring 2013-2014 indicates that there will be enough sections for majors to take ARTH 488 each year. Current majors will be able to finish the program following requirement policies that were in place when they entered the program. The proposed major requirement will apply to newly admitted majors as of Fall 2013.

<table>
<thead>
<tr>
<th>FALL 2013</th>
<th>SPRING 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 488B (S. Hill)</td>
<td>ARTH 488 (Staff; new Romanist)</td>
</tr>
<tr>
<td>ARTH 488F (J. Kuo)</td>
<td>ARTH 488 (J. Hargrove)</td>
</tr>
<tr>
<td>ARTH 488E (S. Mansbach)</td>
<td></td>
</tr>
<tr>
<td>ARTH 488G (A. Georgievksa-Shine)</td>
<td></td>
</tr>
</tbody>
</table>
The relationship between Art and Science in Nineteenth-Century Europe

Tuesday, Thursday 12:30-1:45
Art/Sociology Building 3217

Dr. June Hargrove
Office: 4224 Art/Sociology Building
Phone: 301-405-1494
Email: hargrove@umd.edu Email is for limited exchanges (appointments, factual verifications). All other matters must be discussed in person.
Office Hours: Tuesday, 11:00-12:30 or by appointment (walk-ins are welcome)

ELMS will be used for posting the full syllabus, readings, supplementary bibliographies, lecture images, and announcements.

Course Description

Science progresses; art changes. Scientists are interchangeable and anonymous before their universal achievements; artists are idiosyncratic and necessary creators of their unique masterpieces.

Stephen Jay Gould, Leonardo's Mountain of Clams and the Diet of Worms

In the format of a seminar this class will explore intersections of art and science from an art historical perspective from the late eighteenth century to the end of the nineteenth century in Europe. The Age of Enlightenment ushered in a remarkable era of scientific inquiry and encouraged the application of this new found knowledge to artistic endeavors. This can be loosely described as a trend that began with the careful classification of observable appearances and progressed to more interior and intuitive phenomenon. The effects on the arts were incalculable, ranging from the materials of art to the hidden implications, from making to reception, and incorporating ideas that extend beyond the subjects selected to consider how they are represented and to what effect. The approach is intended to be wide-ranging and will not attempt to establish a specific development of the relationship between science and art (the topic is too vast), but rather to investigate a variety of ideas that emerged over the century to enhance our awareness of how diverse yet inseparable the connections between them are.
**Course Requirements**

Participation in course discussions. Readings will be assigned for classes over the first half of the semester, which are mandatory for discussion. You will keep a Notebook with comments that reflect the content of each class; you will submit your notebook with your paper. Instead of an exam, you will write a 15-page research paper — guidelines to be distributed separately. Success in this course is based on your engagement with the readings and discussions as well as your research presentation/paper.

**Grading Breakdown**: These components are not mathematically quantifiable as exams and written reports, but you will develop insights that correspond to your performance as it is seen overall.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation (with notebooks)</td>
<td>35%</td>
</tr>
<tr>
<td>Role as discussion leader</td>
<td>10%</td>
</tr>
<tr>
<td>Oral presentation</td>
<td>15%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>40%</td>
</tr>
</tbody>
</table>

**Research Paper**

You will be required to submit a paper that incorporates both the information and understanding of your course readings and discussions and research. Specific guidelines are found below.

**Academic Integrity Information:**

The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity visit the Student Honor Council web site: http://www.shc.umd.edu. For further information on what constitutes plagiarism and how to avoid it, see the very useful plagiarism web site of the University of Toronto: www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize.

To attest to your commitment to academic integrity, remember to sign the Honor Pledge on all examinations and assignments: "I pledge on my honor that I have not given or received any unauthorized assistance on this examination (assignment)."

Please consider respect for Library Books a part of Academic Integrity. I beg you to treat them with care. For the sake of others, do not write in, underline, cut out or in any other way deface these resources.
**Academic Accommodations for Students with Disabilities**

If a student has a documented disability and wishes to discuss academic accommodations, please contact the professor as soon as possible. The rules for eligibility and the types of accommodations a student may request can be reviewed on the Disability Support Services website:

Disability Support Services requires that students request an Accommodation Form each semester. It is the student's responsibility to present the form to the professor as proof of eligibility for accommodations.

**The Writing Center**

The writing center provides opportunities for undergraduates to improve their writing skills. Trained tutors are available to assist you through all the stages of the writing process. Writers of all levels can benefit from the training available at the Writing Center.

0125 Taliaferro Hall, 301 405-3785

**Religious Observances**

The University System of Maryland policy states that students should not be penalized in any way for participation in religious observances. Students shall be allowed, whenever practicable, to make up academic assignments that are missed due to such absences. It is the student's responsibility to contact the professor, and make arrangements for make-up work or examinations. The student is responsible for providing written notification to the professor within the first two weeks of the semester. The notification must identify the religious holiday(s) and date(s). For additional information, please visit the University of Maryland Policies and Procedures at [http://www.president.umd.edu/policies/iii510a.html](http://www.president.umd.edu/policies/iii510a.html)

**Absences for medical reasons**

Students who must miss a single class meeting for medical reasons shall make a reasonable effort to inform the instructor in advance and shall, upon returning to class, present a self-signed note attesting to the date of the illness and including an acknowledgment that the information is true and correct. Students who, for medical reasons, miss more than one meeting during the semester or miss a major scheduled grading event must provide written documentation from a health-care provider including the dates of treatment and the dates on which the student was unable to meet academic responsibilities. (Private diagnostic information shall be omitted.)

**University Closure**

If the University is forced to close for an extended period of time, the material missed will be made up either at rescheduled classes or by extra assignments relevant to that material. If an exam cannot be rescheduled in a normal fashion, other means of assessment will be employed.
Evaluations

Please do evaluate the course both in the department’s paper format and online: www.courseevalum.umd.edu. Both evaluations are very helpful to faculty and future students alike.

Guidelines for the Final Research Papers:

Assignment:
Choose a topic derived from the themes discussed in class on which to focus your research paper. The paper must incorporate both the information and understanding of your course readings, the classroom discussions on that topic, and your own research.

Examples of some of the obvious themes are:
Lavater and phrenology, Gall and physiognomy,
Geology and geography
Darwin, Fremiet, and natural selection,
Ernst Haeckel and botanical drawings,
Cordier and the rise of anthropology,
Seurat and color theory from Chevreul to Rood,
Charcot, the forerunner to Freud, and Gauguin’s idea of the imagination,
Van Gogh and astronomy,
Munch and Freud’s uncanny,
Bergson, on Laughter,
cognitive dissonance,
neuroscience and the aesthetic experience,
Nordau, Degeneration.

Papers should be no more than 15 pages (not counting notes, bibliography and illustrations), typed, double-spaced. Ideas, information and quotes taken from specific sources must be cited in the notes; use footnotes or endnotes but not brackets in the text. You must cite at least two books and three articles in this project that post-date 1980. Please include a complete bibliography and illustrate the works of art considered in your text.

This is a research paper. If you do not know the library resources, you should talk to a librarian and/or sign up for a one hour introduction. Consult BHA (the Bibliography of the History of Art) or the recent replacement IBA (International Bibliography of Art) as well as the catalogue. You should also take advantage of Inter-Library Loan. Generally, Internet sites are not acceptable as a scholarly source. They are sometimes useful for your arguments, but be careful to distinguish them. You cannot rely on miscellaneous sites for your research. Articles from scholarly journals that you access through the internet are fine. Do not confuse sites like JStor (which are encouraged to use) with unvetted or commercial sites, eg Wikipedia (which is full of mistakes); however, JStor is not a search engine—you should know what article you are looking for before you explore this tool. General texts, e.g., Janson, History of Art, and encyclopedia are not reference sources. Plagiarism is a form of cheating that goes directly to the Honor Court.
Useful resources for writing term papers are:

Sylvan Barnet, *Writing about Art*, any edition  
Strunk and White, *The Elements of Style*, a classic but still full of useful insights on writing  
Kate Turabian, *A Manual for Writers*, likewise old but excellent  

Other important publications:  
Both Dartmouth College (1987) and Mt. Holyoke College (1980) published useful handbooks about the uses and acknowledgment of sources for their students.

University of California Berkeley website about primary sources:  
http://www.lib.berkeley.edu/instruct/guides/primarysources.html

And to the Chicago Manual of Style quick guide on line:  
http://www.chicagomanualofstyle.org/tools_citationguide.html

Preliminary thoughts on the Bibliography:


This is just to give you an idea of the direction of the course. You will also all be welcome to propose readings.
The relationship between Art and Science in Nineteenth-Century Europe

ARTH 488E: Weekly Schedule in Progress - Changes will appear primarily on the Wiki

1. Introduction to Class and Ideas
2. Physiognomy and Phrenology: Lavater, Gall, and Charles Bell
3. Astronomy and van Gogh
4. Darwin, the femme fatale and biology
Sandra Schachat, the Exchange between Scientific Illustration and Art
5. Geology and geography
6. Color theory from Chevreul to Rood
7. Subconscious/dreams (two) – Mary Claire Pappas – TBD
8. Anthropology, Orientalism, Primitivism
   Cordier – Matt Cowan

Schedule of Reports

March 29: Corey Herdegen, Pictorialism in 19th-century Europe and the invention of the Camera

April 5: Joe Sherren: Art in the Nineteenth Century: Sculpture and Its Relationship with the Natural and Social Sciences

April 10: Sandra Schachat: Parallel developments in scientific and art theory, and public understanding of interest in science

April 12: Emily Fisher: Issues around Bartman and the Hottentot Venus

April 17: Richard McCauley: Industry and steam power in representations in art

April 19: Mike Hruch: Industrial revolution, invention of steel, birth of skyscrapers, biomicry, and Victor Horta

April 24: Mary Claire Pappas: Dreams/psychology and the development of the French national subconscious in art

April 26: Becca Goodman: Invention of the Xray and its role in the van Gogh/Otto Wackel forgery trials

May 1: Matt Cowan: Organization and role of ethnographic art and its influence on 21st century exhibition spaces and museums

May 3: Caroline Shields, Monet and Cognitive Dissonance
   Last Class

Final Week to prepare Paper, Notebooks, and Self-Evaluation. Please have them to me no later than May 17. I would be very pleased to have them sooner.
Weekly Class Bibliography:

**Physiognomy and Phrenology: Lavater, Gall, and Charles Bell**


**Darwin 2**

**Discussion: Ernst Haeckel**


**Presentation: Redon and Others**


Rene Descartes, *Discourse on Method*, 1637.


*Astronomy 3: Van Gogh*

The Unconscious and Dreams 1

Richard Thomas, Seeing Visions, Van Gogh and His Times.


Jennifer Shaw, "Imagining the Motherland" Art Bulletin.


Nationalism and Crowd Theory