

# Liberal Arts Courses

## Art History

### **ARH 1000: Introduction to Visual Art (3 credits)**

An introduction to the language of art, visual analysis, and art history, providing the foundation for the study of visual art and visual culture. The class will begin with an overview of visual art language, including the elements, principles, and techniques of visual art and design. Next, the course covers the basics of art theory and methods of art history through close looking at and analysis of art in different media. Third, the course offers a brief survey of the history of art from prehistory to the present. Lectures, discussions, readings, writings and projects introduce a framework of the historical, cultural and environmental forces that affect art, artists and audience. Designed for students who have not had introductory classes in visual art or art history.

### **ARH 1101: History of Art I (3 credits)**

A two-semester historical and analytical introduction to representative monuments in their context that offers myriad ways of understanding visual information. This course will acquaint the student with art history, the critical process, and the production of art in order to achieve a well-balanced appreciation for art and how it relates to the development of culture.

### **ARH 1102: History of Art II (3 credits)**

A two-semester historical and analytical introduction to representative monuments in their context that offers myriad ways of understanding visual information. This course will acquaint the student with art history, the critical process, and the production of art in order to achieve a well-balanced appreciation for art and how it relates to the development of culture.

### **ARH 2198: Topics in Modern Art (3 credits)**

A course that focuses on the work of an individual artist or group of artists, or on a concept that allows insight into ways of seeing modern art. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

### **ARH 2298: Topics in Contemporary Art (3 credits)**

A course that focuses on the work of an individual artist or group of artists, or on concepts in the contemporary world that reveal new ways of seeing art, artists, and art making.

## Communication

### **COM 1100: Public Speaking (3 credits)**

The aim of this course is to develop speaking and listening skills appropriate to the demands of modern life. The one-semester course is an exercise in forms of communication, voice, and diction based on the student's experience. Using rhetorical principles, the focus will be on the practice of techniques of speech construction and delivery through readings, lectures and class exercises aimed at aiding student's abilities to understand and critique arguments. Additionally, students will develop their own arguments in speeches, presentations, workshops, debates and mock interviews.

## English

### **ENG 1101: Composition I (3 credits)**

The fundamental components of a liberal arts education include the ability to think clearly, read closely, write persuasively, talk articulately, and listen honestly. The composition sequence will emphasize the development of these skills as students engage with a variety of works, including UNCSCA productions. Course materials are designed to reflect shifting and evolving social concerns. Although the content may vary, depending on the year's production schedule, assignments will include both the analysis and generation of text-media (such as essays, literature, proposals and cover letters, liner notes, blogs), speechmedia (presentations, interviews, radio drama, podcasts), mixedmedia (multimedia pieces, digital stories, websites, online studio, videos), and collaborativemedia (productions, plays, performances).

### **ENG 1102: Composition II (3 credits)**

The fundamental components of a liberal arts education include the ability to think clearly, read closely, write persuasively, talk articulately, and listen honestly. The composition sequence will emphasize the development of these skills as students engage with a variety of works, including UNCSCA productions. Course materials are designed to reflect shifting and evolving social concerns. Although the content may vary, depending on the year's production schedule, assignments will include both the analysis and generation of text-media (such as essays, literature, proposals and cover letters, liner notes, blogs), speechmedia (presentations, interviews, radio drama, podcasts), mixedmedia (multimedia pieces, digital stories, websites, online studio, videos), and collaborativemedia (productions, plays, performances). **Prerequisite:** Eng 1101 or equivalent required for admission to Eng 1102.

### **ENG 1198: Topics in English (3 credits)**

A one-semester special topics course focused on a specific issue or issues in English.

### **ENG 1200: Writing About.... (3 credits)**

"Writing about..." is a topics course that is offered as an alternative to the Composition II (ENG 1102) requirement for those first year students with outstanding Composition I (ENG 1101) achievement or AP English credit. These courses emphasize college-level thinking and writing, while focusing on particular subjects drawn from faculty members' areas of experience. **Prerequisite(s):** ENG 1101, AP or transfer credit, or instructor permission.

## English as a Second Language

### **ESL 1000: English for Non-Native Speaker (0 credit)**

A college class in advanced academic skills for non-native speakers of English. Open to undergraduate and graduate students. Enrollment is by placement test and permission of instructor. The course curriculum is determined by the ESL level and the academic needs of currently enrolled students.

## French

### **FRE 1101: Elementary French I (3 credits)**

An introduction to the French language with the goal of oral proficiency. The major emphasis is on spoken French, basic grammar and vocabulary building, which will provide the student with the necessary language skills to function on a basic level in a French-speaking country. The student will also learn about cultural elements of the country and its people. **Prerequisites:** Passing FRE 1101 required for FRE 1102.

### **FRE 1102: Elementary French II (3 credits)**

An introduction to the French language with the goal of oral proficiency. The major emphasis is on spoken French, basic grammar and vocabulary building, which will provide the student with the necessary language skills to function on a basic level in a French-speaking country. The student will also learn about cultural elements of the country and its people. **Prerequisites:** Passing FRE 1101 required for FRE 1102.

**FRE 2101: Intermediate French I (3 credits)**

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the French language. Reading of contemporary literature, which will help familiarize the student not only with the everyday language, but also with current issues and the way francophone people feel, think and act. **Prerequisites:** FRE 2101 requires passing FRE 1102, or placement test, or instructor permission; FRE 2102 requires passing FRE 2101, or placement test, or instructor permission.

**FRE 2102: Intermediate French II (3 credits)**

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the French language. Reading of contemporary literature, which will help familiarize the student not only with the everyday language, but also with current issues and the way francophone people feel, think and act. **Prerequisites:** FRE 2101 requires passing FRE 1102, or placement test, or instructor permission; FRE 2102 requires passing FRE 2101, or placement test, or instructor permission.

**FRE 3198: Topics in French Language (3 credits)**

A one-semester special topics course taught in French that focuses on a specific issue or issues in the study of French and/or French-language culture. **Prerequisites:** A minimum of two years of college-level French or permission of the instructor.

## German

**GER 1101: Elementary German I (3 credits)**

An introduction to the German language with emphasis on reading, writing, and above all listening and speaking German. Basic grammar and vocabulary building and the basic aspects of German-language culture will provide the student with necessary skills to function on a basic level in a German-speaking country. **Prerequisite(s):** GER 1102 requires passing GER 1101.

**GER 1102: Elementary German II (3 credits)**

An introduction to the German language with emphasis on reading, writing, and above all listening and speaking German. Basic grammar and vocabulary building and the basic aspects of German-language culture will provide the student with necessary skills to function on a basic level in a German-speaking country. **Prerequisite(s):** GER 1102 requires passing GER 1101.

**GER 2101: Intermediate German I (3 credits)**

Continued study and practice of German reading, writing, speaking and comprehension for expanded understanding and production of the German language. Students will also study contemporary and historical German-language cultural artifacts such as Lieder, operas, film, plays, etc. **Prerequisite(s):** GER 1102; GER 2102 requires passing 2101, placement test or permission of instructor.

**GER 2102: Intermediate German II (3 credits)**

Continued study and practice of German reading, writing, speaking and comprehension for expanded understanding and production of the German language. Students will also study contemporary and historical German-language cultural artifacts such as Lieder, operas, film, plays, etc. **Prerequisite:** GER 1102; GER 2102 requires passing 2101, placement test or permission of instructor.

**GER 3198: Topics in German Language (3 credits)**

A one-semester special topics course taught in German that focuses on a specific issue or issues in the study of German and/or German-language culture. **Prerequisites:** A minimum of two years of college-level German or permission of the instructor.

# History

## **HIS 1198: Topics in History (3 credits)**

An examination of a major historical issue or a specific historical period.

## **HIS 1200: America Between the Wars (3 credits)**

This course examines United States history between the close of the Great War (WWI) and the start of World War II, approximately 1920 to 1940. During this period, Americans engaged in a period of intense self-reflection and reorganization in economic, social, political, and cultural terms. Through primary and secondary readings, lecture, and discussion, this course aims to advance students' understanding of specific ways in which the United States changed during this period. Topics of study will include: the relationship between business and organized labor, the cultural life of the 1920s, immigration policy and anti-immigrant sentiment, debates over the meaning of "Americanism" and citizenship, the rise of mass consumer culture, the Great Depression and its myriad consequences, New Deal politics and culture, and the approach of another global war. Thoughtful examination of these issues will lead toward engagement with an even broader question about the historical legacy of this era.

## **HIS 1300: US His: Colonial to Present (3 credits)**

This course offers a sweeping, fast-paced, one-semester survey of American history from the age of Anglo-European settlement to the beginning of the 21st century. Through primary sources and secondary readings, lecture, and discussion, students will gain a better understanding of the most important social, political, and cultural narratives with which historians organize and make sense of the American past.

## **HIS 1400: Rise of Modern US, 1890-1920 (3 credits)**

This course studies the period during which the United States became modern. Through close reading of primary historical documents, secondary readings, lecture, and discussion, students will better understand the major processes of modernization underway in this period, and the various political, social, and cultural responses those changes provoked. Topics will include industrialization and urbanization, Populist politics, immigration, the growth of corporations, the rise of commercial culture, new patterns of consumption and urban leisure, the growth of the bureaucratic state, the nation's embrace of an imperial foreign policy, nationalism, World War I and its broader consequences, and the emergence, in the Progressive Era, of new approaches to the problems experienced by workers, women, children, immigrants, and African-Americans.

## **HIS 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member available. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 2088-level is intended for second-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** ENG 1102.

## **HIS 2198: Topics in History (3 credits)**

An examination of a major historical issue or a specific historical period. **Prerequisite:** ENG 1102 or equivalent

**HIS 2200: Edu & Dem Ideals in Amer His (3 credits)**

The history of American education—of schooling, teaching, and learning—tells the story of how Americans have both debated the meaning of “democracy” and attempted to put its core principles into action. Through lectures, discussion, secondary readings, and primary texts, this course will engage the key issues in American public education from the early Republic through the post-WWII period, paying special attention to the founding principles of the common school movement, the belief that an informed citizenry was essential to a democratic polity, and the unfinished struggle to realize that ideal in practice. Among the course's central issues will be how the categories of race, gender, and religion have shaped the history of learning and educational opportunity, how notions of citizenship and selfhood have evolved in close relationship with strategies of pedagogical reform, the history of arts education, debates over educational testing, and the various “crises” of public education in the post-WWII era. **Prerequisites:** ENG 1102 or equivalent.

**HIS 2300: England-time of Shakespeare (3 credits)**

Shakespeare lived and wrote during a dynamic time in England's history – born 6 years into the reign of Elizabeth, he lived long enough to see a new dynasty, the Stuarts, ascend the throne. The focus of this course is English daily life, its material culture. How did town life differ from that in the country? What was the relationship between social status or rank and the kind of fabric and lace that made up a gown? What about food, music and dances? These are just a few of the themes to be explored. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2400: Nation Nature: Environ Amer His (3 credits)**

The natural world has always held a central place in the American moral and political imagination. The vast American wilderness—alternately identified as a place of darkness and evil, the earthly expression of divine order, a provider of unending economic opportunity, a source of moral regeneration, and the seedbed of the nation's democratic character—has long served as a screen upon which Americans have projected their own anxieties, hopes, and self-definitions. The ideological and symbolic uses of the environment, combined with the gradual recognition of its limits, are both central to the history of the environmentalist movement. Through course readings, discussion, and individual research projects, this course will introduce students to the history of the environment as a philosophical object, as an idea put to myriad uses in American history, and as the focus of one of the most significant reform movements of the 20th century United States. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2500: The Atlantic World (3 credits)**

This course examines the formation and development of the Atlantic world between the 15th and early 19th centuries. We will explore the political, social, religious and cultural issues that shaped institutions on both sides of the Atlantic and how those issues affected the formation of a cultural identity. Topics to be addressed include the origins of this world; the interactions between Amerindians, Africans and Europeans; the nature of trade and population movement; ecological & biological impacts; and the revolutions that transform the colonial world in the late 18th and early 19th centuries. One important theme that cuts across all these topics concerns the effect of cultural expectations in a colonial context. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2510: Colonial British America (3 credits)**

This course explores the history of Britain's American colonies from the initial unsuccessful settlement at Roanoke through the establishment of an independent American state. Within this almost 200-year period, we will examine some of the social, economic, cultural and political developments that have continued to define American culture. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2520: The American Presidency (3 credits)**

This course examines the history of the presidency, cultural perceptions and expectations of the office. Beginning with the history and evolution of the office of the President, we explore the process by which an individual runs for the office, especially the role of the presidential primary; the evolution of various types of presidents, including the "unitary presidency" and questions regarding the office of the Vice President, and its evolution to the current 'fourth branch' of government. What is the image of the president in popular culture and how has it evolved over time?

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2540: America in the 1950s (3 credits)**

The 1950's in America were poised between the end of World War II and the turbulent 1960's. A poll taken in 1942 revealed that 37% of adult Americans did not expect their children's opportunities to be any better than their own. By the end of the next decade Americans' lives had changed dramatically: people had much more income and were ready to spend it. In other words, it was a decade of prosperity and optimism. At the same time, there was an undercurrent of socio-economic, political and cultural problems that would erupt, sometimes violently, in the 1960's. Many of those issues are still with us today. This course will explore the political, cultural and socio-economic landscape of the 1950's, paying special attention to those undercurrents that will erupt in the next decade.

**Prerequisites:** ENG 1102, ENG 1200 or equivalent.

**HIS 2550: Dissent&Trans:America 1960 (3 credits)**

This course will examine the 1960s as a transformative decade in United States history. Through primary documents, secondary readings, lecture, and discussion, students will study the main social, political, and cultural developments of the era. Topics are likely to include: the Civil Rights Movement, feminism, the war in Vietnam, the crisis of American cities, the New Left and countercultural critiques of modern American society, the Kennedy and Johnson presidencies, the Great Society, the erosion of New Deal liberal "consensus," and the emergence of the New Right" in American politics. **Prerequisite:** ENG 1102 or equivalent

**HIS 2560: Me Decade:America in 1970s (3 credits)**

The 1970s is an interesting decade in American history and culture. Politically it shifts from Richard Nixon to the dawn of Ronald Reagan's 'Morning in America'. Economically the country experienced 'stagflation', long lines for gasoline and cities like New York facing bankruptcy. Culturally we travel from Woodstock and Altamont to punk with a detour through the excesses of disco mania. This course will examine the decade through the prism of politics, economics and culture to answer the question: What were the '70s? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2580: Civil Rights Movement (3 credits)**

This course is an overview of the civil rights movement and the people, ideas and circumstances that led it, characterized it and influenced it. The central focus is on the years from 1954-1968, but some time will be spent looking at both the antecedents of "the movement" and at more recent events. We will also examine how the struggle for equality by African-Americans becomes a template for other civil rights groups in the United States as well as internationally. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2600: American Gender: Manhood & Womanhood in U.S. History (3 credits)**

This is a course in the history of gender that will address "manhood" and "womanhood" as historically constituted categories of experience, identity, and historical study. Students will explore how manhood and womanhood, and the associated qualities of "masculinity" and "femininity," have been defined over the course of United States history in close reference to a variety of historical periods, contexts and issues. Close attention will be paid to the complicated intersection of gender ideals with factors of race, class, and sexuality, as well as to the important role American artists have played in reflecting, interrogating, and shaping American concepts of gender ideals and norms. **Prerequisite(s):** HUM 2101, ENG 1200 or equivalent.

**HIS 2700: Survey American Architect Hist (3 credits)**

This course will examine the built environment in America from its earliest colonial roots to the present. Our explorations will take into account the cultural influence of colonial powers, the importance of regional variations, the impact of international styles from the classical to modernist, the relationship between political ideas and public architecture, and the urban/suburban dynamic. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2800: Arts&Dem in 20th Cent America (3 credits)**

Artists and arts advocates often argue that a thriving artistic culture is indispensable to democracy. But why? When did the “arts and democracy” argument crystallize? Ultimately, is the argument persuasive? This course will look to key episodes in the 20th century that harnessed the arts to the stated values and goals of democracy: the movement to include arts education in public schools, the New Deal's Federal Art Project, the arts as a tool of Cold War cultural diplomacy, the creation of the National Endowment for the Arts, and the revived debates about public support for the arts during the “culture wars” period of the 1980s and 1990s. Students will also grapple with related questions such as: What is “democracy” and what are “democratic values”? What role should art play in the formation of citizens? Does the artist, as an artist, have a particular type of political responsibility or civic obligation? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 2900: Talkin' Freedom (3 credits)**

One could argue that the edges of any artist's creative “palette,” at least in the United States, are defined by the 1st Amendment. But where does an American's freedom of expression begin and end? How have the boundaries of expressive freedom changed over time? Why, and by what means? When, and why, has it been deemed proper to limit or censor that freedom to curb ‘indecentcy’ or to serve the interests of public safety, child protection, or national security? The 1st Amendment's place in the US Constitution was secured in 1791, but its legal reach and its real meaning continues to occupy a central and contested place in our political culture. This course will study the historical precedents and origins of the 1st Amendment and various episodes in which it has taken center stage with regard to political speech, the arts, the press, and new “speech” arenas opened up by contemporary technology.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HIS 3088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 3088-level is intended for third and fourth-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** HUM 2101

**HIS 3100: War, Resistance & Amer Culture (3 credits)**

Resistance to war is sometimes thought of as a recent phenomenon as witnessed during the Vietnam War and the current war in Iraq. Yet American colonial records show conscientious objectors as early as 1658. In 1815, the Massachusetts Peace Society was established, and by the early 1820s there were over a dozen local peace societies in the United States. This course will examine the nature of peace and anti-war movements in the 19th and 20th centuries. We will consider theological and philosophical underpinnings of these movements and how the rhetoric and action of these movements affected American culture. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

**HIS 3200: The U.S. and Vietnam (3 credits)**

This course seeks to understand the complex origins and background of the still controversial war in Vietnam, to examine how the United States became involved in and conducted the war. The divisions produced or exacerbated by that war are still rippling through American society in the 21st century and influence our military engagements abroad. How is it that more than 30 years later Americans are still trying to come to grips with the war and its political and cultural legacy? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

**HIS 3300: Politics & Culture of Cold War (3 credits)**

Between 1945 and the dissolution of the Soviet Union in 1991 the United States and the U.S.S.R. squared off against each other in a 'Cold War'. Whether through so-called proxy wars on Third World continents, athletic competitions and cultural exchanges internationally, or the McCarthy hearings and civil preparedness drills domestically, the Cold War served as an undercurrent in the U.S. during this period. This course examines the political issues surrounding the Cold War and how those issues influenced/affected American culture after World War II. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

**HIS 3400: Culture and Terrorism (3 credits)**

Until the Oklahoma City bombing and the attacks on September 11, 2001, terrorism was a phenomena that, in the opinion of many Americans, occurred elsewhere. Beginning with a history of terrorism, this course will explore the culture of terrorism and the relationships between terrorism and culture, as well as the underlying political issues by examining a variety of cultural media. How have artists, in the broadest sense of the word, responded to it, used it as a theme and been used by it? We also seek to understand how the ideals and martyrs for a cause are kept in the public consciousness through literature, film, popular and contemporary music and music videos. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent, and HUM 2101.

## Humanities

**HUM 1198: Topics in Humanities (3 credits)**

One-semester intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. **Prerequisite:** permission of the instructor

**HUM 1200: Avant-Garde Performance (3 credits)**

This course is designed to explore the historical Avant-Garde by examining such topics as: Modern dance and Expressionism, dada, the Situationists and Punk, Surrealism and film, Futurism and experimental music, Constructivism, and the Theatre of the Bauhaus

**HUM 1210: Performance Art (3 credits)**

This course is designed to explore developments in the field of Performance Art. We will examine the impact that John Cage, Gertrude Stein, "Happenings," Modern and Postmodern Dance and postmodernism had on the contemporary performance of Laurie Anderson, Chris Burden, Karen Finley, and others.

**HUM 1240: The American Cowboy (3 credits)**

The course traces the emergence and evolution of the American cowboy in literature and film over the past century and a half and further explores the impact of changing cultural and media contexts on that icon.

**HUM 1270: German-Language Cinema (3 credits)**

Aimed at freshman students, this course is a survey of German-language cinema, from its beginnings at the start of the 20th century to the present. Emphasis will be placed on films and directors that have achieved international acclaim and / or influence. Specific films will vary, but will be determined in consultation with Film School faculty so that they dovetail rather than overlap with German-language films treated in the Classics of World Cinema survey. The course, however, is meant for film students and non-film students alike, and will offer all students the chance to see the development of film aesthetics and develop their own aesthetic sense, critical understanding, and written and oral expression with regard to artistic representation.

**HUM 1320: Chaos Theory and the Arts (3 credits)**

James Gleick's book *Chaos: Making a New Science* made the mathematically dense world of chaos accessible to lay-people producing everything from Jurassic Park to fractal art to Tom Stoppard's *Arcadia*. This course is designed to explore the basic ideas behind chaos theory and how they can generate artistic criticism and expression.

**HUM 1840: The American Girl (3 credits)**

The course explores the representation of the American girl through a variety of representative texts, popular cultural materials, psychology and film. It explores both changing and persistent cultural issues in the context of the American scene.

**HUM 2088: Independent Study 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member available. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 2088-Level is intended for second-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** ENG 1102.

**HUM 2101: Self, Society and Cosmos (3 credits)**

An in-depth examination of some of the fundamental texts that contribute to the conversation about the essentials of the human condition. Readings will include, but not be limited to, Plato's *Republic*, selections from the Hebrew Bible and the New Testament, at least one important example of non-Western thought, and a challenging contemporary work, and can be drawn from a variety of disciplines, including philosophy, literature, the social sciences, the natural sciences, and the arts. **Prerequisite:** ENG 1102 or equivalent.

**HUM 2102: PTP: Birth of the Modern World (3 credits)**

This course explores the processes by which nations moved into the modern age. Key to this exploration will be our investigation of the transformations that occurred in the wake of the great revolutions: scientific, industrial, political (1688, American, French and Russian), cultural and technological. How did they transform societies? What were, and continue to be, the consequences and legacies of these revolutions? **Prerequisite:** HUM 2101

**HUM 2103: PTP: Making Modern Art (3 credits)**

This course looks at the emergence of Modernity as pictured in art. Most signposts along this path announce -isms: Mannerism, Caravaggism, Romanticism, Realism, Impressionism, Expressionism... and those just lay out the first steps of the game of defining Modernism. We will examine what this flurry of artistic doctrines and schools indicates about the Artist in Modernity and about Modernity itself, seeking understanding of the role of artistic production in evaluating history and the role of artists in understanding the contemporary moment. Readings come from the artists themselves, their critics, and theorists from our own time. **Prerequisite:** HUM 2101.

**HUM 2104: Paths to the Present (3 credits)**

Should artists knowingly create works of art that are abrasive, demanding, confusing, offensive, or just plain annoying? This is one of the central aesthetic questions posed at the dawn of the modern era. The work of the Romantics, Symbolists, Futurists, Dadaists, and Surrealists set the tone for artistic exploration for much of the 20th century by challenging traditional aesthetic models and focusing on process over product. In doing so they established methodologies, strategies, and criteria that contributed to the development of the modern world. Taught with an eye toward theoretical positions as well as practical examples, we will explore, examine, contemplate, criticize, and theorize about works of art that define an aesthetics of dissonance. **Prerequisite:** HUM 2101

**HUM 2105: PTP: Lit and the Modern World (3 credits)**

This course is designed to explore revolutionary and evolutionary epistemological shifts in thought and literary practice from the nineteenth century forward. In an increasingly global literature that provides a multiplicity of models while rejecting traditional authority and community consensus, new work challenges, arises out of and depicts mental and emotional isolation, alienation, social discord and skepticism. We will trace literary shifts as well as changes in systems of knowledge. Through examinations of oral, written and/or dramatic literary genres and the writers and thinkers who create and practice them, we aim to examine the ideas that shape structure, conventions, subject matter and critical theory in response to the literatures. **Prerequisite:** HUM 2101

**HUM 2106: Paths to Pres Hist Phil Sci (3 credits)**

The purpose of this course is to use the “lens of science” to explore concepts such as evidence, fact, scientific worldview, and falsifiability. During the first half of the course, we will study contributions made by Ptolemy, Aristotle, Copernicus, Galileo, Newton, Darwin, and Einstein in order to trace the progression of scientific thought. In the second half of the course, we will investigate new developments in science, such as relativity, quantum mechanics, and genetics, and discuss how these theories impact our current worldview. **Prerequisite:** HUM 2102

**HUM 2107: PTP: History of Psychology (3 credits)**

Discussion of prescientific thinking on psychological problems, origin of systems of psychology, and ways systems are reflected in contemporary psychology. Beginning with ancient Greek science, the course will cover the scientific revolution, and Newtonian Psychologists. This would lead to the rise of physiology and the birth of psychology. The course will include the biological psychology of Wundt, Psychoanalysis and Freud, Behaviorism, Humanistic psychology, culminating with the cognitive revolution and the push toward a sociocultural perspective. The course will move from the philosophical beginnings of psychology to the modern day version that is largely tied to the medical model of disease and disorder. Further, the Darwinian influence on present day psychology is large, and will be discussed at length. **Prerequisite:** HUM 2101.

**HUM 2108: Paths to the Present: American Ideas (3 credits)**

This course will examine the key intellectual currents in American thought from the post-Civil War era of Reconstruction into contemporary times. Students will explore developments in the areas of philosophy, science, political and social criticism, the arts and culture, and in conceptions of race, gender, and sexuality in order to better understand how American thinkers have made sense of and commented upon the modern condition. Special attention will be given to how developments in these areas have both drawn upon and found expression in the work of major American artists during the past century, as well as in the work of a variety of contemporary intellectuals who are writing and blogging today. **Prerequisite:** HUM 2101

**HUM 2109: PTP: Postmodernity (3 credits)**

The idea of “post” indicates the development of a hybridity that suggests both past and future simultaneously. It is a periodizing concept used to identify and reflect upon the development of modernity and its consequences. This course is designed to explore the world created in the wake of modernism by focusing on the idea of “post” in all its many and varied forms: structuralism, modernism, semiotics, dramatic, digital, racial, punk, rock, human. Each of these terms suggests a pathway from one idea to the next that would not be possible without the initial modernist ideal. Each term listed above is a category while also beyond category, indicative of artworks and methods of analysis that are not funneled into a solitary meaning but exceed the boundaries of a stable and well-ordered system. **Prerequisite:** HUM 2101

**HUM 2110: Paths to Pres The Urban Expern (3 credits)**

Modernity is a fundamentally urban phenomenon. During modernity, humans increasingly migrated into cities that grew ever bigger and more complex. Modern cities, moreover, offered new types of everyday experience and resulted in an "urbanization" of basic patterns of living and of human consciousness itself. In this course, students will study the evolution of cities in the 18th, 19th and 20th centuries, focusing on the connection between urban growth and other primary forces of modernization—secularism, political revolution, industrialization, market capitalism, and technology. Particular attention will be paid to the social and cultural reorganizations produced by these historical forces, as well as to the physical urban landscapes where various modernisms—esthetic and intellectual responses to modernization—found material expression. Course participants will engage with a variety of theoretical and historical literatures that have considered how urbanization altered the experience of space and time, work and leisure, and the line between private and public life, and even reached into the intimate confines of bodily and psychological subjectivity. **Prerequisite:** HUM 2101

**HUM 2111: Paths to Pres Hist of Suburbia (3 credits)**

Many of us grew up in a suburban neighborhood and have been shaped by its ideals and concerns. It is at once a demographic, a physical and a cultural terrain. This course examines the historical foundations for the suburb, its development in Europe and America during the 19th and 20th centuries, the suburban ideal and its representation in popular culture including advertisements, novels, movies and television. The critical questions driving our inquiry: How have suburbs shaped American culture? How have cultural values shaped the suburb? What has been, and continues to be, the role of technology as a key component of suburban life? **Prerequisite:** HUM 2101

**HUM 2112: PTP: Various Topics (3 credits)**

Team-taught on a rotation model, this option takes 3 or 4 separate sections of Paths to the Present, all taught at the same time, and links them together. Each instructor will meet with each section of students in a rotation, with students returning to the original instructor for midterm exams and the end of term. The sections are interconnected by a common theme or topic. The common theme could be as simple as the question, "What defines the modern world?", with each 2-3 week rotation to a new faculty member introducing students to a different approach, or argument. Or, alternatively, a team of instructors could construct a team-taught rotation around a narrower theme—e.g. "The Real," "Sound," "Monsters/Monstrosity," "Creativity," "Mind/Body," "Order/Disorder," "Paradigm Shifts," "Zero," or "Chaos," etc.—with each instructor illuminating the significance of the topic through a different lens. **Prerequisite:** HUM 2101

**HUM 2198: Advanced Topics in Humanities (3 credits)**

One-semester intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. **Prerequisite:** ENG 1102 or equivalent

**HUM 2250: Rebels and Reactionaries (3 credits)**

The course focuses on the radical and conservative politics of a range of international writers and artists in English and in translation. It explores questions related to the personal and social responsibility of the artist. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2260: Ger Expressionist Lit Film (3 credits)**

This course introduces students to representative examples of Expressionism from German-language literature, drama and film from around the turn of the last century until roughly 1930. Some attention will also be given to essays and to painting and architecture from this same period. Based primarily on close critical reading, viewing, and active discussion of the works in question, students should gain a good basic understanding of the major concerns of Expressionism, a familiarity with its preferred themes and stylistic characteristics and an awareness of the contributions of this movement to the arts in general. In addition, the different forms should enhance students' appreciation of the potential and actual interrelation of the visual, literary and dramatic arts. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2280: Cooking with Class (3 credits)**

A treat for literature lovers, movie lovers and food lovers. This course emphasizes not only the importance of food in societies' pleasure or survival but also shows that food can fashion people's behavior, which could ultimately lead to disasters or crimes, such as one final orgiastic weekend filled with gourmet dishes, call girls, and a lusty schoolteacher as represented in a French drama, which scandalized world cinema when it won the Cannes Film Festival's International Critic Award in 1973: *La Grande Bouffe* by Italian filmmaker Marco Ferreri. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2290: Studies in Popular Culture (3 credits)**

In this course we will consider an aspect of popular culture, for example popular music, rock and roll, comic books, or archetypes such as "lost boys." The course focus will vary each term that it is offered, but, regardless of the material, we will consider issues of race, gender, authenticity, technology, politics, narrative, sound, and the nature of genre. We also will consider how popular forms and works reflect particular cultural moments, and, in turn, whether they exert any cultural influence. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2340: Creativity and the Artist (3 credits)**

Combining psychology, biography and the aesthetics of the arts, this course looks at the best current theoretical literature exploring the seminal elements of creativity. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2410: The American Twenties (3 credits)**

Jazz. Flappers. Suffragettes. The Harlem Renaissance. Car culture. Airplane travel. The rise of skyscrapers. The rise of the film industry. The rise of the Klan. Monkey Trials. Modernism. Much of what we consider to be "modern" in art, literature, and living developed in the 1920s. It was a decade of astounding technological advances and social change. In this course we will examine some of the works, attitudes and movements. We will look at a variety of materials including novels, plays, music, art, and movies. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2420: The American Thirties (3 credits)**

From the novels of John Steinbeck to the photographs of Dorothea Lange, the 1930s was a decade of remarkable art. In dance, there were the joyous cinematic explosions of Astaire and Rogers, the spectacles of Busby Berkeley, and the grueling rise in "dances of dance," marathons of desperation and endurance. Film developed from early talkies to some of film's greatest achievements. In this course, we will look at these as well as other aspects of the Great Depression. We will examine some of the works, attitudes and movements. We will look at a variety of materials including novels, plays, music, visual art, and movies. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2430: Reading the Sixties (3 credits)**

This course is devoted to a study of the arts and issues of The Sixties. It examines a sampling of works of this time period and assesses the legacy of the era. The course will be run as an undergraduate seminar, and students will participate by leading at least one class session each from a list of topics and materials provided at the beginning of the term. **Prerequisite(s):** HUM 1102, HUM 1200 or equivalent; HUM 2101 recommended.

**HUM 2440: Studies in American Humor (3 credits)**

In this course, we will focus on one artist or group of artists, such as Woody Allen or the Marx Brothers, and explore the development and significance of their work. In doing so, the course also will explore issues of humor, including parody, ethnic stereotypes, the distinction between high and low culture, and the flexibility of language. Additional topics may include the significance of Vaudeville and the way comedy differs from page to stage to screen. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2700: German Romanticism (3 credits)**

This course presents students with some of the major literary, artistic and philosophical works of German-language Romanticism. In examining and discussing these works, students will gain a better understanding and appreciation of the artistic richness of the period, of the major aesthetic concerns that underlie this production, and of the debt that works of various subsequent epochs and various artistic forms owe to German-language Romanticism. Students will also practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2710: Murder as a Fine Art (3 credits)**

The intention of this course is to explore the aesthetics of the murder mystery genre. We'll discuss such issues as the rhetorical patterns within the genre, the criminal as artist, the detective persona, and the cultural significance of the murder mystery's popularity. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2720: The Monster as Metaphor (3 credits)**

This course will explore how we use monsters as metaphors in literature and film to explore the relationships between the human and non-human, male and female, "normal" and "abnormal", healthy and sick. We will apply the psychological and literary theories of Freud, Lacan, and others to give perspective on the concept of the monstrous. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2740: Variations (3 credits)**

In this course, we will look at the "variations" of a particular work or narrative or variations on a theme. For example, one term might be devoted to "Hamlet Variations," such as John Updike's novel, Gertrude and Claudius and Tom Stoppard's Rosencrantz and Guildenstern Are Dead. Or, we might consider the multiple retellings of the Faust myth and the selling of one's soul. Or, we might consider either The Odyssey or "Ulysses in America." We will look at a variety of materials including novels, plays, music, visual art, and movies. Pre-requisites: ENG 1102 or equivalent

**HUM 2800: Cosmo Cycl:Creat/EndTime Myth (3 credits)**

This course concerns world myths about the creation and destruction (and re-creation) of the universe: the "cosmogonic cycle." We'll be defining myth, recognizing and interpreting mythic motifs, and identifying the ways in which the cosmogonic cycle may be read as archetypes of creativity. **Prerequisites:** ENG 1102 or equivalent.

**HUM 2810: Spiders and Spinsters (3 credits)**

Spiders: predators. Spinsters: prudes. Both are powerful symbols in dreams, myths, popular culture, and folklore—yet both are also perceived as dangerous or negative. We will be re-envisioning old myths from a feminine perspective in order to understand these symbols, their relevance, and how they ratify our existing social order. **Prerequisites:** ENG 1102 or equivalent

**HUM 2820: Is Barbie Really Aphrodite? (3 credits)**

According to Mircea Eliade, myth never disappears; it only changes its aspect and disguises its operations. Leslie Fiedler commented that pop art is always religious. We will explore these comments, and others, through readings in mythology, modern literature, film, art, and popular culture. What ancient gods and religious archetypes lurk in our everyday lives? **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2830: Blondes and Bad Girls (3 credits)**

We will "unpack" archetypal images of women in art, literature, and popular culture by means of close reading and critical/symbolic analysis. While hair and blondness is a part of this system of symbols, they are really only a part of the whole package of this course. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2850: The Wicked Woman (3 credits)**

Drawing from touchstones of drama and literature, this course explores the fictional constructs of the 'wicked' woman in our theater and literary traditions. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 2900: Angels of Anarchy (3 credits)**

Refugees in Mexico during World War Two, Carrington and Varo lived passionate, chaotic, even catastrophic lives. Understanding their work is critical to understanding how Surrealism developed. We will be reading their fiction, analyzing their visual art, and studying their biographies to understand the historical, philosophical, and artistic forces that shaped both women. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**HUM 3088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRi. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 3088-level is intended for third and fourth year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the Office of the Division of Liberal Arts. **Prerequisite:** HUM 2101

**HUM 3100: Critical Theory & Performance (3 credits)**

This is designed as a survey course to explore the connections between critical theory (formalism, structuralism, semiotics, phenomenology and deconstruction) and various performance media (theatre, performance art, dance, video and film). This course is designed to expose students to a wide range of intellectual thought, while also utilizing these ideas to analyze the structure and process of performance. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent and HUM 2101.

## Italian

**ITA 1101: Elementary Italian I (3 credits)**

An introduction to the Italian language with emphasis on reading, writing, and above all listening and speaking Italian. Basic grammar and vocabulary building, and the basic aspects of Italian-language culture will provide the student with necessary skills to function on a basic level in an Italian-speaking country. **Prerequisites:** Passing ITA 1101 required for ITA 1102.

**ITA 1102: Elementary Italian II (3 credits)**

An introduction to the Italian language with emphasis on reading, writing, and above all listening and speaking Italian. Basic grammar and vocabulary building, and the basic aspects of Italian-language culture will provide the student with necessary skills to function on a basic level in an Italian-speaking country. **Prerequisites:** Passing ITA 1101 required for ITA 1102.

**ITA 2101: Intermediate Italian I (3 credits)**

Continued study and practice of Italian reading, writing, speaking and comprehension for expanded understanding and production of the Italian language. Students will also study contemporary and historical Italian-language cultural artifacts such as operas, film, plays, etc. **Prerequisite:** ITA 2101 requires passing ITA 1102, or placement test, or instructor permission; ITA 2102 requires passing ITA 2101, or placement test, or instructor permission.

**ITA 2102: Intermediate Italian II (3 credits)****ITA 3198: Topics in Italian Language (3 credits)**

A one-semester special topics course taught in Italian that focuses on a specific issue or issues in the study of Italian and/or Italian-language culture. **Prerequisites:** A minimum of two years of college-level Italian or permission of the instructor.

# Literature

## **LIT 2100: Narrative Structure (3 credits)**

This course examines fundamentals of storytelling structure in theory and praxis, and in important original work and adaptations of it into other media and other historical and cultural contexts. Readings include narrative theory and aesthetic philosophy, as well as literature in English or in English translation. Other media formats will also be considered. **Prerequisite(s):** ENG 1101 and ENG 1102, ENG 1200 or equivalent.

## **LIT 2101: American Literature I (3 credits)**

This course surveys a range of work produced in the United States of America from the time of the European immigrations of the 1600s through the post-Civil War era. Representative literary works from diverse ethnic, racial, and social groups are studied in their historical, social, political, and economic context for what they both reflect and reveal about the evolving American experience. Genres may include fiction, nonfiction, and writings from the American Revolution. **Prerequisite(s):** ENG 1102 or ENG 1200 or permission of instructor

## **LIT 2102: American Literature II (3 credits)**

This course studies literature written in the United States of America from the mid-nineteenth century to recent times. Works are chosen to represent diverse ethnic, racial, and social groups in historical, political, and economic contexts for what they reflect and reveal about the evolving American experience and character. Representative works may include Realist and Naturalist literature, immigrant and Native American experience, classic works from the WWI and WWII eras, and feminist expression, among others. **Prerequisite(s):** ENG 1102 or ENG 1200 or permission of instructor

## **LIT 2110: Writing America (3 credits)**

This course will examine the work of one American writer, such as Benjamin Franklin, Mark Twain, Margaret Mitchell, Ralph Ellison, Jack Kerouac, Dawn Powell, etc. We will explore his or her writings, life, and significance. In doing so, we will consider a variety of literary and cultural issues. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **LIT 2200: African-American Literature (3 credits)**

This course surveys pivotal moments and texts in the history of African-American prose. This course places emphasis on literary discourse as a means of defining African-American consciousness, identity and community, understanding representations of African-Americans' notion of community and investigating how the communities that African-Americans inhabit have shaped their discursive experiences. We will examine the oral tradition, both canonical and non-canonical texts, and a variety of genres---spiritual autobiographies, speeches, essays, short stories, music, poetry and novels. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **LIT 2290: Jules Verne's Paris/20th Cent (3 credits)**

In classic Jules Verne adventures, the environment is there to be mastered; in twentieth century Paris it can only be suffered, and the narrative offers less entertainment description than cultural criticism. In this course, we will study this early rejected /unpublished piece of science fiction written by young Jules Verne (Text written in 1863, story about life in 1960, manuscript discovered in 1993) before the publication of his most famous narratives, such as *Around the World in Eighty Days*, *Twenty Thousand Leagues beneath the Sea* and *Journey to the Center of the Earth*. (In English) **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

## **LIT 2298: Topics in Literature-English (3 credits)**

The study of a variety of texts from American, British and other literatures written in English. Each course focuses on the work of a writer, group of writers, region, period, style, genre or theme. The online version of this course is currently available only during Summer School sessions. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2310: Balzac & The Power of the Word (3 credits)**

This course focuses on the structuralist study of *Séraphîta* by Honoré de Balzac, a novel inspired by the philosophy of Emmanuel Swedenborg; of the metamorphosis of the protagonist *Séraphîta/Séraphîtus*, which is both physical and spiritual in nature, and is associated by Balzac to the concept of androgyny. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2320: Classics of European Realism (3 credits)**

Students will read famous works by the household names of 19th-century prose fiction from France, England, Russia and (German-speaking) central Europe (Balzac, Dickens, Turgenev, Flaubert, Tolstoy, Dostoevsky, etc.) in order to uncover some of the structure and technique, but also some of the artistic and social/political ideology, behind a “realistic” mode of writing that by now is generally accepted as a “normal” or “natural” way to tell a tale or present a character. Students will also examine various theories of narrative. Doing so will yield a better appreciation of their work and its historical context as well as a better sense of what is going on today in more “traditional” artistic narratives (in, for example, film, drama, etc.) and in so-called “post-modern” or non-linear character and plot development. In doing so, students will also practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2330: Bonjour Tristesse (3 credits)**

Study of Françoise Sagan's 1954 novel about the life of pleasure-driven 17-year-old Cécile and her relationship with her boyfriend and her adulterous playboy father, for an understanding of a tradition with existential undertones, and of the inappropriate match. Sagan's characters became an icon for disillusioned teenagers. When passion knew no boundaries.... **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2340: Zola, Maupassant, Verne&Nature (3 credits)**

Study of Naturalism with Émile Zola, Guy de Maupassant and Jules Verne; study of men and women, their morals, their passions, their marginality, their afflictions, their misery, their dirt, in the words of Zola: the literature of our scientific age. He adds: We are looking for the origin of failure and madness. (In English) **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2351: The Narrated Self I: (3 credits)**

This course has as its structuring focus the image of the artist and his/her role in society as seen through the lens of German-language literature and film of the nineteenth and twentieth centuries. The different aesthetic perspectives from which the artists are presented and an introduction to narrative theory will allow students to examine and appreciate the historical development of modes of narrative (self-) representation. This activity will, in turn, encourage students to reflect on their own (self-)image as artists and on their own relationship to their art and to society. Students will also practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2352: The Narrated Self II: (3 credits)**

This course examines the particular fascination/predilection in modern German-language literature for insanity as a topic of representation. Special attention will be given to the progression from madness as a function of artistic genius to madness as a function of social pressure/oppression. Students will then be asked to consider representations of madness from other genres, linguistic traditions and/or media and compare/contrast the possibilities, strengths, etc. of different representational forms, and also to examine various theories of narrative. Doing so will allow students to practice and hone their critical thinking skills and their written and oral expression. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2398: Top in Lit-Lit in Translation (3 credits)**

The study of a variety of texts from world literature translated into English. Each course focuses on the work of a writer, group of writers, region, period, style, genre or theme. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2498: Top in Lit-Comparative Lit (3 credits)**

The study of a variety of texts from world literature translated into English. Course topics are selected for correspondence of themes, subjects, forms, styles or critical issues regardless of boundaries of nation or language.

**Prerequisite:** ENG 1102, ENG 1200 or equivalent.

**LIT 2500: Tough,Explicit&Dark Crime Nov (3 credits)**

The code of the “hardboiled” crime novel is the subject of this course. These are stories about bottom feeders, obsessives, and psychopaths—be warned. “There is nothing escapist about the black novel whatever,” says Derek Raymond, so you should have a strong stomach and a balanced mind when considering this class. We'll look at the historical roots of the noir genre, analyze its literary conventions, consider issues of landscape, technology, war, American myths, gender, urban culture, the abyss, the femme fatale, and moral relativism. Discussion of film noir will be minimal and parenthetical. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2700: Story Telling,Turning,Tearing (3 credits)**

This course will consider issues of narrative. How are stories told? What happens when they are re-told? What happens when they are torn apart? Course materials may range from Homer to Hemingway and Wicked to Watchmen. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2900: 17th Cent Fre Theatre: (3 credits)**

This course emphasizes people's search for order through the study of the juste milieu in the works of Molière, who teaches that any sense of freedom, any drastic changes and disobedience, any sense of lie and violence are a threat to society, which claims to be established on reason to the service of the Prince. It also takes into consideration the two other giants of 17th-century. French theatre: Corneille and Racine, through the study of their tragedies. (In English) **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2905: Shakespeare Masterworks (3 credits)**

This course uses an array of critical approaches to explore the plays of William Shakespeare on page, stage, and sometimes on screen. The course will vary each semester in its focus on play, genre or period, while reflecting the continuing interest in the dynamism and rich interpretability of Shakespeare's masterworks. Students will have the opportunity to examine the plays through a range of such lenses as literary, dramatic, philosophical, political, and via such trajectories as themes appropriate to the different texts; dramatic structure; aesthetics; dramaturgy, biography; cultural context; or intertextual dialectic. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2910: Nietzsche & Rebirth of Tragedy (3 credits)**

Nietzsche's Birth of Tragedy will serve as a framework for an understanding of how the Aristotelian conception of tragedy is adopted and adapted in 19th- and 20th-century German-language theater. Readings selected from among the 19th- and 20th-century theatrical classics of Germany, Austria and Switzerland will allow students to practice and develop informal and formal written and oral expression, practice and develop critical analysis/interpretation with regard to an artwork's particular aesthetic/artistic style and its historical, social and political context, and become familiar with some of the central themes of the modern German-language theater and of modern theater and art generally. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2920: Development of Realistic Theat (3 credits)**

By focusing on changes in form and content, playwriting, acting, design, and direction, this course is designed to trace the development of "realism" in the theatre from the writings of Aristotle and Horace through melodrama to today. Texts will vary, but may include such authors as Pixerecourt, Boucicault, Ibsen, Strindberg, and Chekhov.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2930: Jewish American Theatre (3 credits)**

This course traces the rise of Jewish theater in Eastern Europe to its transference to America, focusing on Yiddish theater, assimilation, and the changing shape and influences of Jewish American drama. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2935: American Theater Women (3 credits)**

This course explores the efflorescence of the woman playwright on the American theater scene from the 1960's to the present. It examines key issues and theater practices from vocabulary to characterization, from ideology to staging, and women's impact on the American stage. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2940: Symbolism-Theatre of Absurd (3 credits)**

By the dawn of the twentieth century the symbolist movement had developed a focus on subjectivity, spirituality, and mysticism to represent a higher truth than mere external observation. This laid the groundwork for the development of the Theatre of the Absurd. By focusing on text, audience reception, and performance style, this course is designed to trace the development of experimental theatre from symbolism to the absurd. Texts will vary, but may include such authors as Maeterlinck, Strindberg, Beckett, Ionesco, and Genet. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2950: Epic Theatre (3 credits)**

Tracing its development from expressionism through docudrama this course, is designed to explore the creation and affects of "Epic Theatre" on contemporary drama. Using the work of Bertolt Brecht and Erwin Piscator, we will examine the theory and practice of Epic theatre in a variety of texts. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2960: Brecht and Beyond: 20th Century German-language Drama (3 credits)**

Readings selected from among the classics of the 20th-century theater of Germany, Austria and Switzerland will allow students to practice and develop informal and formal written and oral expression, practice and develop critical analysis/interpretation with regard to an artwork's particular aesthetic/artistic style and its historical, social and political context, and become familiar with some of the central themes of the modern German-language theater and of modern theater and art generally. Internationally renowned plays by playwrights such as Brecht, Horvath, Handke, Duerrenmatt, Weiss and others will allow students to appreciate their influence on, reflection of and relevance for contemporary art and life. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**LIT 2970: Gender Studies & Performance (3 credits)**

Focusing on such topics as gender roles, sexuality, AIDS, questions of identity, and homosexuality, this course is designed to provide an overview of gender studies and feminist thought as they relate to contemporary drama and performance. Texts will vary but may include such authors as Aphra Behn, Cixous, Churchill, Chambers, Crowley, Ludlam, Shange. **Prerequisites:** ENG 1102 or equivalent

**LIT 2980: Brief Hist of Mus Theatre (3 credits)**

This course is designed to offer a broad historical overview of the genre of musical theatre. Included will be an examination of the work of Rodgers and Hammerstein and Steven Sondheim to more recent developments. **Prerequisites:** ENG 1102 or equivalent.

**LIT 2990: Postmod DRA/Postdra Theatre (3 credits)**

This course is designed to use critical writings on postmodern thought as a means of examining the history of postmodernism with special attention to the theatre. Moving from the postmodern to the post dramatic, the idea of theatre is eventually confronted with the question of possibilities beyond drama. Texts will vary but may include such authors as Handke, Kennedy, Müller, Mee, Parks, and Kane. Theory will be provided by Lyotard, Baudrillard, Jameson, Artaud, Brecht, and Derrida. **Prerequisites:** ENG 1102 or equivalent.

**LIT 2998: Topics in Dramatic Literature (3 credits)**

A one-term special topics course taught that focus on the work of individual playwrights or groups of playwrights, or on dramatic works representing various periods, nations, styles or themes. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent. The online version of this course is currently available only during Summer School sessions.

**LIT 3088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 3088-level is intended for third and fourth-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** HUM 2101

## Mathematics

**MAT 1100: College Algebra (3 credits)**

This course is a study of linear, rational, absolute value, quadratic, exponential, and radical equations. It will include formulas and applications, related functions, algebra of functions, and the two-dimensional coordinate system.

**MAT 1198: Topics in Mathematics (3 credits)**

A one-semester special topics course focused on a specific issue or issues in mathematics.

**MAT 1200: Foundations of Finance (3 credits)**

Among the topics studied are uses and abuses of percentages, simple and compound interest, compound interest for interest paid  $n$  times per year, continuous compounding, savings plans, total and annual returns, types of investments, loan basics, credit card debt and fixed rate options, and mortgages.

**MAT 1300: Statistical Reasoning (3 credits)**

This course will cover the fundamentals of statistics, statistical tables and graphs, graphics in the media, correlations and causality, characterizing a data distribution, measures of variation, the normal distribution, and statistical inference.

**MAT 1400: College Geometry (3 credits)**

A study of geometric terms and patterns. We will use geometric techniques to solve problems applying ratios, proportions, and geometric means. We will study similar polygons, Pythagorean Theorem, special right triangles, sine ratios, cosine ratios, tangent ratios, Law of Sines, and Law of Cosines.

**MAT 1500: Applied Mathematics (3 credits)**

This course covers the real number system, basic properties of real numbers, and operations with fractional expressions, powers, roots and radicals. It also covers applications of mathematics from algebra, geometry, and trigonometry. Geometrical ideas and notions presented in this course are used to reinforce or enrich algebraic concepts, providing the background for trigonometry (study of angles), which is especially useful for applied mathematics.

**MAT 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member available. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 2088-level is intended for second-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** ENG 1102.

**MAT 2198: Advanced Topics in Mathematics (3 credits)**

A one-semester special topics course focused on a specific issue or issues in mathematics. **Prerequisites:** completion of a 1000 level MAT or SCI course or equivalent

**MAT 2200: College Trigonometry (3 credits)**

A study of the six trigonometric functions; the Unit Circle; radians and degrees; graphing trigonometric functions; data analysis using the TI-83 or TI-84 calculator; scatter plots; curve-fitting; solving right triangles; oblique triangles; and applications. Using the results from the CBR (Calculator Based Ranger), the students will be able to formulate the trigonometric functions for sound waves and for motion of a pendulum. **Prerequisite(s):** completion of a 1000 level MAT or SCI course or equivalent.

**MAT 2300: Calculus (3 credits)**

Among the topics studied are limits, rates of change, the derivative, relative and absolute extrema, concavity, related rates, antiderivatives, area under a curve, and the definite integral. **Prerequisite(s):** completion of a 1000 level MAT or SCI course or equivalent.

## Digital Media

**MST 1100: Digital Media for the Artist (3 credits)**

This course actively investigates what it means for us to be media-literate in the 21st century. Using a project-based instructional format, students explore and extend their abilities to read (and interpret and evaluate) and write (or produce) content and communications in a variety of digital media including text, audio, image, moving-image, interactive database, and combinations thereof. Ready-or-not, young people in the 21st century are gathering their own information and assembling and sharing their own meanings. This course seeks to acknowledge and inform this new and powerful role for young people by providing an environment in which to learn design skills, information skills, and media skills in a holistic, project-based fashion. At the discretion of the instructor, this course may be taught on the UNCSA campus or as an online course.

**MST 2088: Independent Study (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member available. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 2088-Level is intended for second-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** ENG 1102.

**MST 2100: Creative Programming (3 credits)**

This is an advanced-level Liberal Arts course in the field of Media Studies. Participants will investigate creative programming by learning how to write programs in Processing, an open source language designed specifically for artists. **Prerequisite(s):** MST 1100.

**MST 2198: Topics in Media Studies (1 to 3 credits)**

A one term course that that focus on the work of an individual artist or group of artists, or on specific issues in media studies. **Prerequisite(s):** MST 1100.

**MST 2200: Thry & Pract of New-Media Art (3 credits)**

This is an advanced level Liberal Arts course in the field of Media Studies. Participants will investigate new-media art as a genre in its own right, from a theoretical perspective (using Lev Manovich's text *The Language of New Media* and other texts) and from an art-making perspective (using selected software). **Prerequisite(s):** MST 1100.

**MST 2300: Orality and Literacy: (3 credits)**

This is an advanced-level Liberal Arts course in the field of Media Studies. Participants will explore Walter Ong's classic text *Orality and Literacy: The Technologizing of the Word* via close reading, discussion, and art making. **Prerequisite(s):** MST 1100.

**MST 2400: Understanding Media: (3 credits)**

This is an advanced-level Liberal Arts course in the field of Media Studies. Participants will explore Marshall McLuhan's classic text *Understanding Media: The Extensions of Man* via close reading, discussion, and art making.

**Prerequisite(s):** MST 1100.

**MST 2500: Impact of New Media (3 credits)**

Is new media making us stupid? Less creative? Socially inept? Insensitive? Unable to pay attention? Narrow-minded? Or the opposite of all--or some--of the above? This elective is for those students who wish to talk about, research, read about, and take part in class debates on issues swirling around new media in the contemporary moment. **Prerequisite(s):** ENG 1102, ENG 1200 or ENG 1200 or permission of instructor.

## Philosophy

**PHI 1100: Introduction to Philosophy (3 credits)**

An exploration of philosophical inquiry concerning such topics as the nature of knowledge, the mind, free will, God, value, liberty, and the meaning of life. Technical requirements for online sections: Functional internet connection and Web browsing software; Microsoft Word, Apple Pages, or equivalent word processing software.

**PHI 1198: Topics in Philosophy (3 credits)**

This is a one-semester, in depth examination of particular thinkers, movements or philosophical problems.

**PHI 2198: Advanced Topics in Philosophy (3 credits)**

In-depth examinations of particular thinkers, movements or philosophical problems. **Prerequisite:** ENG 1102 or permission of instructor.

**PHI 2200: Philosophy of Religion (3 credits)**

The course explores the concept of God and the sacred, the grounds for and challenges to religious belief, the credentials of mystical experience, the implications of religious pluralism, and the idea of a religiously ambiguous world. Readings will be drawn from classical and contemporary thinkers. **Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

**PHI 2250: Some Riddles of Existence (3 credits)**

An in-depth examination of metaphysical ideas and problems as they appear in both the history of thought and contemporary discussion. Readings will be drawn from a variety of philosophical traditions. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**PHI 2300: Philosophy of Art (3 credits)**

An examination of some fundamental questions about the nature and function of art, the idea of aesthetic value, the definition of creativity, and the justification of interpretation and evaluation. Ideas will be culled from classic and contemporary philosophers and artists. **Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

**PHI 2400: Moral Philosophy (3 credits)**

An inquiry into the origin and nature of morality and its central ideas, with some attention given to political thought. Readings will be drawn from classical and contemporary thinkers. **Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

**PHI 2500: Existentialism (3 credits)**

An examination of the major figures and ideas in the existentialist tradition. Readings will be drawn from the work of Kierkegaard, Nietzsche, Heidegger, Sartre, and Camus, among others. **Prerequisite(s):** ENG 1102, ENG 1200 or the equivalent.

**PHI 3200: Masterworks of Philosophy (3 credits)**

Intensive study of an important work or set of works by a major figure in the history of philosophy, from ancient times to the present-e.g., Spinoza's Ethics, Kant's critiques, Emerson's Essays, and influential examples of contemporary thought. The course may be retaken for credit as the subject matter changes. **Prerequisite(s):** ENG 1101 and 1102, HUM 2101 or permission of instructor.

## Psychology

**PSY 1100: General Psychology (3 credits)**

This is a broad survey of psychology. Topics to be addressed include psychology as science, nervous system, growth and development, sensory and perceptual processes, motivation, emotion, learning, social behavior, personality (normal and pathological), statistics, testing, intelligence, aptitudes, and achievement. The online version of this course is currently available only during Summer School sessions.

**PSY 1198: Topics in Psychology (3 credits)**

A one-semester course with flexible content exploring specialized studies in psychology.

**PSY 1200: Developmental Psychology (3 credits)**

This course offers a survey of scientific theories and research findings in human psychological development, including its biological, behavioral, cognitive, social, and emotional aspects.

**PSY 1300: Introduction to Human Sexuality (3 credits)**

Study of human sexuality emphasizing methods of sexuality research, relationships, gender issues, intimacy, sexual response, reproduction, exploitation, and dysfunctions. This course will introduce students to a variety of topics and issues related to human sexuality, primarily by focusing on human sexual behavior of individuals, within groups, and within the environments that support these behaviors. Students will learn and process ideas and information through reading, class discussion lectures and guest lecturers; topic research, active participation in group and individual exercises, project work and other forms of assignments.

**PSY 2100: Social Psychology (3 credits)**

Survey of scientific theories and research on the nature, causes, and consequences of individual behavior in social context. Topics include relationships, groups, attitudes, persuasion, aggression, altruism, and prejudice.

**Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**PSY 2198: Advanced Topics in Psychology (3 credits)**

A one-semester course with flexible content exploring specialized studies in psychology. **Prerequisites:** ENG 1102 or equivalent

**PSY 2200: Abnormal Psychology (3 credits)**

A description of the various psychological disorders and the methods used to study them. Each disorder is approached from a number of perspectives: biological, psychosocial (psychodynamic, interpersonal, behavioral, cognitive, and humanistic) and sociocultural. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**PSY 2300: Biological Psychology (3 credits)**

An introduction to the contributions of molecular, genetic, cellular, developmental, physiological, and evolutionary biology to the scientific understanding of psychological processes. **Prerequisite:** ENG 1102, ENG 1200 or equivalent.

**PSY 2400: Cognitive Psychology (3 credits)**

This course presents a survey of scientific theories and research in cognitive psychology. Topics include human learning, attention, memory, and problem solving. **Prerequisite:** ENG 1102, ENG 1200 or equivalent.

**PSY 2500: Cognition of Music & Sound (3 credits)**

As part of human cognition, our perception, production, and understanding of music have elicited many questions: What is music in relation to "sound"? What is the relationship of music and emotions, or memory? Can music influence perception in other modalities? What is the meaning of music? Can music make us smarter? Is music a language? What is biological and what is cultural in the aesthetics of music? What are the origins of music? Is music an evolutionary adaptation? This course will reframe many of these questions from the interdisciplinary standpoint of cognitive science, acoustics, music theory, and semiotics to explore music as a cognitive process. Topics will include the perception of pitch, timbre, rhythm, and localization; music and the brain, cognitive aspects of the aesthetics of music; the relationship between music and language; music and memory; music and emotions; music and meaning. We will also discuss the role music plays in cross-modal interactions, either in the real world, or in cinema, theater, dance, and multimedia art works. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**PSY 3100: Psychology of Creativity (3 credits)**

Scientific research on psychological aspects of art, the creative process, and the nature of genius and expertise, with examples from fine art, music, literature, architecture, and industrial design. Prerequisite(s): ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

**PSY 3198: Topics in Psychology (3 credits)**

A one-term course with flexible content exploring specialized studies in psychology.

**PSY 3200: Evolutionary Psychology (3 credits)**

This course will be about "Human Nature." The primary assumption of the course is that the human mind and human behavioral predispositions have been shaped by the process of natural selection throughout our evolutionary past. This seminar is intended to acquaint students with the field of evolutionary psychology. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

**PSY 3300: Psychology of Human Sexuality (3 credits)**

Study of the psychosocial, biological, cultural, and developmental research aspects of human sexuality emphasizing methods of sexuality research, relationships, gender issues, intimacy, sexual response, reproduction, exploitation, and dysfunctions. This course will introduce students to a variety of topics and issues related to human sexuality, primarily by focusing on human sexual behavior of individuals, within groups, and within the environments that support these behaviors. Students will learn and process ideas and information through reading, class discussion, lectures and guest lecturers; topic research, active participation in group and individual exercises, project work and other forms of assignments. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

**PSY 3400: IQ and Intelligence (3 credits)**

This course will examine psychological research on intelligence and intelligence testing. Topics to be addressed include questions about single versus multiple intelligences, genetic versus environmental influences, sex and race biases, development and aging, social and emotional intelligence, and learning disabilities. **Prerequisite(s):** ENG 1102 or ENG 1200 and HUM 2101 or equivalent.

**PSY 3600: Psychology of Human Belief (3 credits)**

We will focus on two related themes in this course: (1) Beliefs, including those about "weird" things, arise from the normal workings of the human mind. Our cognitive processing systems normally serve us extremely well, but under some circumstances, the way our mind works allows illusions and errors in reasoning, remembering, and perceiving. Furthermore, these illusions and errors play a powerful role in what and how we believe – even when contradicted by objective evidence. (2) A rational, skeptical, and scientific approach is useful for evaluating truth claims of all sorts in everyday life, including those about "weird" things. **Prerequisites:** ENG 1102 and HUM 2101 or equivalent. The online version of this course is currently available only during Summer School sessions.

# Science

## **SCI 1100: General Physics (3 credits)**

This survey course covers fundamental concepts in physics. Broad topics include kinematics, mechanics, fluids, and thermodynamics. This course is geared toward beginning students in physics.

## **SCI 1110: Nutrition and Personal Health (3 credits)**

A study of the normal nutritional requirements of the human body, the relationship of diet to health, and the impact of behavior and cultural influences on food choices. Students will analyze their own diet relative to recommended standards for young adults. Whenever available, community resources will be utilized for content enrichment. The online version of this course is currently available only during Summer School sessions.

## **SCI 1120: The Science of Food & Cooking (3 credits)**

Cooking is an experimental science and, as any chef knows, some recipes work well while others fail. Why is this so? What happens when you heat up a sugar solution to make a batch of candy? Why do egg whites change color when you heat them? In this course, we will use the kitchen as our lab. Our goal will be to understand the physical and chemical processes involved in the cooking that we do.

## **SCI 1198: Topics in Science (3 credits)**

A one-semester course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest.

## **SCI 1200: Physics of Light and Sound (3 credits)**

Can light and sound travel through a vacuum? How do optical fibers work? How can an opera singer be heard over an orchestra? In this course, we will examine the nature, behavior, and principles of light and sound. We will cover resonance and mechanical waves, electromagnetic waves, light, and optics. This course is geared toward beginning students in physics.

## **SCI 1300: Modern Physics (3 credits)**

The field of modern physics includes all discoveries made since the year 1900. This course provides an introduction to the theory, experiments, and applications of modern physics. We will focus on topics including physics at the turn of the twentieth century, special relativity, waves and particles, and quantum mechanics.

## **SCI 1400: Stories of Women in Science (3 credits)**

Why is it that, since 1901, only 2% of recipients of the Nobel Prize in the sciences have been women? And, who are these women who have earned this distinction? What are their stories and how did they achieve success? In this course, we will examine stories of women in science and the science behind their discoveries.

## **SCI 1500: Environmental Issues: (3 credits)**

This course focuses on the atmosphere, climate, the ozone layer, and air pollution.

## **SCI 1550: Environmental Issues: (3 credits)**

This course focuses on the science of energy and energy supplies, fossil fuels, alternative energy sources, and energy utilization.

## **SCI 1560: Environmental Issues: (3 credits)**

This course focuses on the economic, scientific, social, ethical, and political issues associated with our use of fresh water and the oceans.

**SCI 1600: Science and the Arts (3 credits)**

This course focuses on the interplay between art and science. We will use artistic expressions to explore and reflect upon the creative process in science and art. We will discuss the relationship between science and art in dance, music, sculpture and the visual arts. Our discussions will lead us to scientific topics ranging from energy to natural history.

**SCI 1700: Science and Society (3 credits)**

How easy would it be for terrorists to develop and distribute biochemical and nuclear weapons? Are there viable alternatives to fossil fuels? Is climate change a reality and, if so, can it be stopped? As responsible citizens, we must understand the answers to these questions. Part of developing an understanding is learning about the science behind these topics. We will explore energy, stem-cell research and genetic engineering, nuclear weapons, space exploration, and climate change with the goal of learning about science in the headlines.

**SCI 1800: Anatomy of Human Movement (3 credits)**

A one-semester introduction to the anatomy and functional concepts (kinesiology) involved in human movement with an emphasis on bones, joints and the muscles and tendons that can be identified in the examination of "surface anatomy." This course is designed for anyone interested in drawing the human body, or curious about its movement.

**SCI 1810: Your Body, Your Art (3 credits)**

This course explores topics in human anatomy and physiology with a special emphasis on issues relevant to the performing arts. The study of particular structures and functions, such as those in the hand, face, larynx or sensory system is designed to provide insight into the whole of the human body and provide a basis for further study.

**SCI 1820: How Admirable in Form and Moving; A Study of the Human Body for the Dramatic Artist (3 credits)**

This one-semester course explores topics in human anatomy and physiology selected for their relevance to the dramatic arts. Study will emphasize musculoskeletal anatomy, introducing the anatomy and functional concepts involved in human movement, breathing and voice production.

**SCI 2101: Studies Hum Anat & Physiology I (3 credits)**

This two-semester sequence is an exploration of the structure and function of the human body and begins with basic terminology, fundamental body chemistry, cells and tissues, and progresses through major organ systems. Emphasis is placed on body structure and function that is particularly relevant to the arts such as support and movement, sensation, and neural control. Occasional in-class exercises and anatomical study are an integral part of the course.

**Prerequisite(s):** ENG 1102 or ENG 1200; SCI 2102 requires passing SCI 2101 or equivalent.

**SCI 2102: Studies Hum Anat & Physiology II (3 credits)**

This two-semester sequence is an exploration of the structure and function of the human body and begins with basic terminology, fundamental body chemistry, cells and tissues, and progresses through major organ systems. Emphasis is placed on body structure and function that is particularly relevant to the arts such as support and movement, sensation, and neural control. Occasional in-class exercises and anatomical study are an integral part of the course.

**Prerequisite(s):** ENG 1102 or ENG 1200; SCI 2102 requires passing SCI 2101 or equivalent.

**SCI 2198: Topics in Science (3 credits)**

A one-semester course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest. **Prerequisite:** completion of a 1000 level SCI course

**SCI 2200: The Sensational Brain (3 credits)**

A one-semester study of the human brain intended to provide the student with a survey of current understanding of the structure and function of the human brain and related nervous system structures such as the sensory organs. Wherever appropriate, special references will be made to the way the brain functions in tasks related to performance in the various arts. **Prerequisites:** ENG 1102 or equivalent

### **SCI 3200: The Biology of Movement (3 credits)**

This is an opportunity for students to apply a knowledge of human anatomy and physiology to a more detailed study of the musculoskeletal and nervous systems and their function in producing human movement. Causes of injury and prevention will also be considered. Other activities are designed to help develop students' self-awareness of individual structure and movement potential. **Prerequisites:** ENG 1102 and SCI 2102 or equivalents

## **Theater History**

### **THH 2101: Theater History I (3 credits)**

This year-long course is designed to provide a cross-sectional view of theater practice by exploring key ideas in dramatic genre, theory and criticism; design, performance and stagecraft from the Greeks to the present. Developments in non-Western theater will also be addressed. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent; THH 2101 and 2102 may be taken concurrently ONLY with permission of instructor.

### **THH 2102: Theater History II (3 credits)**

This year-long course is designed to provide a cross-sectional view of theater practice by exploring key ideas in dramatic genre, theory and criticism; design, performance and stagecraft from the Greeks to the present. Developments in non-Western theater will also be addressed. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent; THH 2102 requires passing THH 2101; THH 2101 and 2102 may be taken concurrently ONLY with permission of instructor.

### **THH 3088: Independent Study: 3088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 3088-level is intended for third and fourth-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite(s):** HUM 2101.

## **Writing**

### **WRI 1200: Intro to Creative Writing (3 credits)**

In this course, we will consider the various genres of poetry, fiction, drama, and non-fiction. We will write pieces in each one and, in doing so, examine the differences between treating a subject in a poem, short story, etc. This is a creative writing survey course. There will be a great deal of reading and writing. Operating on a workshop model, the core of the course will be peer critiques.

### **WRI 2088: Independent Study: 2088 Level (1 to 3 credits)**

Independent Study is available in the following areas: ARH, FRE, GER, HIS, HUM, ITA, LIT, MAT, MST, PHI, PSY, SCI, THH, WRI. An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member available. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 2088-Level is intended for second-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** ENG 1102.

**WRI 2500: The Interview (3 credits)**

In this course, we will focus on the interview, which is the foundation of journalism, the American legal system, and much artistic and academic inquiry. As we read, watch, and listen to a variety of examples, we will try to determine what makes a good or poor interview. We will consider which types of questions reveal information and character and how questions can expand rather than limit a conversation. You will be required to conduct several interviews and write them up in various formats. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2510: The Letter (3 credits)**

In 2008, the composer Brett Dean won the Grawemeyer Award for Music Composition for his work "The Lost Art of Letter Writing." His four-part concerto is based on excerpts from nineteenth century letters. In this course, we will consider how letters have been used as a foundation for artistic works ranging from epistolary novels, such as Alice Walker's *The Color Purple*, to dances like Martha Graham's *Letters to the World* based on the writing of Emily Dickinson. As we explore the form of letters, we also will create our own works using them. There will be a great deal of reading and writing. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2520: Writing for Your Profession (3 credits)**

Every profession requires some type of writing. These may include cover letters, resumes, interview packets, grant proposals, fellowship applications, design proposals, production memos, artist's statements, or even letters-to-the-editor. In this course, we will determine what type of writing occurs in your field, and you will then produce several examples. Course material will be generated by the students. Active participation is required. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2630: Writing for the Stage (3 credits)**

Every profession requires some type of writing. These may include cover letters, resumes, interview packets, grant proposals, fellowship applications, design proposals, production memos, artist's statements, or even letters-to-the-editor. In this course, we will determine what type of writing occurs in your field, and you will then produce several examples. Course material will be generated by the students. Active participation is required. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2640: Writing the Solo Performance (3 credits)**

This creative writing workshop draws from student-generated material. It focuses on researching, writing and getting ready to perform a one-person show. Students examine successful examples and develop original material geared for public presentation. Weekly texts and critiques, revisions and mandatory conferences with teacher lead to a final solo performance project. **Prerequisites:** ENG 1102 or equivalent

**WRI 2650: Poetry Workshop (3 credits)**

The workshop introduces basics of prosodic scansion and figurative language; analyzes published work of established poets, experiments with voice, point-of-view, style, subject and structure. Students generate material for peer and instructor reading and critique. Conferences monitor student progress. Students acquire a basic grasp of the seminal forms and evolution of poetry. **Prerequisites:** ENG 1102 or equivalent

**WRI 2660: P4 Poetry Perf/Perf Poetry (3 credits)**

The course is a hybrid between a formal introduction to the elements of poetry and an informal workshop. It offers instruction in the basics of prosody, figurative language, poetry forms and analysis, and in elements of individual and choral performance. Performance draws from published work by established poets and original poems written by students in this workshop. Final is a performance project. **Prerequisite:** ENG 1102 or equivalent

**WRI 2698: Topics in Creative Writing (3 credits)**

Representative course topics include: fiction writing, poetry writing, dramatic writing, writing adaptations, and writing for solo performance. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2710: Fiction Workshop (3 credits)**

This creative writing workshop examines story, plot, point-of-view, characterization, voice and description and narrative strategies. Students share work with the instructor and one another, getting feedback, guidance and support for writing, and learning to critique and revise. Sketches, character pieces, diverse narrative forms and other exercises lead to at least one final short story. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 2730: Creative Nonfiction (3 credits)**

This writing workshop builds nonfictional texts such as the personal essay, historical or current reportage, and science writing, by means of fictional and dramatic strategies. Students must have proficiency in expository writing and are required to have had success in English Composition or its equivalent. Subject matter may come from areas of students' interest, and exploration of new material is welcome. We conduct this workshop by providing one another with weekly texts and weekly critiques and revisions. Mandatory conferences. **Prerequisite(s):** ENG 1102, ENG 1200 or equivalent.

**WRI 3088: Independent Study (1 to 3 credits)**

An Independent Study is a contract between a highly motivated student and a Liberal Arts faculty member. It is entirely at the discretion of the faculty member whether or not to accept an Independent Study. Independent Study at the 3088- level is intended for third and fourth-year students with special academic interests not served by the regular schedule of classes. Independent Studies are not offered for courses already listed in the Bulletin. Students may earn a maximum of 6 semester hours in Independent Studies toward the degree. Independent Study forms can be obtained from the office of the Division of Liberal Arts. **Prerequisite:** HUM 2101

**WRI 3600: Adv Creative Writing Workshop (3 credits)**

Building on basic mastery, this workshop supports greater student initiative and investment as it focuses on the writing of advanced projects in a particular genre. Writing exercises, class sharing, critique, revision, and conferencing. **Prerequisites:** ENG 1102, ENG 1200, WRI 2600 or permission of instructor.