BACHELOR OF ARTS (BA) DEGREE WITH A MAJOR IN ART HISTORY

Program Learning Outcomes for the BA Degree with a Major in Art History

Upon completing the BA degree with a major in Art History, students will be able to:

1. Understand the historical, social, cultural and political contexts and traditions of art. Students will develop an understanding of the multiple contexts of art, including its relationship to religion, politics, gender and sexuality, urbanism, history, culture, and other domains of human social experience.
2. Demonstrate effective use of specialized disciplinary vocabulary and appropriate methodologies to analyze works of art and communicate their form, function, and meaning orally and in writing.
3. Demonstrate ability to perform comparative analyses of art works based on differences or similarities in cultural context, form, content, artist, materials, and time and place of production.
4. Demonstrate specialized knowledge about, and be able to identify, art from specific geographical locations, periods, artists, and/or artistic movements.
5. Evaluate and use primary and secondary sources to generate and answer original research questions and produce independent research.
6. Understand major artistic movements, common themes, trends, and the styles of major artists. They will demonstrate generalized knowledge of major figures in art history, major art movements and traditions, and major artistic styles.

Requirements for the BA Degree with a Major in Art History

For general university requirements, see Graduation Requirements (ga.rice.edu/undergraduate-students/academic-policies-procedures/graduation-requirements). Students pursuing the BA degree with a major in Art History must complete:

- A minimum of 10 courses (30 credit hours) to satisfy major requirements.
- A minimum of 120 credit hours to satisfy degree requirements.
- A minimum of 60 credit hours outside of major requirements.
- A minimum of 5 courses (15 credit hours) taken at the 300-level or above.
- A maximum of 4 courses (12 credit hours) from study abroad or transfer credit. For additional departmental guidelines regarding transfer credit, see the Policies tab.
- The requirements for one area of specialization (see below for areas of specialization). The BA degree with a major in Art History major offers two areas of specialization:
  - Art History (p. __________), or History of Architecture (p. __________).

The courses listed below satisfy the requirements for this major. In certain instances, courses not on this official list may be substituted upon approval of the major’s academic advisor, or where applicable, the department’s Director of Undergraduate Studies. (Course substitutions must be formally applied and entered into Degree Works by the major’s Official Certifier (https://registrar.rice.edu/facstaff/degreeworks/officialcertifier)). Students and their academic advisors should identify and clearly document the courses to be taken.

Summary

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Credit Hours Required for the Major in Art History</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Total Credit Hours Required for the BA Degree with a Major in Art History</td>
<td>120</td>
</tr>
</tbody>
</table>

Degree Requirements

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Area of Specialization</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Select 1 from the following Areas of Specialization (see Areas of Specialization below):</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art History</td>
<td></td>
</tr>
<tr>
<td></td>
<td>History of Architecture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Credit Hours Required for the Major in Art History</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Additional Credit Hours to Complete BA Degree Requirements</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>University Graduation Requirements (ga.rice.edu/undergraduate-students/academic-policies-procedures/graduation-requirements)</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Total Credit Hours</td>
<td>120</td>
</tr>
</tbody>
</table>

Footnotes and Additional Information

* Includes coursework completed as distribution credit, FWIS, LPAP, upper-level, residency (hours taken at Rice), 60 hours outside of the major (if applicable), and any additional academic program requirements. The “hours outside of the major” requirement may include all of the above university requirements.

Areas of Specialization

Students must complete a total of 10 courses (30 credit hours) as listed in the requirements for one of the Art History areas of specialization. Note that the course lists to satisfy each requirement can be found below the specialization requirements.

Area of Specialization: Art History

To satisfy the requirements for the Art History Specialization, Art History majors must complete 10 courses (30 credit hours) as listed below.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A minimum of 1 course at the 200-level or above from the Ancient–Medieval (Pre-Modern) category (see below for course list)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>A minimum of 1 course at the 200-level or above from the Renaissance–18th century (Early Modern) category (see below for course list)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>A minimum of 1 course at the 200-level or above from the 19th century—Present (Modern through Contemporary) category (see below for course list)</td>
<td>3</td>
</tr>
</tbody>
</table>
Bachelor of Arts (BA) Degree with a Major in Art History

A minimum of 2 courses from the Seminar Courses category (see below for course list) 6
A minimum of 1 course from the Outside the European and American Traditions category (see below for course list) 3
A minimum of 4 additional courses as Electives from departmental course offerings (HART) 1 12

Total Credit Hours 30

Footnotes and Additional Information
1 Transfer credit for HART 100 received via the articulation of advanced placement credit (AP) credit, international baccalaureate (IB) credit, or A-level credit will not count toward any major requirements, including elective requirements.

Area of Specialization: History of Architecture
To satisfy the requirements for the History of Architecture Specialization, Art History majors must complete 10 courses (30 credit hours) as listed below.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HART 201</td>
<td>ART OF ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 214 / CLAS 236</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 240 / HUMA 108 / MDEM 108</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 309 / CLAS 309</td>
<td>THE DAWN OF ROME: GENERATING THE URBAN, SOCIAL AND POLITICAL LIFE OF THE ETERNAL CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 311 / ANTH 331</td>
<td>ART AND ARCHAEOLOGY OF THE ANCIENT NEAR EAST</td>
<td>3</td>
</tr>
<tr>
<td>HART 316 / ANTH 346 / ARCH 310 / COMP 316</td>
<td>VIRTUAL RECONSTRUCTION OF HISTORICAL CITIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 318 / CLAS 321</td>
<td>SPECIAL TOPICS IN ANCIENT ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 326 / ARCH 326 / CLAS 326</td>
<td>MATERI AL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 327 / CLAS 324</td>
<td>THE GENESIS OF ROMAN ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 330 / MDEM 330</td>
<td>EARLY MEDIEVAL ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 331 / MDEM 331</td>
<td>GOTHIC ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 332 / MDEM 332</td>
<td>ART OF THE COURTS</td>
<td>3</td>
</tr>
<tr>
<td>HART 345 / ARCH 345</td>
<td>FOUNDATIONS IN THE HISTORY AND THEORY OF ARCHITECTURE I (1450-1850)</td>
<td>3</td>
</tr>
<tr>
<td>HART 369 / CLAS 323</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 376 / ASIA 376 / MDEM 376</td>
<td>EAST &amp; WEST: MEDIEVAL VISUAL CULTURE IN CHINA AND NORTHERN EUROPE</td>
<td>3</td>
</tr>
<tr>
<td>HART 377 / MDEM 377</td>
<td>MEDIEVAL MANUSCRIPTS</td>
<td>3</td>
</tr>
<tr>
<td>HART 410 / CLAS 417</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 431 / MDEM 431</td>
<td>ARCHITECTURE OF THE GOTHIC CATHEDRAL FROM THE MIDDLE AGES TO THE TWENTIETH CENTURY</td>
<td>3</td>
</tr>
<tr>
<td>HART 482 / CLAS 482</td>
<td>CAESAR’S PALACE: AUTHOR(ITY) AND MEANING IN THE ROMAN IMPERIAL RESIDENCE</td>
<td>3</td>
</tr>
</tbody>
</table>

Renaissance–18th century (Early Modern) Courses

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HART 240 / HUMA 108 / MDEM 108</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 307</td>
<td>TECHNICAL ART HISTORY: STUDYING THE TECHNIQUES OF WESTERN PAINTING, 13TH-20TH CENTURIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 308 / ARCH 318</td>
<td>LIVING IN THE CITY IN THE OTTOMAN EMPIRE</td>
<td>3</td>
</tr>
<tr>
<td>HART 322 / ARCH 332</td>
<td>JERUSALEM TO ISFAHAN</td>
<td>3</td>
</tr>
<tr>
<td>HART 326 / ARCH 326 / CLAS 326</td>
<td>MATERIAL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 333</td>
<td>LOOKING AT EUROPEAN PRINTS 1400-1700</td>
<td>3</td>
</tr>
<tr>
<td>HART 339</td>
<td>AMERICAN ART AND ARCHITECTURE I: 1620-1800</td>
<td>3</td>
</tr>
</tbody>
</table>

Footnotes and Additional Information
1 Transfer credit for HART 100 received via the articulation of advanced placement credit (AP) credit, international baccalaureate (IB) credit, or A-level credit will not count toward any major requirements, including elective requirements.
2 Courses listed in the Seminar Courses list can also satisfy a requirement in the History of Architecture, Outside European and American Traditions, or the three chronological categories requirements.

Course Lists to Satisfy Requirements

Ancient-Medieval (Pre-Modern) Courses

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HART 201</td>
<td>ART OF ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 214 / CLAS 236</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 240 / HUMA 108 / MDEM 108</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 309 / CLAS 309</td>
<td>THE DAWN OF ROME: GENERATING THE URBAN, SOCIAL AND POLITICAL LIFE OF THE ETERNAL CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 311 / ANTH 331</td>
<td>ART AND ARCHAEOLOGY OF THE ANCIENT NEAR EAST</td>
<td>3</td>
</tr>
<tr>
<td>HART 316 / ANTH 346 / ARCH 310 / COMP 316</td>
<td>VIRTUAL RECONSTRUCTION OF HISTORICAL CITIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 318 / CLAS 321</td>
<td>SPECIAL TOPICS IN ANCIENT ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 326 / ARCH 326 / CLAS 326</td>
<td>MATERI AL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 327 / CLAS 324</td>
<td>THE GENESIS OF ROMAN ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 330 / MDEM 330</td>
<td>EARLY MEDIEVAL ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 331 / MDEM 331</td>
<td>GOTHIC ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 332 / MDEM 332</td>
<td>ART OF THE COURTS</td>
<td>3</td>
</tr>
<tr>
<td>HART 345 / ARCH 345</td>
<td>FOUNDATIONS IN THE HISTORY AND THEORY OF ARCHITECTURE I (1450-1850)</td>
<td>3</td>
</tr>
<tr>
<td>HART 369 / CLAS 323</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 376 / ASIA 376 / MDEM 376</td>
<td>EAST &amp; WEST: MEDIEVAL VISUAL CULTURE IN CHINA AND NORTHERN EUROPE</td>
<td>3</td>
</tr>
<tr>
<td>HART 377 / MDEM 377</td>
<td>MEDIEVAL MANUSCRIPTS</td>
<td>3</td>
</tr>
<tr>
<td>HART 410 / CLAS 417</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 431 / MDEM 431</td>
<td>ARCHITECTURE OF THE GOTHIC CATHEDRAL FROM THE MIDDLE AGES TO THE TWENTIETH CENTURY</td>
<td>3</td>
</tr>
<tr>
<td>HART 482 / CLAS 482</td>
<td>CAESAR’S PALACE: AUTHOR(ITY) AND MEANING IN THE ROMAN IMPERIAL RESIDENCE</td>
<td>3</td>
</tr>
<tr>
<td>Code</td>
<td>Title</td>
<td>Credit Hours</td>
</tr>
<tr>
<td>--------</td>
<td>---------------------------------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>HART 340 / MDEM 340</td>
<td>NORTHERN RENAISSANCE ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 341</td>
<td>EARLY RENAISSANCE ART IN ITALY</td>
<td>3</td>
</tr>
<tr>
<td>HART 342</td>
<td>THE HIGH RENAISSANCE AND MANNERISM IN ITALY</td>
<td>3</td>
</tr>
<tr>
<td>HART 343 / MDEM 343</td>
<td>MASTERS OF THE BAROQUE ERA</td>
<td>3</td>
</tr>
<tr>
<td>HART 345 / ARCH 345</td>
<td>FOUNDATIONS IN THE HISTORY AND THEORY OF ARCHITECTURE I (1450-1850)</td>
<td>3</td>
</tr>
<tr>
<td>HART 346 / SWGS 346</td>
<td>SEMINAR ON LOVE: MAKING LOVE IN MODERN ART AND THOUGHT</td>
<td>3</td>
</tr>
<tr>
<td>HART 354</td>
<td>AGE OF ROMANTICISM IN EUROPE</td>
<td>3</td>
</tr>
<tr>
<td>HART 355</td>
<td>JACQUES-LOUIS DAVID: REVOLUTION</td>
<td>3</td>
</tr>
<tr>
<td>HART 357</td>
<td>CONSTABLE AND TURNER</td>
<td>3</td>
</tr>
<tr>
<td>HART 358</td>
<td>IMPRESSIONISM AND POST-IMPRESSIONISM</td>
<td>3</td>
</tr>
<tr>
<td>HART 378 / MDEM 378</td>
<td>DUTCH ART IN THE AGE OF REMBRANDT</td>
<td>3</td>
</tr>
<tr>
<td>HART 400</td>
<td>BAYOU BEND UNDERGRADUATE INTERNSHIP I</td>
<td>3</td>
</tr>
<tr>
<td>HART 401</td>
<td>BAYOU BEND UNDERGRADUATE INTERNSHIP II</td>
<td>3</td>
</tr>
<tr>
<td>HART 406</td>
<td>ICONOCLASMS: THE DESTRUCTION OF IMAGES</td>
<td>3</td>
</tr>
<tr>
<td>HART 434 / MDEM 434 / SWGS 434</td>
<td>SEEING SEX IN EUROPEAN ART, 1400-1700</td>
<td>3</td>
</tr>
<tr>
<td>HART 435 / HIST 443 / MDEM 435</td>
<td>MULTICULTURAL EUROPE, 1400-1700</td>
<td>3</td>
</tr>
<tr>
<td>HART 440</td>
<td>ISSUES IN THE HISTORY OF PRINTS, PRE-MODERN TO PRESENT</td>
<td>3</td>
</tr>
</tbody>
</table>

### 19th century–Present (Modern through Contemporary) Courses

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HART 202</td>
<td>AVANT-GARDE AND AFTER: MODERN ART IN EUROPE, 1900-1945</td>
<td>3</td>
</tr>
<tr>
<td>HART 205</td>
<td>ART SINCE 1945</td>
<td>3</td>
</tr>
<tr>
<td>HART 207</td>
<td>FOURTEEN ARTWORKS AT THE MFAH</td>
<td>3</td>
</tr>
<tr>
<td>HART 225 / ARCH 225</td>
<td>INTRODUCTION TO ARCHITECTURAL THINKING</td>
<td>3</td>
</tr>
<tr>
<td>HART 250 / FILM 250</td>
<td>CONTEMPORARY EUROPEAN CINEMA</td>
<td>4</td>
</tr>
<tr>
<td>HART 265</td>
<td>A VISUAL CULTURE TRAVELOGUE: ART AND POLITICS IN MODERN LATIN AMERICA</td>
<td>3</td>
</tr>
<tr>
<td>HART 280 / ARTS 280 / FILM 280</td>
<td>HISTORY AND AESTHETICS OF FILM</td>
<td>4</td>
</tr>
<tr>
<td>HART 281 / FILM 281</td>
<td>THE BEGINNINGS OF CINEMA</td>
<td>3</td>
</tr>
<tr>
<td>HART 283 / FILM 285</td>
<td>AUTEUR FILM: CASE STUDIES OF THREE AUTEURS</td>
<td>3</td>
</tr>
<tr>
<td>HART 284 / FILM 284</td>
<td>NONFICTION FILM</td>
<td>4</td>
</tr>
<tr>
<td>HART 285 / ENGL 275 / FILM 273</td>
<td>CLASSICAL AND CONTEMPORARY FILM AND THEORY</td>
<td>4</td>
</tr>
<tr>
<td>HART 286 / ENGL 286</td>
<td>CLASSICAL AND CONTEMPORARY FILM AND THEORY</td>
<td>3</td>
</tr>
<tr>
<td>HART 288</td>
<td>CLASSICAL AND CONTEMPORARY FILM AND THEORY</td>
<td>3</td>
</tr>
<tr>
<td>HART 302</td>
<td>FROM THE SUBLIME TO THE SUSTAINABLE: ART, ARCHITECTURE AND NATURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 304 / FILM 339 / SPPO 375</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 307</td>
<td>TECHNICAL ART HISTORY: STUDYING THE TECHNIQUES OF WESTERN PAINTING, 13TH-20TH CENTURIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 322 / ARCH 332</td>
<td>JERUSALEM TO ISFAHAN</td>
<td>3</td>
</tr>
<tr>
<td>HART 326 / ARCH 326 / CLAS 326</td>
<td>MATERIAL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 328 / RELI 375</td>
<td>EPIPHANIES: SEEING IN A NEW LIGHT AND RECOGNIZING THE RADIANCE</td>
<td>3</td>
</tr>
<tr>
<td>HART 334</td>
<td>PICASSO, POLLOCO, WARHOL</td>
<td>3</td>
</tr>
<tr>
<td>HART 336 / ASIA 355 / FILM 336</td>
<td>CINEMA AND THE CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 345 / ARCH 345</td>
<td>FOUNDATIONS IN THE HISTORY AND THEORY OF ARCHITECTURE I (1450-1850)</td>
<td>3</td>
</tr>
<tr>
<td>HART 346 / SWGS 346</td>
<td>SEMINAR ON LOVE: MAKING LOVE IN MODERN ART AND THOUGHT</td>
<td>3</td>
</tr>
<tr>
<td>HART 348</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>1</td>
</tr>
<tr>
<td>HART 349</td>
<td>TRENDS IN CONTEMPORARY ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 351</td>
<td>ART, REVOLUTION, WAR: MODERN ART IN VIOLENT TIMES</td>
<td>3</td>
</tr>
<tr>
<td>HART 354</td>
<td>AGE OF ROMANTICISM IN EUROPE</td>
<td>3</td>
</tr>
<tr>
<td>HART 355</td>
<td>JACQUES-LOUIS DAVID: REVOLUTION</td>
<td>3</td>
</tr>
<tr>
<td>HART 357</td>
<td>CONSTABLE AND TURNER</td>
<td>3</td>
</tr>
<tr>
<td>HART 358</td>
<td>IMPRESSIONISM AND POST-IMPRESSIONISM</td>
<td>3</td>
</tr>
<tr>
<td>HART 359 / ARCH 359 / FILM 359</td>
<td>CINEMAS OF URBAN ALIENATION</td>
<td>4</td>
</tr>
<tr>
<td>HART 365</td>
<td>ART BETWEEN THE WARS: EUROPEAN MODERNISM, 1918-1940</td>
<td>3</td>
</tr>
<tr>
<td>HART 367</td>
<td>MATERIAL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 380 / ENGL 373 / FILM 373</td>
<td>SURVEY OF AMERICAN FILM AND CULTURE</td>
<td>4</td>
</tr>
<tr>
<td>HART 381</td>
<td>COLLAGE AND ITS HISTORIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 382 / FILM 382</td>
<td>MODALITIES OF CINEMA</td>
<td>3</td>
</tr>
<tr>
<td>HART 383 / FILM 383</td>
<td>GLOBAL CINEMA</td>
<td>4</td>
</tr>
<tr>
<td>HART 385 / GERM 321 / HUMA 321 / SWGS 358</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
Bachelor of Arts (BA) Degree with a Major in Art History

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HART 386</td>
<td>DADA</td>
<td>3</td>
</tr>
<tr>
<td>HART 387 / GERM 351</td>
<td>HOLOCAUST MEMORY IN MODERN GERMANY</td>
<td>3-4</td>
</tr>
<tr>
<td>HART 389 / GERM 339</td>
<td>FROM EXPRESSIONISM TO FASCISM: ART AND FILM IN GERMANY</td>
<td>3</td>
</tr>
<tr>
<td>HART 400</td>
<td>BAYOU BEND UNDERGRADUATE INTERNSHIP I</td>
<td>3</td>
</tr>
<tr>
<td>HART 401</td>
<td>BAYOU BEND UNDERGRADUATE INTERNSHIP II</td>
<td>3</td>
</tr>
<tr>
<td>HART 406</td>
<td>ICONOCLASMS: THE DESTRUCTION OF IMAGES</td>
<td>3</td>
</tr>
<tr>
<td>HART 413</td>
<td>MURDER AND MODERNISM</td>
<td>3</td>
</tr>
<tr>
<td>HART 450</td>
<td>MODELS OF ABSTRACTION</td>
<td>3</td>
</tr>
<tr>
<td>HART 451</td>
<td>MANET(S) AND MODERNISM(S)</td>
<td>3</td>
</tr>
<tr>
<td>HART 457 / FILM 455</td>
<td>VIDEO AND EXPANDED CINEMA</td>
<td>3</td>
</tr>
<tr>
<td>HART 461</td>
<td>ART OF THE 60s AND 70s</td>
<td>3</td>
</tr>
<tr>
<td>HART 463 / ARCH 452</td>
<td>PRACTICING UTOPIA: ARCHITECTURE, EUGENICS AND THE MODERN LATIN CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 465</td>
<td>LATIN AMERICAN BODIES: ON MODERNISM</td>
<td>3</td>
</tr>
<tr>
<td>HART 480 / ARTS 435 / FILM 435</td>
<td>SEMINAR ON FILM AUTHORSHIP: THE NEW HOLLYWOOD</td>
<td>4</td>
</tr>
<tr>
<td>HART 481 / FILM 485</td>
<td>AUTEUR FILM: CASE STUDIES OF THREE AUTEURS</td>
<td>4</td>
</tr>
<tr>
<td>HART 485 / SWGS 485</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 487 / FREN 487</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 493</td>
<td>WALTER BENJAMIN, MEDIA &amp; MODERNITY</td>
<td>3</td>
</tr>
</tbody>
</table>

**Seminar Courses**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>HART 302</td>
<td>FROM THE SUBLIME TO THE SUSTAINABLE: ART, ARCHITECTURE AND NATURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 304 / FILM 339 / SPO 375</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 309 / CLAS 309</td>
<td>THE DAWN OF ROME: GENERATING THE URBAN, SOCIAL AND POLITICAL LIFE OF THE ETHERAL CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 316 / ANTH 346 / ARCH 310 / COMP 316</td>
<td>VIRTUAL RECONSTRUCTION OF HISTORICAL CITIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 318 / CLAS 321</td>
<td>SPECIAL TOPICS IN ANCIENT ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 322 / ARCH 332</td>
<td>JERUSALEM TO ISFAHAN</td>
<td>3</td>
</tr>
<tr>
<td>HART 326 / ARCH 326 / CLAS 326</td>
<td>MATERIAL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 328 / RELI 375</td>
<td>EPIPHANIES: SEEING IN A NEW LIGHT AND RECOGNIZING THE RADIANCE</td>
<td>3</td>
</tr>
<tr>
<td>HART 333</td>
<td>LOOKING AT EUROPEAN PRINTS 1400-1700</td>
<td>3</td>
</tr>
<tr>
<td>HART 334</td>
<td>PICASSO, POLLOCK, WARHOL</td>
<td>3</td>
</tr>
<tr>
<td>HART 336 / ASIA 355 / FILM 336</td>
<td>CINEMA AND THE CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 346 / SWGS 346</td>
<td>SEMINAR ON LOVE: MAKING LOVE IN MODERN ART AND THOUGHT</td>
<td>3</td>
</tr>
<tr>
<td>HART 347 / RELI 343</td>
<td>SEMINAR ON LOVE</td>
<td>3</td>
</tr>
<tr>
<td>HART 348</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>1</td>
</tr>
<tr>
<td>HART 349</td>
<td>TRENDS IN CONTEMPORARY ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 351</td>
<td>ART, REVOLUTION, WAR: MODERN ART IN VIOLENT TIMES</td>
<td>3</td>
</tr>
<tr>
<td>HART 354</td>
<td>AGE OF ROMANTICISM IN EUROPE</td>
<td>3</td>
</tr>
<tr>
<td>HART 355</td>
<td>JACQUES-LOUIS DAVID: REVOLUTION</td>
<td>3</td>
</tr>
<tr>
<td>HART 357</td>
<td>CONSTABLE AND TURNER</td>
<td>3</td>
</tr>
<tr>
<td>HART 365</td>
<td>ART BETWEEN THE WARS: EUROPEAN MODERNISM, 1918-1940</td>
<td>3</td>
</tr>
<tr>
<td>HART 369 / CLAS 323</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 371 / ASIA 371</td>
<td>CHINESE PAINTING</td>
<td>3</td>
</tr>
<tr>
<td>HART 373</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>HART 375 / ARCH 375</td>
<td>LATIN-EUROPE/LATIN-AMERICA: THE AESTHETICS AND POLITICS OF MODERN CITIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 376 / ASIA 376 / MDEM 376</td>
<td>EAST &amp; WEST: MEDIEVAL VISUAL CULTURE IN CHINA AND NORTHERN EUROPE</td>
<td>3</td>
</tr>
<tr>
<td>HART 377 / MDEM 377</td>
<td>MEDIEVAL MANUSCRIPTS</td>
<td>3</td>
</tr>
<tr>
<td>HART 380 / ENGL 373 / FILM 373</td>
<td>SURVEY OF AMERICAN FILM AND CULTURE</td>
<td>4</td>
</tr>
<tr>
<td>HART 381</td>
<td>COLLAGE AND ITS HISTORIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 382 / FILM 382</td>
<td>MODALITIES OF CINEMA</td>
<td>3</td>
</tr>
<tr>
<td>HART 383 / FILM 383</td>
<td>GLOBAL CINEMA</td>
<td>4</td>
</tr>
<tr>
<td>HART 386</td>
<td>DADA</td>
<td>3</td>
</tr>
<tr>
<td>HART 387 / GERM 351</td>
<td>HOLOCAUST MEMORY IN MODERN GERMANY</td>
<td>3-4</td>
</tr>
<tr>
<td>HART 396</td>
<td>MEDICAL HUMANITIES VISUAL CULTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 397</td>
<td>HART IN THE WORLD FIELD STUDY</td>
<td>3</td>
</tr>
<tr>
<td>HART 398 / GERM 339</td>
<td>FROM EXPRESSIONISM TO FASCISM: ART AND FILM IN GERMANY</td>
<td>3</td>
</tr>
<tr>
<td>HART 399 / SWGS 321</td>
<td>EXHIBITING SEXUALITIES</td>
<td>3</td>
</tr>
<tr>
<td>Code</td>
<td>Title</td>
<td>Credit Hours</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>HART 406</td>
<td>ICONOCLASMS: THE DESTRUCTION OF IMAGES</td>
<td>3</td>
</tr>
<tr>
<td>HART 410 / CLAS 417</td>
<td>ADVANCED SEMINAR IN ARCHITECTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 413</td>
<td>MURDER AND MODERNISM</td>
<td>3</td>
</tr>
<tr>
<td>HART 420</td>
<td>THE GROTESQUE</td>
<td>3</td>
</tr>
<tr>
<td>HART 430 / ENGL 438</td>
<td>ARCHITECTURE OF THE GOTHIC CATHEDRAL FROM THE MIDDLE AGES TO THE TWENTIETH CENTURY</td>
<td>3</td>
</tr>
<tr>
<td>HART 435 / HIST 443 / MDEM 435</td>
<td>MULTICULTURAL EUROPE, 1400-1700</td>
<td>3</td>
</tr>
<tr>
<td>HART 451</td>
<td>MODELS OF ABSTRACTION</td>
<td>3</td>
</tr>
<tr>
<td>HART 452</td>
<td>MANET(S) AND MODERNISM(S)</td>
<td>3</td>
</tr>
<tr>
<td>HART 457 / FILM 455</td>
<td>VIDEO AND EXPANDED CINEMA</td>
<td>3</td>
</tr>
<tr>
<td>HART 461</td>
<td>ART OF THE 60s AND 70s</td>
<td>3</td>
</tr>
<tr>
<td>HART 463 / ARCH 452</td>
<td>PRACTICING UTOPIA: ARCHITECTURE, EUGENICS AND THE MODERN LATIN CITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 465</td>
<td>LATIN AMERICAN BODIES: ON MODERNISM</td>
<td>3</td>
</tr>
<tr>
<td>HART 480 / ARTS 435 / FILM 435</td>
<td>SEMINAR ON FILM AUTHORSHIP THE NEW HOLLYWOOD</td>
<td>4</td>
</tr>
<tr>
<td>HART 487 / FREN 487</td>
<td>WALTER BENJAMIN, MEDIA &amp; MODERNITY</td>
<td>3</td>
</tr>
<tr>
<td>HART 103</td>
<td>INTRODUCTION TO THE HISTORY OF WESTERN ART I: ANTIQUITY TO GOTHIC</td>
<td>3</td>
</tr>
<tr>
<td>HART 201</td>
<td>ART OF ANCIENT ROME</td>
<td>3</td>
</tr>
<tr>
<td>HART 214 / CLAS 236</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 225 / ARCH 225</td>
<td>INTRODUCTION TO ARCHITECTURAL THINKING</td>
<td>3</td>
</tr>
<tr>
<td>HART 265</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 302</td>
<td>FROM THE SUBLIME TO THE SUSTAINABLE: ART, ARCHITECTURE AND NATURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 304 / FILM 399 / SPPO 375</td>
<td>A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE</td>
<td>3</td>
</tr>
<tr>
<td>HART 306</td>
<td>A VISUAL CULTURE TRAVELOGUE: ART AND POLITICS IN MODERN LATIN AMERICA</td>
<td>3</td>
</tr>
<tr>
<td>HART 308 / ARCH 315</td>
<td>BRAZIL BUILT: THE CLINIC, THE TROPICAL, AND THE AESTHETIC</td>
<td>3</td>
</tr>
<tr>
<td>HART 310 / ANTH 331</td>
<td>ART AND ARCHAEOLOGY OF THE ANCIENT NEAR EAST</td>
<td>3</td>
</tr>
<tr>
<td>HART 316 / ANTH 346 / ARCH 310 / COMP 316</td>
<td>VIRTUAL RECONSTRUCTION OF HISTORICAL CITIES</td>
<td>3</td>
</tr>
<tr>
<td>HART 318 / CLAS 321</td>
<td>SPECIAL TOPICS IN ANCIENT ART</td>
<td>3</td>
</tr>
<tr>
<td>HART 322 / ARCH 332</td>
<td>JERUSALEM TO ISFAHAN</td>
<td>3</td>
</tr>
<tr>
<td>HART 326 / ARCH 326 / CLAS 326</td>
<td>MATERIAL, FORM, SPACE, TIME: CONCRETE AND THE REVOLUTION OF SPACE IN ANCIENT ROME</td>
<td>3</td>
</tr>
</tbody>
</table>
Policies for the BA Degree with a Major in Art History

Transfer Credit

For Rice University's policy regarding transfer credit, see Transfer Credit (ga.rice.edu/undergraduate-students/academic-policies-procedures/transfer-credit). Some departments and programs have additional restrictions on transfer credit. The Office of Academic Advising maintains the university's official list of transfer credit advisors on their website: https://oaa.rice.edu. Students are encouraged to meet with their academic program's transfer credit advisor when considering transfer credit possibilities.

Departmental Transfer Credit Guidelines

Students pursuing the major in Art History should be aware of the following departmental transfer credit guidelines:

- No more than 4 courses (12 credit hours) of transfer credit from U.S. or international universities of similar standing as Rice may apply towards the major.
- Transfer credit received via the articulation of advanced placement (AP) credit (HART 100), international baccalaureate (IB) credit, or A-level credit will not be considered towards major requirements.
- Requests for transfer credit will be considered by the program director (and/or the program's official transfer credit advisor) on an individual case-by-case basis.

Additional Information

For additional information, please see the Art History website: https://arthistory.rice.edu/

Opportunities for the BA Degree with a Major in Art History

Academic Honors

The university recognizes academic excellence achieved over an undergraduate's academic history at Rice. For information on university honors, please see Latin Honors (ga.rice.edu/undergraduate-students/honors-distinctions/university) (summa cum laude, magna cum laude, and cum laude) and Distinction in Research and Creative Work (ga.rice.edu/undergraduate-students/honors-distinctions/university). Some departments have department-specific Honors awards or designations.

Departmental Honors Program in Art History

The departmental honors designation is reserved for those accepted into the Art History Honors Program. Students apply (via the departmental Director of Undergraduate Studies) no earlier than spring of the sophomore year and no later than spring of the junior year, and once accepted, they will be assigned to a faculty mentor. Financial assistance is available for honors students to conduct research between their junior and senior years.

To remain in the Honors Program, students must maintain an overall grade point average of 3.30 or higher and who receive an A (4.00 grade points) or A- (3.67 grade points) in both semesters of the Senior Thesis (HART 402 and HART 403). Students who maintain a grade point average of 3.70 or higher and who receive an A (4.00 grade points) in both semesters of the Senior Thesis (HART 402 and HART 403) may be awarded high honors by vote of the department. If students are not able to maintain the requirements of the honors program, they can still graduate with the Art History major.

Requirements for the Honors Program in Art History

Students are required to complete at least 12 courses (36 credit hours) as listed below.

- at least 2 courses (200–400 level) Ancient-Medieval (Pre-Modern)
- at least 2 courses (200–400 level) Renaissance–18th century (Early Modern)
- at least 2 courses (200–400 level) 19th century–Present (Modern to Contemporary)
- at least 6 courses must be at the 300–400 level
- of the 12 courses, at least 3 courses must be seminars
- the two-semester senior thesis (6 credits total)
- of the courses listed above, at least 2 must be outside the European and American traditions

It is strongly recommended that majors in Art History acquire proficiency in at least one foreign language.

In addition, Art History majors are encouraged to take advantage of the opportunities provided by museum internships, study abroad programs, and travel fellowships.

Additional Information

For additional information, please see the Art History website: https://arthistory.rice.edu/
See https://humanities.rice.edu/student-life for tables of fellowships, prizes, and internships/practica that may be relevant to this major.