

CM ARBC 2. Continuing Introductory Arabic. *Mr. Frangieh.* Continuing Introductory Arabic is designed for students who have completed Introductory Arabic or have an equivalent proficiency. The course aims to continue building all language skills, including an emphasis on vocabulary, and to further provide understanding of more complex grammatical and morphological language structures. The course emphasizes grammatical analysis, reading longer and more varied texts, and continued practice with speaking and writing. The course will be taught in Arabic. Prerequisite: Arabic 1 or permission of instructor. Each spring.

CM ARBC 33. Intermediate Arabic. *Mr. Frangieh.* Intermediate Arabic is designed for students who have completed one year (two semesters) of Introductory Arabic at CMC or who have an equivalent proficiency. The course reinforces the four basic skills—comprehension, speaking, reading, and writing. The course emphasizes further understanding of the complex grammatical and morphological systems of the Arabic language, providing intensive grammatical analysis through reading from a variety of longer texts. The course will be taught in Arabic. Prerequisite: Arabic 2 or permission of instructor. Each fall.

CM ARBC 44. Continuing Intermediate Arabic. *Mr. Frangieh.* This continuation of Intermediate Arabic is designed for students who have completed one year (two semesters) of Introductory Arabic and one semester of Intermediate Arabic at CMC or who have equivalent proficiency. The course will continue to reinforce the four basic skills—comprehension, speaking, reading, and writing. The course will further emphasize the understanding of the complex grammatical and morphological systems of the Arabic language, providing intensive grammatical analysis through reading from a wider variety of longer texts. The course will be taught in Arabic. Prerequisite: Arabic 33 or permission of instructor. Each spring.

ART AND ART HISTORY DEPARTMENT

Professor Frances Pohl, department chair

Associate Professor Michael O'Malley, associate chair

Art History

Professors Emerick, Gorse, Pohl

Museum Director and Professor Howe²

Associate Professor Jackson

Studio Art

Professor Pinkel¹

Associate Professors O'Malley, Teixido¹

Assistant Professors Allen, Auerbach, Mukherjee³

The Department of Art and Art History guides students as they create works of art and interpret visual imagery critically and historically.

STUDIO ART

The curriculum in studio art provides an opportunity for students to expand their creative and conceptual awareness and to develop visual and technical abilities. Introductory and advanced-level courses are offered in drawing, painting, photography (including electronic imaging), sculpture and digital and electronic media. The department offers a major and a minor in studio art.

¹On leave Fall 2009

²On leave Spring 2010

³On leave 2009-10

REQUIREMENTS FOR THE MAJOR IN STUDIO ART

The Studio Art Major is intended to prepare highly motivated students for further work on a graduate or professional level. Students with a strong interest in the visual arts are encouraged to establish a solid foundation by taking studio art and art history courses early in their college career. In keeping with the goals of a liberal arts education, art students at Pomona College are urged to explore related courses throughout The Claremont Colleges. Courses in studio art taken outside The Claremont Colleges for credit must be approved by the department.

Prospective art majors should consult a member of the studio art faculty to declare the major and establish a working relationship with a studio art advisor.

All courses for the Studio Art Major must be taken for a letter grade

1. Lower-division work: Art History (ARHI) 51C and four lower-division studio art courses
2. Upper-division work: Four courses in studio art and one upper-division art history elective.
3. Junior-Senior Joint Seminar (180). Required in the fall of the junior and senior years. Covers topics of significance to the practice of contemporary artists and provides a forum to critique and give feedback to student majors of their own art production.
4. Junior Exhibition. In the junior year art majors are required to present an exhibition of a body of work. Students work toward the exhibition in consultation with their advisors.
5. Final Exhibition. All senior majors must present an exhibition of their work in the Pomona College Museum of Art as a final requirement of the degree. The progress of the senior project is guided and evaluated by the studio art advisor and members of the studio art faculty.

The artists who teach at Pomona College work closely with students to expand their creative and conceptual awareness and develop their own visual and technical abilities. Majors in studio art participate in a seminar during the fall semesters of their junior and senior years in which they (1) create a body of work of their own choosing; (2) read widely and discuss the theoretical concerns within contemporary art practice, (3) talk with visiting artists who show their work and the context in which their practice exists; (4) learn to write artists' statements; and (5) document and publicize their work.

Requirements for a Minor in Studio Art

All courses for the Studio Art Minor must be taken for a letter grade.

1. Lower-division work: Three introductory studio art courses
2. Upper-division work: Two courses in studio art and one course in art history that treats 20th-century topics
3. Exhibition: Minors are encouraged to have an exhibition of their work in their senior year.

Courses

Studio art (ART) courses satisfy Area 1 of the Breadth of Study Requirements.

5. **Drawing I. Ms. Teixido.** Introduction to observational drawing with attention to the articulation of line, shape, form, gesture, value and composition. Studio work introduces a range of traditional drawing materials and subjects while exploring a variety of conceptual approaches to image making and visual expression. Letter grade only. Each semester except Fall 2009.

- 10. Painting I.** *Mr. Mukherjee, Mr. Yossifer (Fall 2009).* Painting from observation to increase technical skills, visual sophistication and critical awareness. Includes work from the figure, the self-portrait, sketches and the still life. No experience necessary, but 5 recommended. Letter grade only. Each semester.
- 20. Photography I.** *Ms. Auerbach, Ms. Pinkel.* A basic photographic course emphasizing all aspects of black and white film and digital exposure, development, and printing. Classes develop technical and conceptual expertise, knowledge of historic and contemporary directions in the field, and an ability to make extended, personal statements in the medium. Film or digital camera suggested. Letter grade only. Each semester.
- 21. Digital Art I.** *Mr. Allen.* Introduction to creative and conceptual strategies for artists working in the area of digital art. Readings and lectures provide a historical, technical and conceptual framework, while studio practice introduces computer and network based methods of art production. Letter grade only. Each semester.
- 22. Electron Wrangling for Beginners.** *Mr. Allen.* To be announced.
- 23. Computer Programming for Art.** *Mr. Allen.* To be announced.
- 25. Sculpture I.** *Mr. O'Malley.* Addresses a wide range of materials and processes to investigate issues of form and presentation. Materials include wire, clay, plastic, plaster, wax and aluminum castings. Assigned projects introduce a variety of techniques while offering the student an opportunity to explore his/her own unique pragmatic, expressive, critical and intuitive sensibilities. Letter grade only. Each semester.
- 105A. Drawing II: Abstractions: Pattern, Mapping and Process.** *Ms. Teixido.* To be announced.
- 105B. Drawing II: Explorations of Representation.** *Ms. Teixido.* In-depth exploration of representation as a conceptual, cultural and technical activity. Projects from photorealism to the willful distortion and invention of form provide the basis for artistic exploration. A range of media will be utilized to realize the critical relationship of form to content. Artwork will be examined to better understand contemporary investigations and the historical precedents that inform them. Prerequisite: 5 or portfolio review by the instructor. May be repeated once for credit. Letter grade only. Spring 2010.
- 108. Figurative Painting.** *Mr. Mukherjee.* Prerequisite: 10. Letter grade only. To be announced.
- 110. Painting II.** *Mr. Mukherjee.* An intensive course designed to expand a student's understanding of the expressive, critical and formal issues of painting. Aims at cultivating individual initiative and exploration. Critiques, readings and talk broaden the reach of studio work. Students will develop a body of work and a written statement to describe it. Prerequisite: 10; 5 recommended. May be repeated once for credit. Letter grade only. To be announced.
- 111. Topics in Contemporary Painting.** *Mr. Mukherjee.* To be announced.
- 122. Photography II.** *Ms. Auerbach.* Prerequisite: 20. Each semester
- 123. Documentary Photography.** *Ms. Pinkel.* Explores approaches to visual documentation through in-depth group photo/text projects. Includes black and white and color photography, computer generation of image/text pages and practice in "reading" of photographic images in the news media, advertising and the photographic essay. Prerequisite: 20. Letter grade only. Each spring.
- 126A. Sculpture II: Fabrication and the Body.** *Mr. O'Malley.* Expands the technical, conceptual and expressive skills through individually designed projects. Students will learn specific technical skills inherent to fabrication processes. Emphasis on a range of additive processes, wood working and welding. Videos, slides and field trips introduce a visual and theoretical awareness of contemporary art. Prerequisite: 25. May be repeated once for credit. Letter grade only. Spring 2011.
- 126B. Sculpture II: Casting: The One and the Many.** *Mr. O'Malley.* Expands the technical, conceptual and expressive skills through individually designed projects. Students learn specific technical skills inherent to casting in a range of materials--plaster, wax,

- rubber, aluminum and bronze. Emphasis on pattern making and mold making using CNC Router and traditional techniques. Introduces a visual and theoretical awareness of contemporary art. Prerequisite: 25. May be repeated once for credit. Letter grade only. Spring 2010.
- 127. 21st Century Sculpture: Electronics, Manufacturing and Mechanisms.** *Mr. O'Malley, Mr. Allen.* To be announced.
- 128. Installation: Art and Context.** *Ms. Teixido.* To be announced.
- 131. Sculptural Function and Conceptual Design.** *Mr. O'Malley.* An upper division course that investigates sculptural practice as it re-imagines the pragmatic, functional objects of the built environment while concurrently looking to design with its increased emphasis on communicating ideas and making representations. Students will be expected to learn wood and metal fabrication as well as the CNC Router and its attendant software. May be repeated for credit. Prerequisite: 25 or 126A,B. Letter grade only. Fall 2009.
- 190. Junior-Senior Seminar and Critique.** *Staff.* For studio art majors. In the seminar portions, majors discuss assigned readings, the lectures of visiting artists and field trips. Group critiques explore and analyze student works in progress. Students produce independent art projects for critique as well as response papers to readings, lectures and field trips. Taken in the fall of the junior and senior years of the art major. May be repeated once for credit. Letter grade only. Each fall.
- 192. Senior Seminar/Project in Art.** *Staff.* Seminar meets weekly during the spring semester to discuss topics relevant to the Studio Art Major and thesis exhibition. Includes visiting speakers, readings, oral and written reports, preparation and presentation of work in progress. The spring semester culminates in a public exhibition for which students are fully responsible. Half-course. Letter grade only. Each spring.
- 99/199. Reading and Research: Directed Study in Studio Art.** *Staff.* Special projects for advanced students by arrangement with individual instructors. Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

ART HISTORY

Study of the history of art enhances general education by revealing how meaning can be made visually. Students gain the ability to deal with the imagery of their own and other cultures more effectively and critically. Questions concerning historical method, cultural diversity, feminism and critical theory inform the art history curriculum. Pomona College, Scripps College and Pitzer College have a joint art history program that treats European, North American, African, African Diaspora, Native American and Asian topics through introductory and advanced courses. Students are encouraged to start with the ARHI 51A,B,C series, but may enroll in the upper-division courses at any time with permission of the instructor.

Requirements for the Major in Art History

The Art History major provides an effective focus for a general education, encouraging students to range broadly in their undergraduate curricula. It guides students as they interpret visual imagery critically and historically, providing them with: 1) knowledge of the theory, history and philosophy of art; 2) knowledge of a large set of art objects from cultures and periods stretching from the present to the distant past; 3) instruction on how to communicate effectively about art works in both written and oral forms; 4) the skills to carry on effective research in art history; and 5) the general skills and knowledge to pursue a productive career or further education in art history. During their senior year, art history students write a sustained research paper on a subject of their choice that has disciplinary interest, which will demonstrate their attainment of the relevant departmental learning objectives stated above.

The major can provide pre-professional training for those who seek advanced degrees in the subject and plan careers as professors or teachers or as gallery and museum administrators and curators. The study of art history can also directly underpin careers in studio art, city planning, architecture and landscape design.

Courses in art history taken outside The Claremont Colleges for credit must be approved by the department in advance. All courses for the major must be taken for a letter grade.

1. Lower-division work: ARHI 51A or 51B, and 51C
2. One course in studio art
3. Upper-division work: One course in African, African Diaspora, Native American or Asian art; six additional art history courses approved by the advisor, one of which is a seminar; a senior thesis (191H taken in both semesters of the senior year). Majors who intend to study art history at the graduate level should attain proficiency in German, French and Italian or Spanish. Some should add Greek or Latin, Chinese or Japanese. Art history majors are also encouraged to explore the possibilities of study abroad for their junior year, as well as summer internships in museums, galleries, restoration facilities and art studios. The Career Development Office can help students locate such internships in the Los Angeles area.

Requirements for a Minor in Art History

All courses for the minor must be taken for a letter grade.

1. Lower-division work: Two art history courses from the following list: 51A, 51B, 51C
2. Upper-division work: Four courses in art history, one of which must be a seminar and one of which must concern African, Native American or Asian art

Courses

Art history (ARHI) courses satisfy Area 1 of the Breadth of Study Requirements.

51A,B,C. Introduction to the History of Art. *Mr. Emerick, Mr. Gorse, Ms. Pobl.* Asks how the visual cultures of past times relate to those of the present. Critically examines the modern notion of “art.” Proceeds chronologically and globally with examples from Europe, Africa, the Americas and Asia. Courses may be taken in any order. 51A: Prehistory through ancient times in Europe, the Mediterranean and the Fertile Crescent; Fall 2010; offered alternate years. 51B: European Middle Ages; Fall 2009; offered alternate years. 51C: From ca. 1200 to the present; each semester.

PZ MS 88. Mexican Visual Cultures. *Mr. Lerner.* A survey of both popular and elite visual arts in Mexico from the time of Independence to today, including painting, prints, murals, sculpture and, more recently, film and video. Emphasis will be placed on the interchanges between media and the understanding of visual culture as a reflection of social changes. Spring 2010.

PZ 137. Tradition and Transformation in Native North American Art. *Mr. Anthes.* An introductory survey of the visual and material culture of the Native peoples of North America in terms of material, technique, cultural, historical and philosophical/spiritual contexts. This class will also consider patterns of cultural contact and transformation, the collection of Native American art, Federal government Indian policy and educational institutions and modern and contemporary Native American art and cultural activism. Fall 2009.

PZ 139. Seminar: Topics in Native American Art History. *Mr. Anthes.* To be announced.

140 Arts of Africa. *Ms. Jackson.* To be announced.

141A Seminar:(Re)presenting Africa: Art, History and Film. *Ms. Jackson.* Letter grade only. To be announced.

- 141B Africana Cinema: Through the Documentary Lens.** *Ms. Jackson.* To be announced.
- 144B Daughters of Africa: Art, Cinema, Theory, Love.** *Ms. Jackson.* Examines visual arts and cultural criticism produced by women from Africa and the African Diaspora (North America, Caribbean and Europe). Students analyze aesthetic values, key representational themes, visual conventions, symbolic codes and stylistic approaches created from feminism's spirited love of Blackness, Africaness and justice. Complement to AFRI 144A, Black Women Feminism(s) and Social Change. Prerequisite: Gender and women's studies course. Spring 2010.
- MS 147B. Topics in Media Theory 1.** *Ms. Friedlander.* A close examination of theories of media analysis, with an emphasis on the visual arts (painting, photography, film, video, installation art, performance art, conceptual art, art museums). Topics change from year to year. Course may be repeated for credit as topics vary. Prerequisite: one media studies or art history course. Topic for Spring 2010: Body, Representation, Desire.
- MS 147D. Theories of the Visual.** *Ms. Friedlander.* To be announced.
- SC 150. The Arts of China.** *Mr. Coats.* Survey of artistic traditions from neolithic to modern times. Architecture, sculpture, painting, calligraphy, ceramics and metal work in their cultural contexts. Fall 2010.
- SC 151. The Arts of Japan.** *Mr. Coats.* The development of Japanese art and civilization from the prehistoric through the Meiji periods. Major art forms examined in their cultural context. Fall 2009.
- SC 154. Seminar: Japanese Prints.** *Mr. Coats.* To be announced.
- SC 155. The History of Gardens, East and West.** *Mr. Coats.* From sacred groves to national parks, this survey focuses on the functions and meanings of gardens, on the techniques of landscape architecture and on the social significance of major parks and gardens in Asia, Europe and North America. Prerequisite: 51A,B,C, or 52. Spring 2011; offered alternate years.
- 159. History of Art History.** *Mr. Emerick.* Theories of art history in modern times, from Winckelmann and Hegel to Burckhardt, Riegl and Wölfflin, to Warburg and Panofsky. Postmodern challenges to traditional art historiography, especially Foucault's. Not open to first-year students. Spring 2011.
- PZ CLAS 161. Greek Art and Archaeology.** *Mr. Glass.* An introductory survey of Greek sculpture, architecture and vase painting from their beginning to ca. 350 B.C.E. Considerable attention is given to the major archaeological problems and sites and their historical position. Fall 2009.
- 163. Hellenistic and Roman Art.** *Mr. Emerick.* Treats art in the Ancient Mediterranean from the end of the Periclean era in Athens (ca. 430 B.C.E.) to the reign of Augustus Caesar (27 B.C.E.-C.E. 14) in Rome. Asks how the public art of the Ancient Greeks and Romans incorporated the world views of its users. Charts the shifting meanings of standard forms or symbols over time and place. Spring 2010.
- 165. Holy Men, Holy Women, Relics and Icons.** *Mr. Emerick.* Art from the reign of Constantine (313-337) to the end of the Carolingian empire (9th century). Treats the classical world in its Christian phase and its slow transformation under the pressure of invading Germans and Arabs. Fall 2010.
- 166. Pilgrimage and Crusade.** *Mr. Emerick.* Early Medieval art in Europe from the later ninth to the mid-12th centuries during the rise of the German empire, of the Anglo-Norman monarchy, of the Christian Spanish Kingdom of Oviedo and Leon (and the crusade versus the Muslims), of the pilgrimage to Santiago de Compostela and of the great reformed Benedictine monastic orders of Cluny and Cliteaux. Spring 2011.
- 167. Town, Castle and Cathedral in France.** *Mr. Emerick.* Fall 2011.
- 168. Tyrants and Communes in Italy.** *Mr. Emerick.* Art of the new mendicant orders, the Dominicans and Franciscans, in central- and north-Italian communes of the later 13th and

- 14th centuries. Focuses mainly on painting in Tuscany and Umbria—in Florence, Siena and Assisi. Spring 2010.
- 170. Early Renaissance in Italy.** *Mr. Gorse.* To be announced.
- 171. High Renaissance.** *Mr. Gorse.* To be announced.
- 174. Italian Baroque.** *Mr. Gorse.* To be announced.
- 175. Baroque Art of Northern Europe.** *Mr. Gorse.* Painting, sculpture and architecture of the 17th century in Germany, France, Spain, England and the Low Countries. Poussin, Velásquez, Rembrandt, Leyster, Rubens, Vermeer, Wren, Neumann, Fischer von Erlach. Fall 2009.
- SC 177. Eighteenth Century European Arts.** *Mr. Coats.* The European Enlightenment will be explored, with a focus on the visual and performing arts and with concern for the popularization of the arts through public displays and performances. Field trips to see original 19th century works are planned. Spring 2010.
- 178 AF. Black Aesthetics and the Politics of (Re)presentation.** *Ms. Jackson.* The visual arts produced by people of African descent in the U.S. from the colonial era to the present. Emphasis on Black artists' changing relationship to African arts and cultures, the emergence of an oppositional aesthetic tradition that interrogates visual constructions of "Blackness" and "whiteness," gender and sexuality as a means of revising representational practices. Recommended prior course in art history, or asian american studies, Africana studies, gender & women's studies or media studies. Letter grade only. Fall 2009; offered alternate years.
- 179. Modern Architecture, City, Landscape and Sustainability.** *Mr. Gorse.* Survey of "Modernist" traditions of architecture and city planning (19th -21 centuries), tracing the "roots" of "sustainability" from the Spanish tradition through Arts & Crafts Movement to Bauhaus machine aesthetic to "post-modernism" and "sustainable architecture"—the new "Gesamtkunstwerk" ("total work of art"). Los Angeles within these global contexts. Spring 2010.
- HM 179. Visualizing China.** *Ms. Tan.* To be announced.
- SC 180. Seminar: Early 20th Century European Avant-Gardes.** *Ms. Koss.* To be announced.
- PZ 181. Modern into Contemporary: Art from 1945-1989.** *Mr. Anthes.* Significant issues and movements in art from 1945 – 1989. Mainstream and alternative art movements in relation to the cultural politics of the post-World War Two era; Abstract Expressionism, Pop, Minimalism, Performance and Conceptual Art, Process Art, Site-Specificity, Institutional Critique, Feminism and the culture wars of the 1980s. Fall 2009.
- PZ 183. The Art World Since 1989.** *Mr. Anthes.* To be announced.
- 184. Modernism, Antimodernism, Postmodernism: A Social History of North American Art.** *Ms. Pohl.* A comparative analysis of artistic production in Canada, the U.S. and Mexico in the 20th and 21st centuries. Examines issues of race, class, gender, sexuality and the relationships between artistic theories and practices, economic developments and social and political movements (e.g., the Mexican Revolution, the Depression, the Women's Movement). Spring 2010.
- 185. History of Photography.** *Ms. Howe.* To be announced.
- 186A. Theories of Contemporary Art.** *Staff.* To be announced.
- PZ 186B. Seminar: Topics in Contemporary Art.** *Ms. Robertson.* Examines in-depth one or more themes or critical issues in contemporary art history or collection of artworks from a local collection. Topic: contemporary community performance. Spring 2010.
- SC 186C. Seminar: Topics in Asian Art.** *Mr. Coats.* Designed as a hands-on experience with interpreting works of Asian art through investigative research and educational presentation. Fall 2009.
- 186F. Seminar: Topics in North American Art.** *Ms. Pohl.* Intensive investigation of a wide variety of topics relating to the production and reception of art in Canada, the United

- States and Mexico. Course may be repeated for credit as topics vary. Topic: art and nationalism in 19th-century North America. Letter grade only. Fall 2009.
- 186G. Gendering the Renaissance.** *Mr. Gorse.* Takes up historian Joan Kelly's challenge, "Did women have a Renaissance?" Expands the question to cultural constructs of the male and female body, sexuality, identity, homosexuality and lesbianism and their implications for the visual arts, literature and the history of early modern Europe (14th – 17th centuries). Spring 2011.
- SC 186K. Seminar in Modern Art.** *Ms. Koss.* Examines in-depth one theme or set of themes in 19th- and 20th- century art and related fields. Prerequisite: one upper-division art history course. Topic: Bauhaus. Spring 2010.
- 186L AF. Critical Race Theory, Representation & the Rule of Law.** *Ms. Jackson.* Examines the role of law in constructing and maintaining racialized, gendered and classed disparities of justice, as well as the intellectual, aesthetic, scientific and political convergences of critical jurisprudence with representational practices in African Diasporic visual arts. Prerequisites: Completion of one of the Africana studies, Asian American studies, Chicano/a-Latino/a studies or gender & women's studies courses. Spring 2010; offered alternate years.
- SC 186M. Seminar in 20th-Century Art.** *Ms. MacNaughton.* Seminar will examine one movement, artist or other selected topic within the art of the 20th century. Juniors and seniors only. Topic: abstract art at mid-century. Spring 2010.
- 186P. Seminar: Women, Art and Ideology.** *Ms. Pohl.* To be announced.
- 186T. Art and Time.** *Mr. Reed.* Technological developments over the past 200 years have altered relations between art and time. How has moving from painting to lithography, photography, film and digital media influenced the creation of art and its relation to beholders? Considering North America and Europe since 1800, we explore relations between still and moving images and ask how artists manipulate our experience of time. First-year students require instructor permission to enroll. Fall 2009.
- 186W AF. Whiteness: Race, Sex and Representation.** *Ms. Jackson.* Interrogation of linguistics, conceptual and practical solipsisms that contribute to the construction and normalization of whiteness in aesthetics and visual culture. Questions dialectics of "Blackness" and "whiteness" that dominate Western intellectual thought and popular culture, thereby informing notions and representations of race, gender, sexuality and class. Recommended prior course in art history, or Asian American, Black, gender & women's or media studies. Letter grade only. Spring 2011.
- 186Y. WMDs: Cinema Against War, Imperialism and Corporate Power.** *Ms. Jackson.* Documentary films (weapons for mind decolonization) by human rights advocates offer critical narratives effectively silenced by the blare of commercial mass media and post-9/11 nationalism. Course explores how documentary filmmakers raise historical awareness, deconstruct the rhetoric of power elites, debunk the conceits of imperialism and dismantle the deceptions of transnational corporations. Course promotes active spectatorship and creativity as the antidote to fear. Requires production of a mini-documentary. Fall 2009; offered alternate years.
- SC 187. Old New Media.** *Ms. Koss.* Beginning with the birth of photography in the 1830s, attending to telegraphy, telephony, radio and television and ending with video, this seminar explores the history of the fascination, fear and peculiar associations that have accompanied new technological developments in Europe and the United States. Prerequisite: one previous art history course or instructor's permission. Fall 2009.
- SC 189. Modernism 1840-1940.** *Ms. Koss.* Beginning with Courbet and ending with Surrealism, this course surveys European art between 1840 and 1940 with particular emphasis on the relationship between Modernism and mass culture. Spring 2010.
- 191H. Senior Thesis.** *Mr. Emerick.* In the fall semester students join in a weekly seminar for guidance on the researching and writing of the senior thesis, an original investigation of a

topic in art history, to be completed in the spring. In the spring students work independently, but in constant contact with their advisors. Half course each semester; grade and credit awarded after the second semester. Letter grade only. “C” or better required to satisfy the major requirement.

99/199. Reading and Research. *Staff.* Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

ASIAN AMERICAN STUDIES DEPARTMENT

Associate Professor David Yoo, chair

Professors Chen, Miyake², Tsujimoto (PZ), Yamane (PZ)

Associate Professors Goto, Hwang³ (CM), Kang (SC), Kim (SC), Ma (PZ), Parker (PZ), Thai¹, Yep (PZ), Yoo (CM)

The Intercollegiate Department of Asian American Studies at The Claremont Colleges (IDAAS) offers a rigorous, multidisciplinary program of study that emphasizes social justice, critical thinking and innovative analysis of the history, society and cultural production of Asians in the United States, within both multiracial American and transnational contexts. The curriculum provides students with a comprehensive grounding in a range of thematic, theoretical and methodological approaches within Asian American studies. The major integrates theory and practice through community work and sustained and focused inquiry in the senior project or thesis. In consultation with an IDAAS advisor, students take core interdisciplinary courses in Asian American studies and select appropriate courses in a range of disciplines throughout the five colleges. Eleven graded courses are required for the major.

Requirements for the Major

1. Six core courses:

- a. Asian American History, CM HIST 125AA
- b. Asian American Contemporary Issues, ASAM 150
- c. Communities course: approved field work in an Asian American community or internship with an Asian American community-based organization, PZ ASAM 90
- d. Theory and Methods in Asian American Studies, PZ ASAM 115
- e. Seminar in Applications, Analysis and Future Directions in Asian American Studies, ASAM 190 PO
- f. Senior Thesis or Project, ASAM 191 PO

2. Breadth requirements and electives:

Five courses in addition to the core courses listed above. These courses should be selected in consultation with the IDAAS major advisor and they must fulfill all the following requirements. Core courses above may not be used to fulfill any breadth requirements for the major, but all other courses may fulfill two or more requirements. For example, a single non-core course might simultaneously fulfill the requirements for social sciences, gender and sexuality and Asia and migration. If courses are used to fulfill multiple requirements, students must take additional IDAAS courses to make a total of 11 courses for the major. Consult list of approved courses for each requirement.

¹On leave Fall 2009

²On leave Spring 2010

³On leave 2009-10