

GRADUATE COURSES IN ART HISTORY AND ARCHAEOLOGY  
SPRING 2010

Please check myZOU for additional course attributes, prerequisites, and enrollment levels, as well as information about arranged courses (special readings, etc.)



**7120: Women, Art and Society** (Rahmlow, T-Th 12:30-1:45, 110 Pickard Hall). Survey and analysis of the careers and works of selected women artists, and images of women, during the later 19<sup>th</sup> and 20<sup>th</sup> centuries. Instructor's Consent.

**7360: Greek Sculpture** (Langdon, T-Th 11 – 12:15, 110 Pickard Hall). Survey of sculptors' art in Aegean and Classical world from earliest times to Hellenistic period. Instructor's Consent.



**7630: The Renaissance Artist** (Land, T-Th 9:30-10:45, 110 Pickard Hall). Lectures, readings, discussions, and a research paper related to the image of the Renaissance artist. Focus will be on literary representations of artists from ca. 1300 – ca. 1600. Instructor's Consent.

**7710: Arts of the Rococo** (Yonan, F 2-4, 106 Pickard Hall). Survey and analysis of European art from ca. 1710- ca. 1770, focusing on art associated with the aristocratic court and the merchant classes. Instructor's Consent.



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**8120: Theories and Methodologies in Art History and Archaeology** (Schwain, M 2-4, 110 Pickard Hall). Literature of art and archaeology in terms of works of leading European and American art historians and archaeologists. Instructor's Consent.



**8420: Seminar in Roman Art and Archaeology** (Slane; T 3-6, 110 Pickard Hall). *Roman "Ideal" Sculpture: Ancient Settings and Archaeological Contexts*. We will examine such contexts as the Sperlonga grotto and the relationship between the sculptural groups found there and other groups like the Laokoon and the Polyphemos group from Ephesos. We will also examine villa contexts from the vicinity of Rome and from the provinces. Instructor's Consent.

**8520: Seminar in Medieval Art and Archaeology** (Stanton, W 10-12, 110 Pickard Hall). *The Body and the Book*. This course will examine illuminated manuscripts, with particular emphasis on relationships between decoration and function, and on the effect of the books' form and decoration on the bodies of those who use(d) them. Instructor's Consent.

