2016 SPRING

Special Topic Course Descriptions

10-26-2015

ARTH 3600 & 3601 01    ST: SOMA - The Body in Art

The body is a key theme in contemporary art. But what constitutes a body? What bodies are depicted in art? How have artists used art to explore the connection between mind and body, and between subjectivity and objectivity? This course will investigate the theme of the human body in the history of art, from ancient bodies in Egypt, Greece, and Rome, to contemporary bodies as the sites for the performance or gender, sexuality, identity, abjection, and power relations. The course will investigate how definitions of bodies and their function are specific to cultures and historical periods, and neither essential nor universal.

NOTE: Studio Art students fulfilling a departmental requirement, register for ARTH 3600 01. All other departments fulfilling the Humanities distributive core requirement, register for ARTH 3601 01.

ARTH 3600 & 3601 02    ST: Site, Context and Material

This course will explore artists and artworks from the late twentieth century to the present with a focus on the concepts of material and situation. These two aspects of artistic production and experience have become key concepts for twenty first century art. Discussion will revolve around developing the new methodological tools needed to interpret material and situation based artwork. Projects discussed will include site specific, place bound and situation based artworks. Artists and collectives like Janet Cardiff, Future Farmers, Natalie Jeremijenko, Mike Kelley, Postcommodity, Martha Rosler, Allen Ruppersberg, Tino Sehgal, Situationist International, Robert Smithson, Mierle Laderman Ukeles, and Kara Walker will be among the artist researched and discussed.

NOTE: Studio Art students fulfilling a departmental requirement, register for ARTH 3600 02. All other departments fulfilling the Humanities distributive core requirement, register for ARTH 3601 02.

ARTS 2600 02    ST: Printmaking

This course is an introduction to printmaking and will expose students to the particularities of developing imagery via monotype, relief, and intaglio processes. Safe and shared studio habits involved with printmaking will be covered along with the printing of multiples/editions, registration, and craftsmanship. Field trips to local galleries and print shops will further expose students to the craft and trade of hand-pulled prints and publishing. Students may retake this course to further their exploration of the techniques covered in assignments self-designed with instructor guidance and approval.

Prerequisite: ARTS/GRDN/DART/PHOT 1001 or instructor permission

ARTS 3600 01    ST: Facing Painting - Portraits

This course is dedicated to painting portraits as it builds painting skills. Working from photos, skulls, live models, and the self, students will create several paintings using a variety of approaches. During the semester, students will begin with traditional techniques, such as skull drawings, underpainting, and naturalistic flesh tones. As the semester progresses students will move toward more direct (alla prima) painting, explorations in abstraction, and connecting painting style with biographical or conceptual ideas. While this course is primarily an oil painting class, students will also draw anatomical studies of the head, do charcoal gestures, and hand-manipulate photographs, all of which will inform the painting process. Topics to be covered in class include the history of portrait painting, historical and contemporary painters, storytelling, using still-life objects as metaphors, anatomy of the skull, torso and hands, basic color theory, flesh tone mixing for all skin tones, and paint application using brushes, knives and scrapers. Self-portraiture will be discussed at great length, and students will be asked to engage in a deep investigation of one's self through sketchbook work and several painted self-portraits using a mirror. Slide lectures, books, videos, and articles will be provided for inspiration in class and discussion during critique.

Prerequisite: ARTS 1201 or permission of instructor

ARTS 3600 02    ST: Intermediate Printmaking

Students will continue to expand their work via monotype, relief, and intaglio processes. Safe and shared studio habits involved with printmaking will be emphasized along with the printing of multiples/editions, versions, unique imagery,
registration, and craftsmanship. Combining different techniques will be explored. Creative problem solving skills will be further developed as well as respect and care for tools/press/shop in a collaborative learning environment. Projects will explore black/white and color-based imagery that express consideration for content development specific to each student. Field trips to local galleries, museums, and print shops will further expose students to the craft, trade, and history of hand-pulled prints and publishing.

Prerequisite: ARTS 2600 Printmaking or permission of instructor

ARTS 3600 03  ST: Field of Vision

This course travels between perceptual and analytical drawing, grounded by the idea of place. Perceptually, students will investigate the specificity of location; strategies will include point-of-view, scale, series, repetition, illusion and abstraction. Analytically, students will work with diagrammatic spatial mapping as drawing, creating systems of drawing, and pattern/repetition/layers. Materials will include both traditional and alternative media.

Prerequisite: ARTS 1001, ARTS 1002, ARTS 1101 or permission of instructor

NOTE: This course can substitute for ARTS 3105 After Drawing

ARTS 3600 05 and FILM 3600 05  ST: Advanced Sculpture—Object and Video

This 3D-4D class will focus on the intersection of sculpture and video. In this class we will cover object making, video shooting, editing, and presentation. By doing this we will explore expansion of each discipline by the other. This class will introduce and expand on the skills needed for making sculptural objects, objects as screens, objects in videos, and objects as evidence. We will cover the basic equipment and technology needed to produce art video. In addition, we will look at and deconstruct well-known art videos—in other words, a "post production guerilla video studio art practice." All students will produce multiple sculpture and video artworks over the semester aimed at gaining working knowledge of the practices and techniques needed for installation video. This class will produce work that will be included in the 2015 Outdoor Vision Fest!

Pre-requisite: ARTS 1301 or instructor permission

NOTE: Studio Art students fulfilling a departmental requirement, register for ARTS 2302 05 Sophomore Sculpture Studio: Object and Video or ARTS 3600 05 ST: Advanced Sculpture—Object and Video
Film students fulfilling a departmental requirement, register for FILM 3600 05.

BBAM 3300 01  Live Production Management

This course teaches the management skills necessary for the production of live entertainment from initial concept to opening night. Topics include finance, budget management, marketing and scheduling as well as ethical concerns.

Prerequisites: BBAM 2003, BBAM 2004 and BBAM 3002 or instructor permission

CWRT 2601 01  ST: Detective, Crime and Pulp Fiction

From Victorian “penny dreadful” pamphlets to cool literary noir, and present day postmodern and metaphysical thrillers, this class is concerned with the twentieth century explosion of pulp fiction, and the development of the detective, the private eye, and the criminal as heroic and anti-heroes types. The class will examine—among others— the canonical “hard-boiled” narratives of Dashiell Hammett, the existentialist crime writing of Horace McCoy, as well as conscious and introjected genre challenges presented by feminist and African-American perspectives. Students will examine diverse literary styles, questioning “trash” and “literary” fiction, and where these intersect in ironic gestures. Can the “airport thriller” be psychoanalyzed? What can the evolving conventions of crime writing tell us about class antagonisms? The class will investigate the discourse between “true crime” writing and crime fiction, between text and film, and the power of the fictional genre to articulate personal, social, and political anxieties.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: Creative Writing students fulfilling a departmental requirement, register for CWRT 2815 01.
All other departments fulfilling the Humanities distributive core requirement, register for CWRT 2601 01.

CWRT 3601 & 3602 01  ST: Shakespeare, Women and Gender

It is common knowledge that actors on the Elizabethan stage often cross-dressed as governed by the standards of Renaissance England; yet little is recognized of the female characters whose most famous features are their in-drag masquerading. How did the actors approach their hyperbolic and multilayered cross-dressing (that is, performing a woman
who is passing a man in the play), and do the characters themselves show any signs of preferring life as a passing male? What characters other than the ones known for their cross-dressing convey gender deviation?

This course will address performance, performativity, and queerness in selected works by William Shakespeare. The primary investigation will rely upon Rosalind/Ganymede (As You Like It), Viola/Cesario (Twelfth Night), Lady Macbeth (Macbeth), and Cordelia (King Lear); deeper aspects will be observed via Mercutio (Romeo and Juliet), Sir Toby (Twelfth Night), Falstaff (Henry IV and Henry V), Bassanio (The Merchant Of Venice), and Virginia Woolf's Orlando, who resembles Shakespeare's Orlando in As You Like It. Moreover, this course will incorporate modern gender theory and feminist thinking to establish insight into the history and evolution of gender. We will apply such insight to exploration of the era of Shakespeare, when gender expectation, performativity, and sexual orientation were notably foreign to that of today.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: Creative Writing students fulfilling a departmental requirement, register for CWRT 3518 01. All other departments fulfilling the Humanities distributive core requirement, register for CWRT 3601 01. All other departments fulfilling the Junior Cultural Diversity core requirement, register for CWRT 3602 01.

DANC 1600 01 & 02 ST: Stage Presence - Experiential Anatomy and Movement

This class focuses on experiential anatomy, with embodiment exercises to promote greater awareness and movement potential for performance

DART 2600 01 ST: Analytical Figure Drawing

This course focuses on human form and design by breaking down the complex shapes of human anatomy into simple forms. Through the study of live models students study human proportion, construction, gesture and foreshortening with an introduction to human anatomy. Students will develop drawing skills as they learn varying techniques to visually represent human form and shadow patterns.

Prerequisite: DART 1101 Drawing Lab I

DART 3600 01 ST: 2D Animation

This course explores the fundamentals of 2D, hand drawn animation focusing on such principles as: solid drawing, appeal, squash and stretch, arcs, timing, and exaggeration.

Prerequisites: DART 1005 and DART 1101

DART 3600 02 ST: Creating Comics II – Mastering Comics

Success in sequential cartoon development relies on a thorough understanding of narrative and visual storytelling combined with experience in illustration and layout. This advanced class provides an opportunity to fully explore comics as a singular communications medium through an in-depth, semester-long project. Delve into your own creative process to discover and refine your skills in delivering your message. Explore possibilities for different methods and styles of comic storytelling in print and digital. Critically analyze current and historical examples of the form. This class will culminate in the organization of a public event to present work produced, as well as running workshops to explain and teach comics.

This class is open to students from all departments and any major, and those who have not completed GRDN 3600 Creating Comics I class must receive instructor approval prior to registration.

Prerequisites:
DART majors = DART 1005 Intro to Digital Arts and DART 2215 Visual Development I
GRDN majors = GRDN 1050 Digital Image Making, GRDN 1100 Graphic Design I, GRDN 1200 Typograpy I

ENGL 0500 01 WRT: Precursor I (PENDING)

The major topics covered in this course include reading comprehension, critical thinking and the written and oral expression of comprehension of texts. Students will be provided with an introduction to basic grammar, punctuation and language usage, as well as increased familiarity with the writing process. Coursework will include exercises in grammar, work on reading comprehension skills, and practice in writing unified, organized and well-developed paragraphs and essays.

Prerequisite: None
ENGL 0501 01  WRT: Precursor II

The major topics covered in this course include reading comprehension, critical thinking and the written and oral expression of comprehension of texts. Students will be provided with an introduction to grammar, punctuation and language usage, as well as increased familiarity with the writing process. Coursework will include exercises in grammar, work on reading comprehension skills, and practice in writing unified, organized and well-developed paragraphs and essays.

Prerequisite: Beyond beginner attainment on COMPASS, SAT, or ACT exam

ENGL 1050 01  WR1: Storytelling

Providing an introduction to composition from a storyteller’s perspective (Creative Writing and Film), this course will develop writing and analytical skills through close reading and clearly reasoned arguments. Over the course of the semester you will learn how to become a critical reader: to explore and speculate on a particular problem, issue, or theme by anchoring your ideas in textual evidence. Your essays will be built up in stages from the building blocks of close reading, selection of evidence, thesis and introduction development, organization, and so on. Cumulatively, the assignments will teach you how to write an argumentative essay, including the design, development and support of an engaging thesis. Additionally, you will learn how to conduct academic research in the support and development of a research based paper. The main goal of this course is to enable you to transform a personal response to a literary work into a crafted, thought-provoking, analytical essay.

Prerequisites: Beyond intermediate attainment on COMPASS, SAT, or ACT exam

ENGL 1050 02  WR1: Performing Arts

Providing an introduction to composition from a performing artist’s perspective (Music, and Theatre) this course will develop writing and analytical skills through close reading and clearly reasoned arguments. Over the course of the semester you will learn how to become a critical reader: to explore and speculate on a particular problem, issue, or theme by anchoring your ideas in textual evidence. Your essays will be built up in stages from the building blocks of close reading, selection of evidence, thesis and introduction development, organization, and so on. Cumulatively, the assignments will teach you how to write an argumentative essay, including the design, development and support of an engaging thesis. Additionally, you will learn how to conduct academic research in the support and development of a research based paper. The main goal of this course is to enable you to transform a personal response to a literary work into a crafted, thought-provoking, analytical essay.

Prerequisites: Beyond intermediate attainment on COMPASS, SAT, or ACT exam

ENGL 1050 03  WR1: Visual Arts

Providing an introduction to composition from a visual artist’s perspective (Digital Art, Graphic Design, Photography, and Studio Arts) this course will develop writing and analytical skills through close reading and clearly reasoned arguments. Over the course of the semester you will learn how to become a critical reader: to explore and speculate on a particular problem, issue, or theme by anchoring your ideas in textual evidence. Your essays will be built up in stages from the building blocks of close reading, selection of evidence, thesis and introduction development, organization, and so on. Cumulatively, the assignments will teach you how to write an argumentative essay, including the design, development and support of an engaging thesis. Additionally, you will learn how to conduct academic research in the support and development of a research based paper. The main goal of this course is to enable you to transform a personal response to a literary work into a crafted, thought-provoking, analytical essay.

Prerequisites: Beyond intermediate attainment on COMPASS, SAT, or ACT exam

ENGL 1051 01 & 05  WR2: Non-Violent Direct Action and Campaigns for Change

This course examines non-violent direct actions and social justice campaigns. Students will explore the psychological and social dynamics in change campaigns through writing, reading and group work. Motives for engagement such as moral certitude, spiritual conviction, idealism, and the urge to contribute will be considered. Specific direct actions and campaigns world-wide such as Gandhi’s independence movement and the American Civil Rights and 1960s Peace movements will serve as examples. Students will also explore recent and current social justice efforts. Non-violent tactics and the creation and development of broad based movements for change will be evaluated. The crucial role of the arts in social change efforts will be featured.

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam
ENGL 1051 02  WR2: Identity in America II

This course carefully examines the social movements that have taken root through communities of identity in America with a focus on student driven research and discussion. Through in-depth analysis and research, we will explore identity by way of historical and literary sources. We will use the experiences of Chicana/o, African American, Asian, LGBTIQ, Native American and immigrant identities in America and the social movements and writings that each of these groups has produced to explore this topic. Additionally, students will focus on the craft of research and will work on fine-tuning their research and writing tools. Students will use identity as a starting point to develop their own questions and research subjects.

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam

ENGL 1051 03 & 04  WR2: Treading New Ground

The United States are commonly called a “melting pot,” but what exactly does that mean? This course will utilize contemporary literary theory to examine minority focused and created literature, and art works and movements within the United States to determine the importance of representation within the arts and modern society. Drawing from diverse texts such as Butler's *Gender Trouble*, Lacan’s *Mirror Stage*, Bordo's *Twilight Zones*, Saussure's *Theory of the Sign* as well as others, we will take a theoretical approach toward analyzing literary works to determine the levels of impact those representations have achieved within the overall U.S. cultural view. This investigation will be helped along by both well-known and rarely-seen literary works and works in other mediums (to include film and visual art).

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam

ENGL 1051 06  WR2: The Nut House – Contemporary Theory and Literature

Have you ever wondered, “Why did I do that?” Perhaps you've mused to yourself, "I must be nuts." According to Aristotle, “all human actions have one or more of these seven causes: chance, nature, compulsion, habit, reason, passion, and desire.” Freud’s *pleasure principle* is based on...other things. This course utilizes contemporary literary theory to determine the motivation behind human impulses and why we all, at one time or another, stray from the beaten path. Drawing from texts such as Freud’s *Pleasure Principle*, Jung’s *Psychology of the Unconscious* (dream analysis), Lacan’s *Mirror Stage*, Saussure's *Theory of the Sign* as well as others, we will take a theoretical approach toward analyzing literary works such as Peter Shaffer’s “Equus,” and Mark Danielewski’s agoraphobic masterpiece *House of Leaves*. Our investigation will be bolstered by films such as Ingmar Bergman’s 1966 *Persona*.

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam

FILM 3373 01  Film and TV Genres: International Horror Cinema

It is essential for the professional media maker to have an understanding of film and television genres. Students in this course have the opportunity to develop an understanding of how genre tropes, formulas, and expectations help build compelling stories. Through lecture and screenings, this course surveys a single film or television genre: for example, science fiction, situation comedy, film noir, romantic comedy, procedural drama or horror.

This course surveys European and Asian horror films, from the silent era to the present. Through major works that have stylistically advanced the genre, the course will analyze the horror film as a form of both artistic expression and social commentary, dealing with contemporary issues as well as primordial fears.

Prerequisites: FILM 2201

NOTE: FILM 3373 Genres may be repeated for credit with Instructor Permission. Fulfills Junior Cultural Diversity core requirement

FILM 3373 02  Film and TV Genres: Women in Cinema

This course will look at the history of women in film with a focus on directors (with early groundbreaking films the likes of Leni Riefenstahl, Ida Lupino and Vera Chytilová through the post war years to Lina Wertmüller and Agnes Varda on to the more modern day works of artists such as Jane Campion, Sofia Coppola, Lisa Cholodenko and Nancy Meyers. Class will screen films and discuss/write critical essays.

NOTE: FILM 3373 Genres may be repeated for credit with Instructor Permission. Fulfills Junior Cultural Diversity core requirement
FILM 3600 01  ST: Macro Cinema

This course covers the mechanics and aesthetics of digital video production. Emphasis is given to the ways in which the techniques of filmmaking, whether it be fiction or non-fiction, can be applied to tell a story and propel narrative. This class explores and develops creative expression, personal vision and critique skills through conceptualizing, planning, shooting, editing and presenting short films in digital video.

FILM 3600 02  ST: Project Workshop

Project Workshop is an intermediate-level course that facilitates creation of independent projects, which are pre-approved by an appropriate faculty member and can include: film production, editing, screenwriting and new media projects. The course provides mentorship throughout the creative process: conceptualization; research and logistical planning; realization and presentation.

Prerequisite: Instructor permission required

NOTE:  May be repeated for a maximum of eight credits.

FILM 3600 05 / ARTS 2302/3600 05  ST: Advanced Sculpture—Object and Video

This 3D-4D class will focus on the intersection of sculpture and video. In this class we will cover object making, video shooting, editing, and presentation. By doing this we will explore expansion of each discipline by the other. This class will introduce and expand on the skills needed for making sculptural objects, objects as screens, objects in videos, and objects as evidence. We will cover the basic equipment and technology needed to produce art video. In addition, we will look at and deconstruct well-known art videos— in other words, a “post production guerilla video studio art practice.” All students will produce multiple sculpture and video artworks over the semester aimed at gaining working knowledge of the practices and techniques needed for installation video. This class will produce work that will be included in the 2016 Outdoor Vision Fest!

NOTE:  Film students fulfilling a departmental requirement, register for FILM 3600 05.
Studio Art students fulfilling a departmental requirement, register for ARTS 2302 05 Sophomore Sculpture Studio: Object and Video or ARTS 3600 05 ST: Advanced Sculpture—Object and Video

FILM / ARTS/ BBAM/ DART/ GRDN / PHOT 3600 10  ST: Outdoor Vision Fest

Project-based creative lab and environment that brings together students and techniques from various disciplines to explore and create works associated with the annual Outdoor Vision Fest (OVF). Projects undertaken include animation, short narrative film, video art, net art, sound art, performance, and mixed-media. Additionally, students will undertake aspects of event production and will play an integral role in producing the annual one-night OVF event. Experimentation in relation to the creation of work and outdoor projection and exhibition is encouraged.

FRYE 1025 01 & 02 & 03  LAS: Who Am I?

Throughout the semester, students will embark on a journey of self-discovery through exploring the topic of personal growth via readings and the creation of arts-based self-reflection projects. Specifically, students will explore turning points and key people in their lives, the dance of gender and self, race and ethnicity, and consider one’s self in both historical and contemporary context. Throughout the course, students are encouraged and supported to construct meaning of their lives and create alternative views of self to expand their emerging identities as artist and scholar

GRDN 3600 01  ST: Ideation Drawing – Sketching for Graphic Design

In the fields Communication Design/Graphic Design, the art of ideational drawing/sketching using, arranging and designing the visual elements in the communication of ideas for visual messages is one of many important skills expected of an entry-level visual communicator. The foundation of this class is the art of simple sketching of objects, people, animals or products with which to communicate one’s ideas that will be used in print, film and digital media. As future communication designers/graphic designers, videographers, typographers, filmmakers etc. you will be expected to be adept in the nuanced art of quick, simple sketches in the development of ideas.

Prerequisite: GRDN 1050 Digital Image Making
This special topics class in advanced issues of Art Direction/Collaboration is intended to provide a unique opportunity not currently available in the curriculums of the Graphic Design, Creative Writing or Photography programs, specifically, the joint collaboration of designer-art directors, with writers & photographers within the context of communication design problem solving. This class will encourage advanced students from all three-program areas to participate in this collaborative special topics class on creative team relationships where art directors, writers and photographers join forces to create visual messages with images and words. Students in this class will be paired up, Designer-art directors with writers and photographers in order to learn and understand the unique conceptual, technical and budgetary problems of solving a commercial communication problems.

Prerequisites: For GRDN Majors, GRDN 1050 Digital Image Making, GRDN 1100 Graphic Design I, GRDN 2100 Graphic Design II, GRDN 1200 Typography I, GRDN 2200 Typography II,

Prerequisites: For CWRT Majors, CWRT 2050 Writer and the Word, CWRT 2051 Media & Story Telling, CWRT 2250 Fiction OR CWRT 2350 Creative Nonfiction.

Prerequisites: For PHOT Majors, PHOT 1008 Beginning Photo, PHOT 2010 Beginning Digital Photo and PHOT 3010 Visual Storytelling and the Photographic Essay

This course comprehensively explores the process of designing for print and digital multipage publications such as book design, magazine design, newspaper design and digital publication. Significant emphasis will be placed upon the use of grids, complex and simple layouts, pagination, multi-page spreads, typography, visual and informational hierarchy with primary focus upon page layout software; Adobe InDesign and other layout software.

Publication design encompasses magazines, newspapers, books as well as annual reports, product catalogs, newsletters, journals, and everything in between through print and online, though online publishing has significant differences when it comes to typogrophy, grid, space and user interface.

Prerequisites: GRDN 1050 Digital Image Making, GRDN 1100 Graphic Design I, GRDN 2100 Graphic Design II, GRDN 1200 Typography I, GRDN 2200 Typography II

This special topics class in portfolio preparation intended to provide GRDN seniors careful guidance in preparing a professional quality portfolio within which the BFA Thesis project will be the capstone project. Students will review and re-work projects done throughout all classes in the program in order to raise this work to the finished level of quality expected by future employers.

Prerequisites: For GRDN Majors, ALL required degree plan classes and electives from the freshman, sophomore, junior and senior classes except for GRDN 4500 BFA Thesis class which should be taken concurrently with GRDN 4600 Portfolio class.

This course provides students with a geometric background allowing them to understand basic Euclidian geometry. The course will enable students with basic tools for geometric reasoning and proof and will promote their geometric thinking skills. Throughout the course, students will explore and appreciate the use of geometry in the arts. They will identify, analyze, replicate and produce artwork using geometric transformations.

This course provides students with a geometric background allowing them to understand basic Euclidean geometry. The course will enable students with basic tools for geometric reasoning and proof and will promote their geometric thinking skills. Throughout the course, students will explore and appreciate the use of geometry in the arts. They will identify, analyze, replicate and produce artwork using geometric transformations.

Students learn how to compose and edit music for the screen. Synchronization techniques and “meaning” in music are studied. Orchestration and instrumentation concepts are explored and style appropriate measures as dictated by the subject matter of the film will be discussed and applied. Students will work with content provided from sources in THE FILM SCHOOL and others external to the CMP. Examples from recognized film composers and classic movies will be studied.

Prerequisites: MUSI 1031 or MUSI 3037 and MUSI 3037L, or permission of the instructor
MUSI 3600 01  ST: Abelton Live Workshop

This course provides an introduction to the Ableton Live audio creation and editing environment. Primary emphasis is on learning to use Ableton Live and similar applications for creative work in music composition, performance, and sound art. Secondary emphasis is given to understanding the aesthetic and historical contexts of the sound art and electronic music forms.

Prerequisite: MUSI 1030 or 1031 or instructor permission.

PHSC 2601 & 3603 01  ST: Integrative Health

This course explores the topic of health and wellness from an integrative, holistic approach. Students will understand that when applied to health, holism implies that the health and harmony of the mind, body, and spirit create a higher, richer state of health than would be achieved with attention to just one element. Integrative health is a view of wellness in which wide ranges of approaches are used to establish balance. The course will focus on health belief systems, sustainable living, and pathways to developing healthy, authentic lifestyle practices.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: If you want this class to fulfill your Science/Math distributive core requirement, please sign up for PHSC 2601 01. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PHSC 3603 01.

PSYC 2601 & 3603 01  ST: Archetypal Psychology II

What is the Wild Woman archetype and how does this archetype shape our understanding of ourselves and our art? Using the seminal text, Women Who Run With the Wolves, we will explore the myths of "Skeleton Woman, “The Ugly Duckling” and the “Red Shoes” as interpreted by Dr. Clarissa Pinkola Estes, as a platform to access the wisdom inherent in the feminine psyche. Emphasis is on understanding ourselves in relation to the Wild Woman archetype and how this ancient archetype influences our connection with our bodies, our dreams, our Earth, and our art form.

Prerequisite: Prerequisites: ENGL 1050 and ENGL 1051 or equivalent and Singing Over the Bones or Explorations of Self or Integrative Health or instructor permission

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for PSYC 2601 01. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PSYC 3603 01.

PSYC 3601 01  ST: Introduction to Art Therapy

This course will present an introductory experience to the field of art therapy and emphasizes the use of art as a healing modality. In this course, students will be introduced to art therapy theory and practice, art therapy history, and art therapy pioneers as well as the present day art therapy community and the (AATA) American Art Therapy Association. Students will explore, through discussion and experiential work, the curative aspects of images and art making.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: Fulfills Social Science core requirement

PSYC 4603 01  ST: Psychology and Religion

This course investigates the intersection of psychology, religious beliefs, experiences, and practices. Emphasis is given to understanding the parts of religious life that can be described and understood from a psychological perspective.

Prerequisites: None

NOTE: Fulfills Junior Ethical Responsibility core requirement.
ST: Afro-American Culture

This course will introduce students to the broad and dynamic discipline of African American Studies. It will examine significant aspects of the history of African Americans with particular emphasis on the evolution and development of black communities from Africa to enslavement to the present. We will chronologically explore the black experience from a number of perspectives: history, politics, economics, sociology, psychology, religion, culture, and so forth. We also will study the progression of black political and social thought, engagement and protest, and the struggle to enact change. In doing so, we will investigate the intersections of race, class, and gender. Thus, students will gain a comprehensive introduction to the social, political, legal, and economic roots of the contemporary challenges faced by African Americans with applications to the lives of other racial and ethnic groups in the United States and in other societies.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 3601 01.
If you want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for SOCI 3602 01.

ST: Ethical Responsibility  (PENDING)

Ethics is the branch of philosophy that considers what is right and wrong, good and bad in human activities; it helps us determine how we ought to live, how to refine, live by and articulate our own moral and ethical framework. We do this first by exploring various historical, religious and philosophical traditions. We then learn about those in the world who can teach us and provide us with examples from their own lives how they have met life's challenges in such areas as the arts, sciences and politics.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 3601 02.
If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for SOCI 3603 02.

ST: Art of Resistance and Revolution

This course examines the vital importance of the artist and cultural expression in social movements and political revolution, by considering the music, murals, film, and literature of protests and social justice. From the civil rights movement of the 1960s to today’s Internet-driven movement for global justice, the concepts of culture/counterculture and a citizen's responsibility will be explored through the development of substantive inquiry, with emphasis on creative presentations of student research.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 4601 01.
If you want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for SOCI 4602 01.

ST: The Songs of Our Lives – Artists for Positive Social change

Through storytelling, songwriting, photography and film, students will gain the skills to document the stories of their lives. Students will explore the multiple facets of personal identity and how such facets influence understanding of the self, the world, and one’s art. Throughout the semester, students will create their own personal narratives which will be musically scored, culminating in a school-wide end-of-year concert and a student created short film documenting the process of creative exploration, personal narrative and cultural diversity.

Prerequisites: Instructor permission required

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 4601 02.
If you want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for SOCI 4602 02.
SOYE 2050 01     SYE: Philosophy of Religion

This course examines the role of philosophy through an analysis of the world religious traditions. Topics include the existence of God, evil, mortality and ethics, and faith and reason.

SOYE 2050 02     SYE: Salvation and Savagery

This course examines the way various religions promise salvation and promote conflict within historical and contemporary cultures. Examples include forms of this-worldly and other-worldly salvation (forms of afterlife) and examples of conflict between religion and culture, including genetic engineering, capital punishment, same-sex marriage, euthanasia, and persecution.

THEA 1600 01     ST: Acting for Non-Majors

Acting for Non-Majors is the study of the principles and techniques of acting. This class will introduce the process of how to effectively apply action, given circumstances, objective, obstacles, and stakes to text in order to create character. Emphasis will be placed on textual study, role building, technique, and strategy.