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M.A. in ART HISTORY and VISUAL CULTURE

General Requirements for the Degree:

- 30 units taken in graduate standing, including four seminars;
- comprehensive exam;
- foreign language exam (reading comprehension);
- thesis or project

For further information about the program, please consult the Art History Graduate Advisor (Prof. Anne Simonson, 408/924-4345, simonson@email.sjsu.edu and/or the Art & Design Graduate Office (Ms. Deborah Wijas, 408/924-4346, dwijas@email.sjsu.edu) and read the description to be found in SJSU's Catalog (<http://info.sjsu.edu/home/catalog.html>).

Applying for Admission to M.A. in Art History and Visual Culture

You need to apply for admission both to (1) the School of Art & Design and to (2) the University, but you may defer application to the University until you receive word regarding the outcome of the Art History Review. The Art History Review is held in early Spring (for Fall admission) and early Fall (for Spring). **Application deadlines:** first Friday in February for Spring review; first Friday in September for Fall review.

Students admitted to the program in *Classified Standing* ordinarily have completed a minimum of 24 upper-division units in Art History and a minimal gpa of 3.0 overall. You may, however, apply for admission to *Conditionally Classified* status before you have completed 24 units. Please confer with the Art History Graduate Advisor if you are unsure about your preparation.

What to submit to the Art History Admissions Review

- **School of Art & Design Application Form** which may be obtained from the Art Graduate Office or from the Art History Graduate Advisor or from the School website: <http://ad.sjsu.edu/>
- **Transcripts:** An official set of college transcripts must be sent with your application to Art & Design. (A second set of transcripts will be necessary for your application to the University.) If you are currently enrolled in courses, your grades from these should also be submitted as soon as possible to supplement your transcripts.
- **Academic Summary Form:** Include a summary list (on the form attached to the Art & Design admissions application) of all Art History courses you have taken and also of all foreign language courses. If you have fluency in reading and writing languages other than English, please let us know.
- **Letters of Recommendation:** You should ask three persons familiar with your academic work to send letters of recommendation to the Art & Design Graduate Office (clearly indicating that they are for the Art History Review). If your work is already known to SJSU's Art History faculty, then you may list those faculty members as references on your application and not request formal letters. The letters should address your academic and professional preparation for graduate study and your abilities in research and writing.

- **Statement of Purpose:** Submit a brief essay stating why you wish to study for an MA degree in Art History at San Jose State University and explaining, if possible, how graduate study will enable you to attain personal and/or professional goals. If you have an intended area of specialization, please let us know about it.
- **Writing/Research Sample:** Submit at least two examples of your writing, such as term papers in Art History or related courses, presented in standard soft-cover folders (no ring-binders, please). Identify on the covers of these papers that they are intended for the “Art Graduate Admissions Review” and include your name, the title, school, instructor, and course or other circumstances for which the papers were produced. The Art History faculty will read these papers to evaluate your abilities as a writer and researcher; we are not interested in previous grades or comments on this work.

When First Admitted to the Program

- You will want to distinguish between three “levels” and “locations” of people and places at SJSU:
 - **“The University,”** for graduate students, typically means the **Graduate Studies & Research** Office (Dean Pam Stacks; Associate Dean Rhea Williamson; Tenth Street Administration Offices; 408/924-2480), which will admit you to SJSU and issue your diploma.
 - **“The College”** of **Humanities & the Arts** is one of seven colleges on campus and houses the schools of Art & Design and Music & Dance and the departments of English & Comparative Literature, Foreign Languages, Humanities, Linguistics & Language Development, Philosophy, and TV, Radio, Film & Theatre. Dean Karl Toepfer and Associate Dean Thom Huebner have offices in WSQ 120, 408/924-4300.
 - **The School of Art & Design** (Director Linda Walsh; Art 116; 408/924-2320) has about 1200 undergraduate majors and 100 MFA students in Fine Arts as well as approximately 30 M.A. students in Art History. You will be working with the Art Graduate Advisor (Prof. Anne Simonson is presently serving also as the Art Grad Advisor: Art 119, 408/924-4345) and Graduate Secretary Deborah Wijas (Art 125, 408/924-4346) from the time you apply to be an Art History M.A. student until you are ready to graduate.
 - **The Art History Program** is part of the School of Art & Design. The Art History Program Coordinator also serves as the **Art History Graduate Advisor** (Prof. Anne Simonson, Art 119, 408/924-4345)
- **Apply to the University for admission**, if you have not already done so, and meet the University admission requirements (which may include the TOEFL exam) as specified in the Graduate Catalog. First check the Graduate Studies website (<http://www.csumentor.edu/>) and then apply to the University through CSU Mentor: <http://www.csumentor.edu/>
- **Confer with the Art & Design Graduate Office** to be sure that all your paperwork is in order as soon as you receive University notification of your successful application. You will be working with both the School and the University in this process. First you apply to the School of Art & Design; once accepted to the Art History Program, you apply to the University; once the University notifies the School that you are eligible for admission, then the Art & Design Graduate Advisor formally admits you to the University and enables you to register.
- **Confer with the Art History Graduate Advisor**, before you register for classes, to discuss course selection, the comprehensive and foreign language exams, faculty areas of special expertise, and general information about the program. Questions to ask include Are you in Classified or Conditionally Classified Standing? Do you wish a key to the Art History Graduate Study Room? Especially if you have been admitted in *Conditionally Classified* standing (either because you have not

completed 24 upper-division units in Art History or because your gpa raises questions about your ability to complete the M.A.), your first semester or two should be planned carefully.

- **Introduce yourself to the Visual Resources Center Librarian** Stacy Mueller (Art 110, 408/924-4351). The VRC (aka Slide Room and Digital Collection site) hires student assistants and helps hire readers to assist faculty.
- **Plan to meet Art Reference Librarian** Edith Crowe (808-2037, Edith.Crowe@sjsu.edu) and familiarize yourself with her webpages: http://slibrary.org/research/databases/sguide_subjectList.htm?subID=6
- **Call or email Art History Association officers** (contact numbers available from Anne Simonson) to find out about student activities, the ARTH listserv, the fall orientation.
- **Attend the Orientation** to meet faculty and fellow graduate students.
- **Practice reading in your foreign language.**
- **When eligible for Classified Standing** (IF you were admitted as Conditionally Classified), you must file a “Change of Classification” form. This form (and many others) are available on the Grad Studies website: <http://www.sjsu.edu/gradstudies/Current/Forms.html> The form needs to be signed by the Art History Graduate Advisor, and return it to the Art Graduate Office.

Planning Your M.A. Program in Art History and Visual Culture

A short synopsis of the program given **in reverse order** to help you see how the parts fit together:

- **Thesis or Project** (3-6 units of the 30 required for the program) completed to the approval of your thesis/project *committee* of three persons including at least two Art History faculty members, one of whom must be Prof. Bowen or Grindstaff or Simonson. Ordinarily you would ask faculty members with special expertise in your area of interest, usually faculty members from whom you have taken one or more classes, to serve on your committee. *It is the student's responsibility to form a thesis committee.* Faculty must approve the thesis topic, agree to serve on the thesis committee, and approve the final thesis draft: without such agreement and approval, a student is unable to complete the degree. For this reason, you will want to get to know the faculty.
- Before you sign up for your thesis or project units, you need to be *advanced to candidacy* and before you are finished with the thesis, you need to *file for graduation*. The Art & Design Graduate Office helps you with the paperwork for these two steps, and you will need to be aware of campus deadlines for graduation filing. The advancement to candidacy form asks you to list the 30 units that you will be using for the degree.
- You need to *file for graduation* early during the semester in which you plan to finish. You need to file the Grad Studies *advancement to candidacy form* early in the semester *prior* to the one in which you plan to graduate (by October 1 for May graduation). For current deadlines, see <http://www.sjsu.edu/gradstudies/Current/Forms.html>
- In order to be advanced to candidacy and to form a *thesis/project committee* you need to have completed both parts of the *Comprehensive Exam* and also the *Foreign Language Exam* and you need to have a thesis/project proposal form (signed by your committee members. The thesis/project proposal form enables you to obtain the add code needed for registration in ART 299 (thesis). You may have a good idea of your proposed *thesis topic* when you apply to the program; more likely, you will not know what you wish to work on, and your topic will evolve from interests you discover while taking *seminars* and/or from talking with faculty members and fellow students. Again, you are going to want to get to know both the faculty AND your colleagues. You may wish to explore a potential thesis topic by enrolling in an ArtH 291, special independent study course, and working independently with one faculty member.
- **Professional Responsibilities Requirement:** Although scholarship is sometimes perceived as a private activity conducted by an individual housed “in an ivory tower,” a contemporary commitment

to art history, on the contrary, involves professional responsibilities and professional practice of the discipline that extend beyond the classroom setting. At SJSU such responsibilities would involve supporting the program and, specifically, events sponsored by your student organization, the AHA, by attending the symposium, for example, and also by exchanging ideas about your own work about current issues in the discipline. Other practices could include museum memberships, membership in the College Art Association (see <http://collegeart.org>) and affiliated professional societies, travel to exhibitions, proposing papers to conferences, working (for example, for the VRC or as a reader or graduate assistant) or completing an internship (for example, at a museum) and comparable “résumé-building” activities. The format for reporting on your practice is a comprehensive résumé to be provided to the faculty at the time of the first-year review and again at the time of taking Part II of the Comprehensive Exam and advancing to candidacy for the degree.

- **May Review (“first-year” or “first-semester” review):** Beginning in May 2007, faculty and students will dedicate the first Friday in May to public discussion of student progress through the degree program—with time also for faculty to share news of their current professional work and areas of expertise. The purposes here are, again, to extend the professional practice of Art History beyond the usual classroom setting and to develop our scholarly community. In advance of the May Review, all currently-enrolled students will be asked to provide a short portfolio containing examples of current papers and a current résumé for a faculty review. On the day of the review first-year students (and those who have not previously introduced their work to the faculty as a whole) will be asked to give a brief presentation of their current work and to discuss preliminary ideas for the thesis and/or about the intended area of specialization.
- The **Foreign Language Exam** is an hour-long reading comprehension test: you are given a passage in the relevant language of your choice and have an hour (with dictionary, if you wish) to write out a translation of as much of the passage as possible into English. A written translation requires a degree of precision that you would not necessarily need for the casual reading of journal articles in your research; the purpose of this exam is to ensure that students will be able to access needed information and to interpret it accurately. Unless you are already fluent in the language you will need for your research, you should initiate practice of your language as soon as admitted to the program; most graduate programs require French or German due to the extensive scholarship conducted in these languages. Grad students receive no units for lower-division language (or other) study, so the length of time you spend in the program may depend in part on your language preparation. You can schedule this exam through the Art History Advisor at any time during any semester and may retake the exam twice if necessary.
- The **Comprehensive Exam** is ordinarily given at the beginning of each semester. This is a two-part exam, and you will probably take the parts in different semesters. The first part of the exam examines your broad knowledge of western art—from ancient through contemporary. *We expect you to take Part I of the exam at the beginning of your second semester of study in classified status.* In preparation for this exam, you will probably want to select upper-division and seminar courses that “fill in the gaps” in your knowledge. Part II of the exam will consist of essay questions based on your thesis proposal. Confer with the Art History Graduate Advisor for more information than is given here.
- The 30 units of your program must include four **seminars** (ARTH 291 may be substituted for one of these seminars). If you are specializing in contemporary art, you will want to consider ART 282A/B (listed under ART, not ARTH, in the Schedule of Classes), courses in Contemporary Art and Theory for two of your seminars. Ordinarily two ARTH seminars are offered each semester, and these may not necessarily be in areas of your specialization. You will want to talk to faculty about possible seminar topics and to plan your program around them.

- Each April, the Art History (student) Association puts on a *Symposium*, inviting graduate and advanced undergraduate students from CSU and other California campuses to give professional papers. You may wish to polish a seminar paper for this exciting venue.
- Additionally, we strongly recommend that all graduate students without a strong background in contemporary theory enroll in ARTH 175, “Theory of Art History and Criticism.” We anticipate teaching ARTH 277, “Methodology and Historiography of Art History,” on a regular basis, beginning in Fall 2007 and requiring that course for graduate students entering the program in 2007-8; ARTH 175 is the recommended prerequisite.
- You may wish to apply for an Art History Scholarship (usually about \$200-800; information/application from the Fine Arts secretary) or to serve as a Teaching Assistant to Prof. Cohen (talk to her about this) or Graduate Assistant (reading papers and exams: application from the Graduate Secretary).
- Nine units of the thirty units listed on your Advancement to Candidacy form may be taken, while you are in graduate standing, from “*outside*” Art & Design. If you are interested in taking classes in History, Women’s Studies, Comparative Religious Studies, Near Eastern Studies, etc., you will want to find out when those classes will be offered. You may ask an “outside” (not Art History) faculty member to serve on your thesis committee, ordinarily as a fourth member of the committee.
- **Back to the beginning:** At first, you will take *courses* because they interest you, because they are available, because they help you to prepare for the comprehensive exams, because you would like to work with a given faculty member. Please plan to meet at least once with the Art History Graduate Advisor during your first semester, however, and to develop at least a tentative plan for your graduate career at SJSU.

Details, Descriptions, Deadlines

Enrolling in Undergraduate Art History Courses as a Graduate Student:

In order for grad students to receive appropriate credit for the extra work they naturally put into an undergraduate (100-level) Art History course, we will begin in Fall 2008 to require that each graduate student registering a 100-level course also co-register in ARTH 180 (1-unit) with the same instructor to receive credit for graduate-level work for the class. We recommend that students also begin this practice in Spring 2007. We anticipate having additional bibliography and assignments ready for most classes and further anticipate that such guided study will significantly help students to prepare for comprehensive exams. And, especially since not all upper-division courses require the writing of research papers, the conjoined 180 course will permit you to practice your research skills by employing a variety of culture and/or period-specific research tools and strategies before beginning work on the thesis itself.

Foreign Language Exam

Because you must pass the Foreign Language Exam in order to Advance to Candidacy and register for thesis units, *passing the Foreign Language exam should be among your first priorities as you begin graduate study. (Passing Part I of the Comprehensive Exam should be your other priority; see below.)*

The requirement of proficiency in reading a language other than English has both a practical purpose and an intellectual one. You will be expected to use the language in your research for seminars and for the thesis. Additionally, scholarship in art history is multilingual: developing language skills is an essential step towards being a part of the discipline’s intellectual community. Students are required to demonstrate reading/translation competency in a language appropriate to their area of specialization. This may be accomplished through an exam given by an Art History faculty member or through certification by the Department of Foreign Languages. Please make arrangements with the Art History

Graduate Advisor about a month before you wish to take the exam. The exam given in Art & Design consists of a scholarly art historical passage which you are to translate (with the aid of a dictionary if needed). A passing score results from your being able to translate at least a half page without making significant grammatical or other errors of translation. The exam may be repeated twice if necessary. The exam must be passed before the student may be advanced to candidacy and register for thesis units, but we recommend that it be passed as early as possible. **Note:** if you plan to apply to a Ph.D. program, please understand that most programs expect you to pass sophisticated reading/translation exams in both French and German at entrance, although some cases another European or Asian language may be substituted for French. If you have not yet acquired a foreign language, French and German are the recommended choices.

Comprehensive Exams

Because you must pass the Comprehensive Exams in order to Advance to Candidacy and register for thesis units, *passing Part I should be among your first priorities as you begin graduate study. (Passing the Foreign Language Exam should be your other priority; see above.)*

Recommended Reading Lists. Preparation for the Part I slide identification will include a 25-30-title Recommended Reading List covering the seven broad areas of the Western survey and selected by the faculty member(s) who cover these periods. Each area (Ancient, Medieval, Italian and Northern Renaissance, Baroque-Rococo-Neoclassical, Early American, Modern, and Contemporary-Theory) will be represented by one book that presents an overarching survey and two indicating the depth of specialized studies within it. An additional bibliography of standard and specialized texts within each area will be made available to students both to give them a more complete sense of a given field and to aid in preparing for the Part II of the revised Comprehensive exam.

Comprehensive Part I: Slide Exam *(to be taken no later than end of the second semester)*

Purpose: The M.A. in Art History is a degree that prepares one for community college teaching and for more advanced work at the Ph.D. level. Either of these endeavors requires basic familiarity with characteristic monuments within the Western canon and with standard texts for each of the broad areas of the Western survey. Award of the M.A. signals both such breadth of knowledge and also possession of the analytical skills needed to discuss objects and articulate relevant issues.

Format: Ten slides will be shown for ten minutes apiece, and students will identify by period style, relevant dates, function and patronage (and possibly other points) and write a concise essay demonstrating what they know about works of Western art. Baseline measures of student knowledge will be determined through inclusion of two well-known works and seven to eight secondary works that clearly demonstrate the defining characteristics of their respective period styles, etc.; these works will derive directly from the Recommended Reading List. The exam may also include an anomalous image that students will likely not be able to identify for the purpose of evaluating deductive reasoning on the basis of formal elements. All faculty will read and evaluate these exams. The tasks in each essay would be to:

- Assign individual objects (experienced through slides) to **major stylistic and cultural categories** of a section of art history as laid out in the influential textbooks and including **approximate date (within 20 years either side)** and **location** of artistic production;
- **Present a convincing argument** about why the piece belongs in that category based on: (a) a **competent visual analysis that recognizes stylistic components in the object that are characteristic of the period;** and (b) **comparison to relevant works** of art (perhaps two) from the period;

- **Discuss the object intelligently and recognize its intrinsic interest.** Such discussion would demonstrate: **(a)** a general understanding of the **function** of the piece in its original cultural context; **(b)** a good understanding of the **“context”** of the piece, including a basic ability to discuss relevant historical, literary, social and/or religious content; and **(c)** ability to recognize important **visual and/or theoretical issues** that a piece might raise.
- Any answer should be well-written with grammatically correct English (with some flexibility extended to non-native speakers), good vocabulary, and discipline-appropriate language.

Part I essays will be read and evaluated by all (or as many as possible) members of the Art History faculty and the scores averaged. Points for each slide essay will be assigned within a range of 0 to 10, where 10 signifies an excellent essay, 9 good, 8-7 satisfactory, and 6 and below not satisfactory. Evaluations will be based on the following:

- Accuracy of assignment of the piece to a stylistic category;
- Quality of the argument; relevance of comparisons;
- Demonstration of an understanding of the object itself and the issues it raises (including but not limited to general cultural awareness, understanding of content, ability to articulate relevant “issues” surrounding its production and use;
- Ability to understand and discuss the object in thematic and/or comparative ways;
- English competence and use of discipline-appropriate language.

Passing is 70%. The exam may be repeated once—in the following semester. Please note that a student who does not pass on the second attempt will not be permitted to continue in the program.

Comprehensive Part II Preliminary Thesis Prospectus Submission

A thesis proposes an answer to a question. The answer takes the form of an argument, customarily broken down into a series of chapters which present the evidence for the writer’s thesis. The argument and the evidence, based on research and reflection, are not likely to be obvious to you when you first decide upon a “thesis topic.” The first stage of writing a thesis (or any significant essay, for that matter) requires the writer to identify a question to be researched and also to identify the most congenial method for addressing the question. Does responding to this question, for example, seem to demand an argument based on gender theory, or semiotics, or social contextualist study?

Probably your initial ideas about a thesis will involve identifying a “topic,” one which might be securely situated within a historical period or perhaps one which crosses historical and/or cultural boundaries. And you are likely to begin with a rather broad range of approaches to the topic. Before you can suitably narrow your focus on a specific question and develop a theoretical or methodological approach that will help you answer this question, however, you will probably want to discuss your preliminary ideas with several members of the faculty and certainly to familiarize yourself with the standard works that are germane to your proposed topic (perhaps another 10 books and significant articles, some of which will probably be those be listed on the Part II Recommended Reading List).

As soon as you have a reasonably clear idea of where you are headed, you will need (a) to set up a *prospective (pre-thesis) committee* for the next step and (b) to submit a *preliminary thesis prospectus* to this faculty group. **Your Part II comprehensive exam will be based on your thesis prospectus: it is a pre-thesis exam.**

The sequence of required steps as you move through the program is relatively straightforward:

1. pass Comprehensive Exam Part I;
2. obtain approval and pre-thesis committee signatures on a preliminary thesis prospectus (discussions with committee ok before Part I passed, but no signatures or prior approval of prospectus);
3. receive Part II study questions and bibliography from pre-thesis committee (up to 3-4 weeks after prospectus approved);
4. pass Part II (and allow 1-2 weeks for committee to read the exam);
5. file Advancement to Candidacy forms (also requires passing the language exam and must be completed no later than the semester prior to the semester in which you plan to graduate);
6. register for thesis units (ART 299, or ART 297A/B for a project, prior to the “add deadline” for a given semester).

The *timing* of your moving through these steps, however, will require some careful planning. In order to proceed with preparation for the pre-thesis exam you will need to form a pre-thesis committee that supports you and your project and that includes three members of the art history faculty. (The pre-thesis committee, like the eventual thesis committee, will need to include Bowen or Grindstaff or Simonson amongst its members.) Your pre-thesis committee members will evaluate the documents that you provide and may indeed require you to re-write your prospectus one or more times before accepting it. In this respect, you should be advised that although faculty would like to support you and probably will, they are under no obligation to approve your prospectus or to serve on your pre-thesis or thesis committee.

We would like to suggest that you begin talking with faculty while your ideas are in the formative stage, *before* you have a finished prospectus. Indeed you may begin thesis conversations with faculty as soon as you enter the M.A. program. Before proceeding further, however, you must first pass Part I of the comprehensive exams.

The Thesis Prospectus should include

- a working title,
- a reasonably clear, brief outline of the project,
- a thesis statement,
- brief and preliminary chapter summaries and/or possibly chapters in progress,
- and the start of an annotated bibliography.

On the basis of your prospectus, the Art History faculty who have agreed to serve on your thesis committee will need to meet and to develop specific questions for your pre-thesis exam and to suggest additional readings that may help you prepare. Because art history is inherently interdisciplinary, such readings may include standard works from other disciplines, such as anthropology, culture studies, history, and, almost certainly, standard works of contemporary theory as well as the basic art history titles that are fundamental to your proposed area of study. For example, a thesis on French eighteenth-century furniture would require a broad understanding of the eighteenth century itself and an awareness of current critical writing about this subject from a number of disciplinary and/or theoretical perspectives. **You should expect a delay of three to four weeks between obtaining signatures on your prospectus and receiving Part II study questions from your pre-thesis committee; please plan accordingly.** Once you have received the questions, you and your committee should plan the date of the exam, in conference with the Visual Resource Center curator.

Pre-Thesis Exam

Purpose: The advantage of a pre-thesis exam over an exam with broad, general questions is its immediate relevance to your proposed study: faculty can evaluate the depth of a student's knowledge before the student embarks on independent thesis hours, and any weaknesses or deficiencies can be identified and addressed.

Please anticipate that it may require your pre-thesis committee from four to six weeks before they can provide you with a list of 6-8 questions from which two will be selected for the pre-thesis exam. At the time of discussing the questions, you and your pre-thesis committee should set a date for the exam. You will not be able to register for thesis units until your exam has been evaluated by your committee, a process that is likely to take 1-2 weeks, so you should pay attention to the “add deadline” for the semester in which you plan to register for the thesis.

At the time of setting the date for the exam, the following need to be filed with the art history graduate advisor (Simonson):

- preliminary thesis prospectus
- study questions and extended bibliography
- signatures of three art history faculty members in support of the proposal

Essay Description

For the Part II exam, your pre-thesis committee will provide you with two short lists of questions. One set of questions will examine the breadth and depth of your understanding of the proposed area of study. The other set of questions will ask you to focus on issues related to the theoretical issues underlying your proposed approach to the project. A thesis dealing with fifteenth-century Flemish portraits, for example, might propose to use semiotics or iconographical strategies or might otherwise examine relationships between paintings, based upon dendrochronological analysis of the wooden panels. If this were the case, then one list of questions would perhaps be based on your having a thorough understanding of late 14th-century and 15th-century Northern Renaissance art and the other list of questions would assume that you had an equally thorough understanding of the theoretical and scientific methods pertinent to your study. Your proposed approach as well as your proposed topic should generate not only possible exam questions but also suggestions for pertinent reading.

For the Part II exam your committee will select questions, one from each of your lists, and ask you to write out responses to these essay prompts for approximately one hour each. (Two hours total.) Essays will be available to be read by all faculty but will be evaluated on a pass/fail basis (with pass a maximum 100% through a minimum 70% score) by your pre-thesis committee.

- Quality of the argument;
- Reasonably comprehensive understanding of the field and/or historical period most pertinent to the proposed thesis topic, as demonstrated by the ability to articulate issues related to cultural production in that period and to explain the critical positions of prominent scholars who have written about it;
- Working knowledge of relevant theoretical writings and a demonstrated understanding of how to apply critical methods to the proposed topic of research;
- Preliminary understanding of how the proposed thesis will contribute to the area;
- English competence and use of discipline-appropriate language.

The exam may be repeated once—in the following semester. A student who does not pass on the second attempt will not be permitted to continue in the program.

Because the exam is made available for the entire Art History faculty to read (and any art history faculty members may provide their evaluations to the pre-thesis committee members directly), the results on

your exam may take up to two weeks to announce. If the committee decides that you have not passed the exam, you will be permitted to retake the exam during the following semester. If you are still unable to pass, you will not be permitted to register for thesis units and to complete the M.A.

Candidacy and the Thesis Process

Advancement to Candidacy papers should be filed as soon as you completed Part II of the Comprehensive Exam (and also the Foreign Language Exam). Forms are available online from Graduate Studies (http://www.sjsu.edu/gradstudies/Current/Completing_Masters.html#candidacy). Please note the deadlines carefully: approximately March 1 for December graduation and October 1 for May graduation. The “Departmental Request for Candidacy” form asks you to list the 30 units that make up the coursework for the M.A. degree. These units must include the three to six units of ART 299 that you are planning to take, and they must include the required graduate seminars. In case you have additional units, in excess of the required 30, then you may decide what to include. (Lower-division courses, those numbered 1-99, do not count for graduate credit.) This form needs to be typed and to be signed by the Art History Program Coordinator and the Art Grad Advisor; Deborah Wijas needs a copy for her files, and the original goes to Graduate Study. *Please be sure that you retain a copy of this form—and also of all other official paperwork—for yourself.*

The form will ask about the date when you exchanged “Conditionally Classified” for “Classified” status and will also ask about your satisfying the “Written Communications” requirement. If you were admitted to Art History as a conditionally classified student (probably because you had not completed 24 or more upper-division units at the time of admission), then the form is asking for the semester in which you were fully classified (via the “Change of Classification” form signed by the Art History Graduate Advisor): this form indicates the semester when the courses in which you register begin to count towards the 30-unit graduation requirement. “Competency in Written English” corresponds to an undergraduate general education requirement shared by CSU campuses which is also required of graduate students. If you graduated from a CSU, then you have automatically satisfied this requirement (probably by ART 100W at SJSU); if not, then you wish to check the Graduate Studies website for the approved list of courses (see: art history seminars) which meet the requirement.

Register for ART 299 (thesis) units

The add code for ART 299 will be supplied by Deborah Wijas when you have these:

- copy of your signed Advancement to Candidacy petition “Departmental Request for Candidacy” form;
- copy of the 299 form (download from <http://ad.sjsu.edu>) signed by all members of your thesis committee (probably your pre-thesis committee and perhaps an additional member from outside the school or university).

A thesis is generally considered to be a scholarly paper and is read (and subject to approval) by a representative of SJSU’s Graduate Studies Office, once fully approved by your committee. A project is another M.A. option and one generally reserved for students who are curating and then documenting an exhibition and/or working on a curriculum or similar project not entirely suited to essay form. The decision about whether you register for ART 299 (thesis) or for 3-6 units of ART 297A/B (project) is one made by your pre-thesis committee at the time you are initially discussing your proposed work with faculty.

Few students complete the thesis in one semester, and an incomplete grade is automatically filed by the Art Graduate Advisor (the instructor of record for all 297, 298, 299 courses) if there is no evidence for

the work's being finished in a given semester. Ensuring that the incomplete is cleared and resubmitted as a "credit" grade will be one of the tasks that accompanies filing of the thesis.

Please note that a project (for which you have registered in 297B units) is *not* filed with Graduate Studies and customarily uses the formatting and other guidelines provided by the *Art* Graduate Office (Deborah Wijas), rather than those generated by Graduate Studies.

Candidate Status

Once considered a candidate for the degree, you are not required to register while working on your thesis. You retain library privileges if a statement about your candidacy (from the Art History Graduate Advisor) is on file at the Circulation Desk at King Library. And you are invited, even expected, to participate in Art History and Visual Culture activities, such as the annual symposium, as if you were a registered student. Especially because most students experience an abrupt transition from "classmate" to "thesis-writer," you are strongly encouraged to be in regular communication with your fellow thesis-writers and also with the members of your committee.

Your committee will ordinarily be composed of three faculty members. Bowen or Grindstaff or Simonson needs to serve as chair of your committee, and at least one other committee member, preferably two, needs to be an art historian at SJSU. An "outside" committee member (not a faculty member in Art & Design or at SJSU) would ordinarily be a fourth person on your committee. Please note that faculty members have the option of declining to serve on a committee and may also resign from a committee; similarly, you may re-constitute your committee, if necessary, although it will still need to correspond to the basic structure just outlined.

Working with Art History and Visual Culture + Art & Design + Graduate Studies

At the time you apply for candidacy (file the "Department Request for Candidacy" form with Graduate Studies, you should become increasingly aware the M.A. degree requires you to pay attention to rules and procedures governing Art History, the School of Art & Design and also the university. You will want to meet regularly with the Art & Design Grad Advisor and also to familiarize yourself with the Graduate Studies website (<http://www.sjsu.edu/gradstudies/Current/Index.html>) and to heed the posted deadlines for filing forms and your thesis.

Thesis Guidelines for Art History, a separate handout, makes suggestions for working with your committee during the writing process and introduces some of the formatting and procedural issues to be addressed when preparing your manuscript and securing illustrations. You will also need to obtain the university's official *Thesis Guide* (see http://www.sjsu.edu/gradstudies/Current/Completing_Masters.html#thesis for the pdf) and to follow the official formatting instructions carefully. (Instructions for the project report are available from Deborah Wijas in the Art Graduate Office.)

Apply for Graduation

The "Application for Award of Master's Degree" form (Graduation Application) is due to the Graduate Studies office early in the semester in which you plan to graduate. Information about the deadline and the form itself are available online: <http://www.sjsu.edu/gradstudies/Current/Forms.html> You will want to submit the application for graduation *before* you have your committee's full approval of your thesis.

Thesis Submission to Graduate Studies

Please pay attention to Graduate Studies' deadlines and instructions for submitting your thesis. The thesis will need to be fully formatted (a time-consuming process) and you will need to have a title page

signed by all members of your committee. You probably want to include photocopies rather than originals of your illustrations just in case there are further corrections to be made to your text before you number the illustration pages. Graduate Studies assumes that the thesis will be thoroughly proof-read and letter-perfect when submitted to them. Minor errors will be indicated on a correction sheet returned to you with the thesis; more than a few minor errors will result in having the thesis returned to you for repair and resubmission in the following semester.

“Culminating Experience” (Oral Examination) Meeting

You need to arrange a meeting of your full committee to complete the university’s requirement for an Culminating Experience/Oral Examination. This meeting can take place either before or after you have the manuscript turned in to the Graduate Studies office. The format for this exam is determined by your committee but will typically be a meeting of the entire committee (and possibly other interested faculty and students) of approximately one hour in length. You will be expected to speak knowledgeably on such topics as the relationship between your work and contemporary approaches to Art History, to discuss the historical and bibliographical sources for your work, and to critique the work with some degree of objectivity. Once this requirement has been satisfactorily completed, your thesis or project committee chairman should sign the Comprehensive Examination form, available in the Art Graduate office, and you should return this signed form to that office.

Thesis/Project Binding and Submission of Copies

Thesis/project reports are usually bound at the Associated Students Print Shop. This process takes about ten working days to complete. One copy of the thesis or project is kept in the Art Graduate Office for future reference. An additional copy of a thesis (but not a project) must be submitted to SJSU Library. As a courtesy, you may also wish to ask your committee members if they would like copies (not necessarily bound). At the time that the bound copy is provided to the Art Graduate Office, you want to be sure to provide a signed copy of the *Completion Of Thesis/Project* form (attached as the last page of the *Thesis Guide for Art History*) to the Art & Design Graduate Advisor: once that form is received, the Grad Advisor (the faculty of record for ART 299) will change your grade for the thesis to “credit.”

Graduate...

SJSU holds commencement ceremonies once each year. Please see <http://www.sjsu.edu/commencement/> for further information. Additionally, there is regularly a separate ceremony for the School of Art & Design. These are joyous occasions. You—and also your family and friends—will want to attend!

Roadmap for M.A. in Art History in 4-5 semesters

Semester 1	2	3	4	5
ARTH seminar 3 units	ARTH seminar 3 units	ARTH seminar 3 units		
upper division course (prep for comp exams) 3 units + 180 (1 unit)	ARTH SEMINAR 3 units	upper division course (related to thesis interests)		
upper division course (prep for comp exams) 3 units + 180 (1 unit)	upper division course (related to thesis interests) 3 units + 180 (1 unit)		ART 299 (thesis)	(file thesis with Grad Studies but do not register for units)
<i>FOREIGN LANG EXAM passed</i>	<i>COMPREHENSIVE PART I passed</i>	<i>COMPREHENSIVE PART II passed</i>		<i>“ORALS” WITH COMMITTEE</i>
<i>Review plan with Art History Grad Advisor; meet Art History faculty; participate in May Review if admitted for Spring semester</i>	<i>Participate in May Review; meet with “proto- thesis committee” about Part II</i>	<i>file Advancement to Candidacy; prepare thesis proposal and/ or set up thesis committee</i>	<i>file for Graduation</i>	<i>file Culminating Experience form</i>
11 units	10 units	6 units	3 units	

Roadmap for M.A. in Art History in more than 4-5 semesters

Semester 1	2	3	4	5	6	7
ARTH seminar 3 units	ARTH seminar 3 units	ARTH seminar 3 units	ARTH SEMINAR 3 units			
upper division course 3 units + 180 (1 unit)	upper division course 3 units + 180 (1 unit)	upper division course 3 units + 180 (1 unit)				
study foreign language (no lower- division units count towards degree)		upper division course 3 units + 180 (1 unit)		ART 299 (thesis)		(file thesis with Grad Studies but do not register for units)
		<i>FOREIGN LANG EXAM passed</i>	<i>COMPREHENSIVE PART I passed</i>	<i>COMPREHENSIVE PART II passed at end of the semester</i>		<i>“ORALS” WITH COMMITTEE</i>
<i>Review plan with</i>			<i>Participate in May Review; meet with “proto-</i>	<i>file Advancement to Candidacy; prepare thesis</i>	<i>file for Graduation</i>	<i>file Culminating Experience form</i>

<i>Art History Grad Advisor; meet Art History faculty; participate in May Review if admitted for Spring semester</i>			<i>thesis committee" about Part II</i>	<i>proposal and/or set up thesis committee</i>		
7 units	7units	11 units	3 units			

Art History Graduate Advisor	Anne Simonson	408/924-4345	simonson@email.sjsu.edu
VRL Curator	Stacy Mueller	408/924-4351	sbarclay@email.sjsu.edu
Art Reference Librarian	Edith Crowe	408/808-2037	Edith.Crowe@sjsu.edu
Art & Design Graduate Advisor	Linda Walsh	408/924-4345	lwalsh1@email.sjsu.edu
Art Graduate Office	Deborah Wijas	408/924-4346	dwijas@email.sjsu.edu
SJSU Graduate Studies Evaluator	Tricia Ryan	408/924-2480	tricia.ryan@sjsu.edu

Note: Anne Simonson is also serving as the Graduate Advisor for Art History for 2006-7

Rev. of 12/15/06

**DEPARTMENT OF ART HISTORY COMPREHENSIVE EXAM READING LIST:
GENERAL AREAS FOR COMPS PART I**

This list supplements what we assume of students entering their Comprehensive exams, namely knowledge of key canonical works gained from undergraduate-level studies and of the more specialized areas presented by their graduate coursework and interests. The following books have been placed on 24-hour reserve under ARTH 291 and in some cases are available through King Library as e-books.

Comprehensive Exams, Part I: RECOMMENDED READING LIST

GENERAL READING LIST (General survey textbooks for survey-level information and memorization of images):

Arnason, H. Harvard. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. Upper Saddle River, N.J.: Prentice Hall, 2004.

Gardner, Helen (d. 1946), Fred S. Kleiner and Christin J. Mamiya. *Gardner's Art through the Ages: A Concise History*. Australia; United States: Thomson/Wadsworth, c2006.

Honour, Hugh and John Fleming. *The Visual Arts: A History*. Upper Saddle River, NJ: Prentice Hall, [2002]

Stokstad, Marilyn in collaboration with David Cateforis. *Art History*. Upper Saddle River, NJ: Pearson/Prentice Hall, c2005.

On-Line Resources: The Metropolitan Museum of Art
< <http://www.metmuseum.org/toah/intro/atr/print.htm> >

GENERAL BIBLIOGRAPHY BY AREA:

Non-Western:

O'Riley, Michael Kampen. *Art Beyond the West: The Arts of Africa, India and Southeast Asia, China, Japan and Korea, the Pacific, and the Americas*. Englewood Cliffs, N.J.: Prentice-Hall, 2006.

Greece:

Pollitt, Jerome Jordan. *Art and Experience in Classical Greece*. Cambridge: Cambridge University Press, 1972).

Pedley, John Griffiths. *Greek Art and Archaeology*, 3rd ed. Upper Saddle River, N.J.: Prentice Hall, 1998.

Roman:

Henderson, John and Mary Beard, Hellenistic and Early Roman Art. Oxford: Oxford University Press, 2001.

Kleiner, Fred S. A History of Roman Art. Belmont, CA: Thomson-Wadsworth, 2007.

Medieval:

Luttikhuisen, Henry and Dorothy Verkerk, Snyder's Medieval Art, rev. 2nd ed. 2005. (Ordered 11/27/06.) **NOTE:** 1st ed. is not an acceptable resource.

suggested for thematic approach:

Elsner, Jas. Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450. Oxford History of Art. Oxford; New York: Oxford University Press, 1998.

+ other books listed below under "European Middle Ages"

Northern Renaissance:

Snyder, James, Larry Silver and Henry Luttikhuisen, Northern Renaissance Art, rev. 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 2004. **NOTE:** 1st ed. is not up to date.

suggested for thematic approach:

Harbison, Craig. The Mirror of the Artist: Northern Renaissance Art. New York, N.Y.: H. N. Abrams: Prentice Hall, 1995, 2003.

Renaissance in Italy; Baroque

Welch, Evelyn. Art and society in Italy, 1350-1500. Oxford; New York: Oxford University Press, 1997).

Harris, Ann Sutherland. Seventeenth-Century Art and Architecture. Upper Saddle River, N.J.: Pearson Prentice Hall, 2005.

suggested for thematic approach:

Minor, Vernon Hyde. Baroque and Rococo: Art and Culture. Prentice Hall, 2003.

Rococo, Neoclassicism, Romanticism:

Craske, Matthew. Art in Europe, 1700-1830: A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth. Oxford; New York: Oxford University Press, 1997.

Impressionism through Modern Art:

Brettell, Richard R. Modern Art, 1851-1929: Capitalism and Representation. Oxford; New York: Oxford University Press, 1999.

Harrison, Charles and Paul Wood, eds. Art in Theory, 1900-1990: An Anthology of Changing Ideas. Oxford, UK; Cambridge, Mass., USA: Blackwell, 1993.

Joachimides, Christos M. and Norman Rosenthal, eds., The Age of Modernism: Art in the 20th Century. Berlin: Zeitgeist-Gesellschaft e.V.; Ostfildern-Ruit [Germany]: G. Hatje; New York, N.Y.: Distributed in the US by Distributed Art Publishers, 1997.

American Art:

Bjelajac, David. American Art: A Cultural history. Upper Saddle River, NJ: Prentice Hall, 2005); heavily focused on social theory

--or--

Pohl, Francis K. Framing America: A Social History of American Art. New York, N.Y.: Thames & Hudson, 2002.

Upton, Dell. Architecture in the United States. World of Art Series. Oxford; New York: Oxford University Press, 1998).

Contemporary:

Jones, Amelia, ed. A Companion to Contemporary Art since 1945. Blackwell Press, 2006. (Ordered 11/27/06.)

Kocur, Zoya and Simon Leung. Theory in Contemporary Art since 1985. Ed.. Malden, MA: Blackwell Pub., 2005.

Stiles, Kristine and Peter Selz, eds. Theories and Documents in Contemporary Art: A Sourcebook of Artists' Writings. Berkeley: University of California Press, 1996.

Theory and Methodology:

Hatt, Michael and Charlotte Klonk. Art History: A Critical Introduction to Its Methods. Manchester, Manchester University Press, 2006. (Ordered 11/27/06.)

Nelson, Robert S. and Richard Shiff, eds. Critical Terms for Art History. Chicago: University of Chicago Press, 1996.

Preziosi, Donald. The Art of Art History: A Critical Anthology. Oxford; New York: Oxford University Press, 1998. Also available as an e-book.

ADDITIONAL BASIC BIBLIOGRAPHY:

Reference Resources:

Marmor, Max and Alex Ross. Guide To The Literature Of Art History 2. Chicago: American Library Association, 2005.

Jones, Lois Swan. Art Information and the Internet. How to Find It, How to Use It. Phoenix, Ariz.: Oryx Press, 1999. Also available as an e-book.

Style Manuals for Additional Basic Bibliography::

Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations. Chicago: University of Chicago Press, 1996.

The Chicago Manual of Style, 15th ed. Chicago: University of Chicago Press, 2003.

Art Bulletin style guide (useful for caption formatting):

< <http://www.collegeart.org/artbulletin/guidelines.html> >