

HISTORY OF ART

Loria Center, Rm. 251, 203.432.2668
<http://arthistory.yale.edu>
 M.A., M.Phil., Ph.D.

Chair

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Associate Professors Craig Buckley, Jennifer Raab

Assistant Professors Nana Adusei-Poku, Alexander Ekserdjian, Joanna Fiduccia, Morgan Ng, Quincy Ngan, Catalina Ospina

FIELDS OF STUDY

African art; African American art; Byzantine art and architecture; Caribbean art; contemporary art; early modern art and architecture; East Asian art; eighteenth-century art; film and media; global modernisms; Greek and Roman art and architecture; history of photography; Indian Ocean art; Indigenous art; Islamic art and architecture; Italian Renaissance art and architecture; Latin American art; material culture and decorative arts; medieval European art and architecture; modern architecture; modern art; Netherlandish, Dutch, and Flemish art; nineteenth-century art; North American art; Northern Renaissance art; Precolumbian art; South Asian art and architecture; Southern Baroque.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE

All students must pass examinations in at least two languages pertinent to their field of study, to be determined and by agreement with the adviser and director of graduate studies (DGS). One examination must be passed during the first year of study, the other not later than the beginning of the third term. During the first two years of study, students typically take twelve term courses. In March of the second year, students submit a qualifying paper that should demonstrate the candidate's ability successfully to complete a Ph.D. dissertation in art history. During the fall term of the third year, students are expected to take the qualifying examination. Candidates must demonstrate knowledge of their field and related areas, as well as a good grounding in method and bibliography. By the end of the second term of the third year, students are expected to have established a dissertation topic. A prospectus outlining the topic must be approved by a committee at a colloquium by the end of the third year. Students are admitted to candidacy for the Ph.D. upon completion of all predissertation requirements, including the prospectus and qualifying examination. Admission to candidacy must take place by the end of the third year.

The faculty considers teaching to be an important part of the professional preparation of graduate students. Students are required to complete four terms of teaching. This requirement is fulfilled in the second and third years. Students may also serve as a graduate research assistant at either the Yale University Art Gallery or the Yale Center for British Art. This can be accepted in lieu of one or two terms of teaching, but students may accept a graduate research assistant position at any time after the end of their first year. Application for these R.A. positions is competitive.

COMBINED PH.D. PROGRAMS

History of Art and African American Studies

The Department of the History of Art offers, in conjunction with the Department of African American Studies, a combined Ph.D. in History of Art and African American Studies. Students in the combined-degree program must take five courses in African American Studies as part of the required twelve courses and are subject to the language requirement for the Ph.D. in History of Art. The dissertation prospectus and the dissertation itself must be approved by both History of Art and African American Studies. For further details, see African American Studies.

History of Art and Early Modern Studies

The Department of the History of Art offers, in conjunction with the Early Modern Studies Program, a combined Ph.D. in the History of Art and Early Modern Studies. For further details, see Early Modern Studies.

History of Art and English

The Department of the History of Art also offers, in conjunction with the Department of English Language and Literature, a combined Ph.D. degree in History of Art and English Language and Literature. The requirements are designed to emphasize the interdisciplinarity of the combined degree program.

Coursework In years one and two, a student in the combined program will complete sixteen courses: ten seminars in English, including *The Teaching of English* (ENGL 9090) and one course in at least three out of four designated historical periods (Medieval, Renaissance, eighteenth–nineteenth century, twentieth–twenty-first century), and six in history of art, including HSAR 500 and one course outside the student's core area. Up to two cross-listed seminars may count toward the number in both units, reducing the total number of courses to fourteen.

Languages Two languages pertinent to the student's field of study, to be determined and by agreement with the advisers and directors of graduate studies. Normally the language requirement will be satisfied by passing a translation exam administered by one of Yale's language departments. One examination must be passed during the first year of study, the other by the end of the third year.

Qualifying Paper History of Art requires a qualifying paper in the spring term of the second year. The paper must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation. The qualifying paper will be evaluated by two professors from History of Art and one professor from English.

Qualifying Examination *Written exam:* addressing a question or questions having to do with a broad state-of-the-field or historiographic topic. Three hours, closed book, written by hand or on a non-networked computer. *Oral exam:* given one week after the written exam, covering four fields, including two in English (question periods of twenty-five minutes each, covering thirty texts each, representing two distinct fields of literary history) and two in history of art (twenty-five minutes each, fields to be agreed on in advance with advisers and DGS). Exam lists will be developed by the student in consultation with faculty examiners.

Teaching Two years of teaching—one course per term in years three and four—are required: two in English (up to two sections per course) and two in History of Art.

Prospectus The dissertation prospectus must be approved by both English and History of Art. The colloquium will take place in the spring term of the third year of study. The committee will include at least one faculty member from each department. As is implied by its title, the colloquium is not an examination, but a meeting during which the student can present ideas to a faculty committee and receive advice from its members. The colloquium should be jointly chaired by the directors of graduate studies of both departments.

First Chapter Reading Students will participate in a first chapter reading (also known as a first chapter conference) normally within a year of advancing to candidacy (spring term of year four). The dissertation committee, including faculty members from both programs, will discuss the progress of the student's work in a seminar-style format.

Dissertation Defense The hour-long defense is a serious intellectual conversation between the student and the committee. Present at the defense will be the student's advisers, committee, and the directors of graduate studies in both English and History of Art; others may be invited to comment after the committee's questioning is completed.

History of Art and Film and Media Studies

The Department of the History of Art offers, in conjunction with the Film and Media Studies Program, a combined Ph.D. in the History of Art and Film and Media Studies. Students are required to meet all departmental requirements, but many courses may count toward completing both degrees at the discretion of the directors of graduate studies in History of Art and Film and Media Studies. For further details, see Film and Media Studies.

THE CENTER FOR THE STUDY OF AMERICAN ART AND MATERIAL CULTURE

The Center for the Study of American Art and Material Culture provides a programmatic link among the Yale faculty, museum professionals, and graduate students who maintain a scholarly interest in the study, analysis, and interpretation of American art and material culture. It brings together colleagues from a variety of disciplines—from History of Art and American Studies to Anthropology, Archaeological Studies, and Earth and Planetary Sciences—and from some of Yale's remarkable museum collections, from the Yale University Art Gallery and Peabody Museum to the Beinecke Library. Center activities will focus upon one particular theme each year and will include weekly lunch meetings in which a member makes a short presentation

centered on an artifact or group of artifacts followed by lively discussion about methodology, interpretation, and context and an annual three-day Yale-Smithsonian Seminar on Material Culture.

MASTER'S DEGREES

M.Phil. See Degree Requirements under Policies and Regulations.

M.A. Students who withdraw from the Ph.D. program may be eligible to receive the M.A. degree if they have met the requirements and have not already received the M.Phil. degree. For the M.A., students must successfully complete eight term courses and have proficiency in one required foreign language. Candidates in combined programs will be awarded the M.A. only when the master's degree requirements for both programs have been met.

Program materials are available online at <http://arthistory.yale.edu>.

COURSES

HSAR 500a, First-Year Colloquium Pamela Lee

The focus of the first-year colloquium is to analyze and critique the history of art history and its methodology from a variety of disciplinary perspectives. The seminar discusses foundational texts as well as new methods relevant to the study of the history of art and architecture today, notably those concerned with issues of race, gender, and representation. It also engages with debates about museums and the ethics of collecting and display. The seminar is structured around selected readings and includes workshops with guest speakers. It also includes an option to conduct in-person research in the Yale University Art Gallery.

HSAR 506a, Teaching Art History Jacqueline Jung

Directed seminar on pedagogy focused on the genre of the introductory lecture course in the history of art. Topics include how to teach visual analysis and close looking, how to encourage participation, grading and giving written feedback, and addressing student concerns and contingencies. By invitation of the instructor only.

HSAR 520a / EAST 512a / EMST 710a, Chinese Art Modernity Quincy Ngan

This seminar uses the visual and material cultures of China to examine the notion of "modernity" and the relations among the "medieval," "early modern," and "modern" periods. By comparing these concepts with the historiographical frameworks of "Song-Yuan-Ming transition" and "late imperial China," we will become familiar with the methodological concerns and contradictions that complicate these relativized temporal frameworks. Works by Craig Clunas, Jonathan Hay, and Wu Hung, along with the insights from historians, inform our discussions of Chinese prints, paintings, ceramics, and other decorative objects in the long-term development of global art history. This class is most suitable for graduate students who have background in Asian art history, the history of China, East Asian studies, or early modern studies.

HSAR 529b / AMST 630b / RLST 819b, Museums and Religion: The Politics of Preservation and Display Sally Promey

This interdisciplinary seminar focuses on the tangled relations of religion and museums, historically and in the present. What does it mean to "exhibit religion" in the institutional context of the museum? What practices of display might one encounter for this subject? What kinds of museums most frequently invite religious display? How

is religion suited (or not) for museum exhibition and museum education? Enrollment is by permission of the instructor; qualified undergraduates are not only welcome but also encouraged to join us. There are no set prerequisites, but, assuming available seats, permission is granted on the basis of response to three questions: Why do you wish to take this course? What relevant educational or professional background/experience do you bring to the course? How does the course help you to meet your own intellectual, artistic, or career aspirations?

HSAR 540a, The Decorative Threat Joanna Fiduccia

"Decoration is the specter that haunts modern painting," Clement Greenberg once claimed; it is modernism's "symptomatic shadow," wrote Peter Wollen. This course seeks to understand these statements by exploring the role of decoration in modernist aesthetics and modern ideology, in which the decorative was entangled with motifs of excess and desire, truth and deception, and gendered labor and space, along with Orientalist fantasies, bourgeois reveries, socialist aspirations, and metaphors for the interiority of the modern subject. Beginning with readings on the significance of ornamentation and decoration at the origins of modern art history, we examine the relationship between theories of modernism and the development of the decorative arts in the nineteenth and twentieth centuries. The course concludes by considering the cultural and political legacies of the decorative threat in art and art history today. Readings include Alois Riegl, John Ruskin, Gottfried Semper, Theodor Adorno, Joris-Karl Huysmans, Gertrude Stein, Clement Greenberg, Caroline Arscott, Gülrü Necipoğlu, Oleg Grabar, Peter Wollen, Rae Beth Gordon, Partha Mitter, Whitney Davis, Nancy Troy, Tag Gronberg, Anne Cheng.

HSAR 550b, Strokes and Stiles: On expressive Mediality in Early Modern Art Nicola Suthor

This graduate seminar investigates how the brush stroke and drawn line gained emphasis in art practice in Early Modern Europe and were conceptualized as artistic gesture in art theory. We discuss how the visibility of the stroke challenged the primary task of mimesis to modify perception and how the artists walked a fine line to express artistic bravura. The seminar presents the many voices that constitute early-modern aesthetic theory and considers the different artistic positions that form the floor for that discourse. We have four close-reading sessions in the seminar room, two close-looking sessions at the YUAG, and two at The Metropolitan Museum. The seminar is held in two groups at the universities Columbia and Yale respectively. We join forces during the semester for the close-looking sessions.

HSAR 564a / ANTH 531a / CLSS 815a / EALL 773a / HIST 502a / JDST 653a / NELC 533a / RLST 803a, Archaia Seminar: Law and Society in China and Rome
Noel Lenski and Valerie Hansen

An introduction to the legal systems of the Roman and post-Roman states and Han- and Tang-dynasty China. Emphasis on developing collaborative partnerships that foster comparative history research. Readings in surviving law codes (in the original or English translation) and secondary studies on topics including slavery, trade, crime, and family. This course serves as an Archaia Core Seminar. It is connected with Archaia's Ancient Societies Workshop (ASW), which runs a series of events throughout the academic year related to the theme of the seminar. Students enrolled in the seminar must attend all ASW events during the semester in which the seminar is offered.

HSAR 593b / MDVL 593b, The Body in Medieval Art Jacqueline Jung

This seminar explores the manifold approaches to the human body in the art and culture of medieval Europe (from ca. 500–ca. 1500 CE, though with an emphasis on the later end of the period). Through close consideration of works in various media—mediated to us through readings, digital images/renderings, and at least one excursion to a museum—we consider both the role represented bodies played in the social life and religious imagination of medieval communities and the implications such representations had for beholders' sense of their own embodied status. Reading knowledge of French and German is highly recommended but not required.

HSAR 605a, Russian Realist Literature and Painting Molly Brunson

An interdisciplinary examination of the development of nineteenth-century Russian realism in literature and the visual arts. Topics include the Natural School and the formulation of a realist aesthetic; the artistic strategies and polemics of critical realism; narrative, genre, and the rise of the novel; the Wanderers and the articulation of a Russian school of painting; realism, modernism, and the challenges of periodization. Readings include novels, short stories, and critical works by Dostoevsky, Turgenev, Goncharov, Tolstoy, Chekhov, and others. Painters of focus include Fedotov, Perov, Shishkin, Repin, and Kramskoy. Special attention is given to the particular methodological demands of inter-art analysis.

HSAR 613a / ARCH 3110a, Architecture and Print: Techniques, Formats, Methods

Craig Buckley

Architectural culture is unthinkable without the medium of print. Indeed, today architecture is printed in more and different ways than ever before. At the same time, we live at a moment when the demise of print is routinely proclaimed. Against the grain of such claims, this seminar highlights the specificity of print within the broad and multimodal communication landscape in which architects have operated. This research seminar introduces students to some of the key formats and techniques operative across 250 years of architectural publishing, beginning in the eighteenth century and continuing to the 1970s. The seminar investigates various approaches to the relationship between print history and architectural culture and asks students to develop their own approaches through the close examination of printed matter. The goal is to think critically about what role changing techniques and formats of printing played in the emergence of new concepts within architectural culture and new publics concerned with the built environment. The seminar also invites students to consider how the study of printed media might open new conceptual and material approaches to design culture today, together with new methodologies for engaging architectural history. The seminar is conducted as a semester-long course using special collections at the Beinecke Library, the Yale Center for British Art, and the Haas Library, among others. Due to collections usage, this class is capped at ten students. Priority is given to students in Ph.D. programs in the History of Art and the School of Architecture.

HSAR 615a / EAST 514a, Mapping and Translating Spaces, Cultures, and Languages (1500–1700) Angelo Cattaneo

This course combines the methods of history with those of linguistics and translation studies to promote an innovative interdisciplinary analysis of the processes of cultural (mis)communication and (mis)translation among communities across the Iberian Empires and Royal Patronages between 1500 and 1700. This course has three main objectives: 1) mapping the emergence of multilingual communities in early modernity

involving cultures and languages that were previously unknown in Europe; (2) drawing up a comprehensive typological catalogue of overlooked, dispersed metalinguistic and multilingual sources (reports, letters, Christian doctrines, maps, word lists, lexicons, grammars, visual material which described linguistic practices and/or display bilingual or three-lingual evidence) produced mostly in missionary contexts; and (3) within this broad “horizontal” survey, highlighting specific area studies to carry out an in-depth “vertical” comparative analysis of cultural-linguistic contacts and translations in America, Sub-Saharan Africa, and Asia, specifically chosen because they were paradigmatic, coeval, and sometimes antithetical cases detailing the different shades of cultural translations in colonial, imperial, and missionary contexts. The integration of two working strategies—the extensive typological mapping of intercultural multilingual sources and the analysis of case studies—allows us to undertake a comparative analysis of the processes related to the learning, imposing or rejection of cultures and languages in the “troubled pasts” of missionary and colonial contexts. The course aims to document the largest possible corpora of translations in early modernity and offers new ideas on the relevance of linguistic and cultural interactions and on our multicultural and multilingual “troubled present.” Participants also have the opportunity to analyze a selection of historical multilingual and metalinguistic documents (dictionaries, grammars, doctrines, maps) in the John Carter Brown Library collections, in Providence, RI, to discover how these documents have variously embodied cultural lenses, religious beliefs, and political concerns.

HSAR 620a / EMST 720a, The Mind of the Book Marisa Bass

This seminar offers an art-historical approach to the early modern book from the dawn of the printing press through the seventeenth century. We cover the interrelation of manuscript and print, collaborations among publishers, authors, and artists, and major early modern genres of visual and intellectual production (such as emblem books, natural history treatises, and cartographic atlases). Topics include the role of frontispieces, paratexts, illustration, annotation, and the idea of the book as a “body” of thought. All meetings are in Beinecke Library and centered on close firsthand study of the books themselves. The focus is on early modern Europe, but students are welcome to pursue research topics on early modern books from any cultural sphere.

HSAR 639a / CLSS 846a, Approaching Sacred Space: Places, Buildings, and Bodies in Ancient Italy Alexander Ekserdjian

This graduate-level seminar approaches sacred space in ancient Italy (ca. 500 BCE–100 CE) from several evidential and methodological perspectives. The class probes how different kinds of sacred artifacts (places, buildings, and bodies) textured ritual space, forming its recognizable character then and now. While assessing the available evidence (material, literary, epigraphic) for each of these categories, we devote time to untangling the ways that modern scholars and Roman authors have written about ancient holy places. The emphasis on “approach” also provides an avenue to begin to reconstruct the lived experiences of sacred space, moving from the realia of locations, structures, and objects to the possible responses of ancient people.

HSAR 660a, Writing the Object, Writing the World Jennifer Raab

What does it look like to place an object at the center of inquiry, to develop modes of narration that revolve around and evolve with that object, to write history from a visual and material nexus? This course explores the paradigm and possibilities of crafting a text focused on a single object. We spend the first part of the course reading such

texts (books, essays, articles) to think about method, voice, and structure. We consider ekphrasis and description, archives and ghosts, fabulation and biography, history and ethics. The second part of the course is devoted to developing student projects, research practices, and object-centered writing, with workshops of paper proposals and drafts, as well as final presentations, enabling ample feedback and emphasizing constructive, collaborative discussion and critique. This course is open to all humanities Ph.D. students whose work foregrounds objects, whether in history of art or in allied fields. Those who are already undertaking dissertation work (and are still in residence) are also considered. Instructor permission required.

HSAR 668b / ENGL 979b / FREN 668b, Ekphrasis and Art Criticism Carol Armstrong

Ekphrasis in its ancient Greek sense refers to the vivid description of an object, animal, person, place, scene, or event undertaken as an exercise in oral rhetoric. In that original context, the practice of ekphrasis was meant to “paint” a picture in the mind of the listener, and thus pointed to both the imagistic capacities of verbal language, and the integral link between the image and the imagination. In the twentieth century, ekphrasis acquired a narrower meaning: poetry addressed to or modeled on works of visual art. While informed by both of those understandings, this seminar considers ekphrasis both more broadly, in terms of genre, and more narrowly, in relation to a partial history of art criticism as a modern form of writing in the anglophone and European worlds, with a focus on the eighteenth through the twentieth century. It treats the different writerly modes now understood to be embraced by the term ekphrasis: not only poetry, but also the prose poem and the novel, as well as the *Salon* and art review. It also touches on such issues as the Renaissance inversion of the phrase *ut pictura poesis*; the competition between the arts of word and image; the presence or absence of illustrations; the modern relations between genres and mediums and the question of mediation; and the address of the different arts to the subjectivity of the reader/spectator. In addition to weekly presentations, a short preliminary paper, and a final research paper, students organize and contribute to a workshop on ekphrasis based on their own ekphrastic exercises, undertaken in the Yale Art Gallery. (Some class time is devoted to those exercises.) This seminar is the second of two (the first is HSAR 667); our hope is that students from both seminars will collaborate on this final event.

HSAR 670a, Karkhana: Process and Collaboration Kishwar Rizvi

Karkhana, or workshop, is a collaborative seminar that considers how we think, write, and make in community. As we study historical and theoretical texts on drawings and buildings, as well as sketching and maintaining a palimpsest drawing over the course of the semester, the aim of the course is to consider how embodied practice affects cultural production. A second aim is to consider how the collaborative process may render new explorations in how one writes/makes and for whom.

HSAR 714a, Globalization of Modern Craft Edward Cooke

This seminar explores the development of self-conscious craft in the condition of modernity. Emerging from the work of the English designer-writer William Morris, modern craft has been intertwined with issues of identity (national and personal), class, and politics. Its intellectual foundation in the writings of Morris has also permitted modern craft to spread throughout the globe, taking root in different ways and at different times. The seminar investigates this geographic and temporal spread in a comparative fashion.

HSAR 720a / AMST 805a / RLST 699a / WGSS 779a, Sensational Materialities:**Sensory Cultures in History, Theory, and Method** Sally Promey

This interdisciplinary seminar explores the sensory and material histories of (often religious) images, objects, buildings, and performances as well as the potential for the senses to spark contention in material practice. With a focus on American things and religions, the course also considers broader geographical and categorical parameters so as to invite intellectual engagement with the most challenging and decisive developments in relevant fields, including recent literatures on material agencies. The goal is to investigate possibilities for scholarly examination of a robust human sensorium of sound, taste, touch, scent, and sight—and even “sixth senses”—the points where the senses meet material things (and vice versa) in life and practice. Topics include the cultural construction of the senses and sensory hierarchies; investigation of the sensory capacities of things; and specific episodes of sensory contention in and among various religious traditions. In addition, the course invites thinking beyond the “Western” five senses to other locations and historical possibilities for identifying the dynamics of sensing human bodies in religious practices, experience, and ideas. The Sensory Cultures of Religion Research Group meets approximately once per month at 7 p.m. on Tuesdays; class participants are strongly encouraged, but not required, to attend. Enrollment is by permission of the instructor; qualified undergraduates are not only welcome but encouraged to join us. There are no set prerequisites, but, assuming available seats, permission will be granted on the basis of response to three questions: Why do you wish to take this course? What relevant educational or professional background/experience do you bring to the course? How does the course help you to meet your own intellectual, artistic, or career aspirations?

HSAR 756b, Slavery and Visual Culture in Jamaica Tim Barringer

This seminar examines takes a historiographic perspective on the visual culture of Jamaica from the late-seventeenth century to today. It discusses the representation of the plantation and plantation labor; material cultures of slavery; the transformation of Jamaican visual culture in the period after emancipation—the early years of photography; and legacies of slavery in modern and contemporary art including the work of contemporary Jamaican artists of the diaspora in the U.K. and the United States. A particular focus is the masquerade form *Jonkonnu*, whose multiple origins, manifestations, and representations are explored. Permission of the instructor is required.

HSAR 764a / EMST 744a, Advanced Topics in Italian Renaissance Art Morgan Ng

This seminar explores recent scholarship on Italian visual culture and architecture, c. 1400–1600. Potential themes include the relationship between art and the environment; transmedial approaches that exceed conventional definitions of painting, sculpture, and architecture; artistic production, patronage, and reception in relation to dynamics of gender, race, labor, and class; the movement of artists and materials; and expanding notions of artistic geography both within and beyond the peninsula. While sessions focus on secondary literature from recent decades, they also put newer scholarship in dialogue with longer historiographic traditions and primary sources. The course is a chance for graduate students not only to inform themselves about trends in the field but also to debate and situate their own voices in relation to them.

HSAR 814b, Japan's Global Baroque Mimi Yiengpruksawan

The intersection of art, science, and diplomacy at Kyoto and Nagasaki in the time of Japanese, Portuguese, Spanish, and Dutch cultural and mercantile interaction in the sixteenth and seventeenth centuries, with attention to the entangled political relations linking the shogun Toyotomi Hideyoshi, Philip II of Spain, Jesuit missionaries such as Alessandro Valignano, and the Christian *daimyō* of Kyushu and the Inland Sea. Focus on Japanese castle architecture, *nanban* screens, world maps, *arte sacra*, and tea ceremony practices as related to the importation of European *arte sacra*, prints and drawings, scientific instruments, and world atlases such as *Theatrum Orbis Terrarum*. Includes inquiry into back-formations such as “baroque” and “global” to describe and/or interpret sixteenth- and seventeenth-century cultural productions.

HSAR 841a and HSAR 842b / ANTH 963a and ANTH 964b / HIST 963a and HIST 964b / HSHM 691a and HSHM 692b, Topics in the Environmental Humanities Staff

This is the required workshop for the Graduate Certificate in Environmental Humanities. The workshop meets six times per term to explore concepts, methods, and pedagogy in the environmental humanities, and to share student and faculty research. Each student pursuing the Graduate Certificate in Environmental Humanities must complete both a fall term and a spring term of the workshop, but the two terms of student participation need not be consecutive. The fall term each year emphasizes key concepts and major intellectual currents. The spring term each year emphasizes pedagogy, methods, and public practice. Specific topics vary each year. Students who have previously enrolled in the course may audit the course in a subsequent year. This course does not count toward the coursework requirement in history. Open only to students pursuing the Graduate Certificate in Environmental Humanities. ½ Course cr per term