

KANSAS CITY ART INSTITUTE

A four-year college of art and design

Fall Schedule 2010: The School of Liberal Arts

The School of Liberal Arts is focused on enabling fine artists, designers, art historians, and writers to clarify and articulate thought and emotion, and on equipping these future world-citizens with what they need to lead productive, meaningful, and examined lives. The mission-focused goal is three-fold: (a) impart knowledge, (b) teach students the methods and the tools with which they may assess and analyze that knowledge, and (c) deliver the pedagogical environment that best allows students to develop their abilities to articulate those analyses in both the spoken and written word. These requirements, the curriculum and the mission are all reflected in the learning outcomes used to assess the college's success in providing students with a deeply functional liberal arts education. The learning outcomes are: 1) the student demonstrates the ability to express thoughts clearly and effectively, 2) the student is able to analyze and critically assess issues and ideas, and 3) the student has the capacity to address art, artistry, and aesthetics from the position of cultural, historical, political, and philosophical awareness and understanding, in both the written and spoken word. These learning outcomes are based on three tenets: knowledge, critical analysis, and communication.

The School of Liberal Arts provides the general studies courses for all students pursuing a Bachelor of Fine Arts degree, but the school also offers two majors: one in art history and the other in studio art with an emphasis in creative writing. Students entering these programs may choose to double-major in their studio discipline and art history or creative writing, which requires 15 hours of liberal arts courses beyond the standard 45 credit hours; or students may choose to major in art history or creative writing, with a minor in a studio discipline. A studio minor includes 63 credit hours of studio versus the 81 credit hours required for a major. Students not pursuing a major in a liberal arts area must fulfill 45 credit hours of general studies requirements, all of which are writing-intensive courses. Twelve credit hours are required freshman courses in art history, writing and Western Thought. A three-credit-hour second Western Thought course is required in the fall of sophomore year. The other 30 credit hours are in art history, history, literature, philosophy, science, and social science, and 15 of those 30 hours must be taken at the 3000- and 4000-level. Another avenue of learning occurs through the professional internship program, in which students pursue professional experiences at sites that include galleries, museums, studios, and other arts-related venues, as well as scholarly studios and archives where students contribute to writing and research projects.

Liberal Arts Curriculum

<u>Required Freshman Year Courses</u>	<u>Fall</u>	<u>Spring</u>
Writing Workshop	3	
Western Art I	3	
Western Thought I		3
Western Art II		3
<u>Required Sophomore Year Courses</u>	<u>Fall</u>	
Western Thought II	3	

Across the sophomore, junior and senior years, students must complete the following general education requirements, with at least 15 of 30 credit hours taken at the 3000- or 4000-level:

Art History (9 credit hours)

History (3 credit hours)

Literature (3 credit hours)

Philosophy (3 credit hours)

Science (3 credit hours)

Social Science (3 credit hours)

Two electives from the above categories (6 credit hours)

Art History

ARTHI 1001 Western Art I

3.0 credit hours

This course provides an introductory survey of the art and architecture of the Western world from prehistoric times through the Renaissance. Because of the extensive time range and number of civilizations being examined, we will focus on those art objects and monuments most representative and significant for each art historical period. In the course we will study a broad range of art forms - monumental architecture, sculpture, ceramics, paintings (including frescoes, mosaics, and illuminated manuscripts), textiles, metalwork and carving. In order to understand the meaning and importance of these monuments and art objects for the people who created them, our study will approach these artworks in terms of their cultural and historical contexts, with reference to pertinent political, social, religious, and cultural institutions

-01	Anderson	BH 103	TR 9:00 am-10:20 am
-02	Geschwind	IB 116	TR 9:00 am-10:20 am
-03	Staff	IB 116	TR 10:30 am-11:50 am
-40	Fricke	IB 116	TR 1:00 pm-2:20 pm
-41	Fricke	IB 116	TR 2:30 pm-3:50 pm
-42	Staff	IB 116	TR 4:00 pm-5:20 pm
-43	Dickson	EB 203	MW 5:30 pm-6:50 pm
-80	Dahl	EB 203	MW 7:00 pm-8:20 pm

ARTHI 1002 Western Art II

3.0 credit hours

This course examines the art of the Western world, from the Baroque era to the advent of Modernism in the last half of the 19th - through the 20th- centuries. Particular emphasis is placed on art since 1945.

-80	Rose	IB 116	MW 7:00 pm -8:20 pm
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ARTHI 2616-01 Survey of Japanese Art [Global/Comp.]

3.0 credit hours

In this course we will examine art produced in Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture, and architecture will be examined to some extent in a chronological sequence, but often by topics concerned with a dominant theme or type of art. Throughout the course, we will be taking into consideration the various social, religious, and cultural contexts under which the art was produced.

	Kennedy	HB 102	TR 1:00 pm-2:20 pm
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ARTHI 2723-01 Survey of Architectural History [Art History/LA Elective]

3.0 credit hours

This course will survey architecture and notable built environments from ancient to modern times, focusing on what is generally accepted as the “Western tradition” of architecture. This course will also advance empirical understanding of natural forces as they both shape and affect buildings, including gravity, wind, light, heat, sound, and fluids. Emphasis will be given to the formal principles used in the designed environment (landscapes, cities, and buildings) and their place in cultural history. Past, present, and emerging ideas of how the architect responds to physical and social contexts will be discussed. Formal languages from various eras and places will be studied with twentieth century architecture serving as the focus of this study.

	Dahl	EB 217	MW 5:30 pm-6:50 pm
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ARTHI 3000-01 Topics in Ancient Art: Bronze Age Aegean
[Ancient/Med.]

3.0 credit hours

This course will cover those civilizations of the Bronze Age which have come to be known as the Cycladic, Minoans and Mycenaeans. The civilization which Sir Arthur Evans unearthed on Crete reveals a startlingly sophisticated culture which appears to have peacefully coexisted with the warlike Mycenaeans on the mainland of Greece. Evans' and Schliemann's excavations and conclusions, the artwork revealed and its interpretations will be examined in light of new scholarship.

Fricke BH 103 TR10:30 am-11:50 am

ARTHI 3200-05 Topics in Renaissance Art: Northern Renaissance
[Ren./Baroque]

3.0 credit hours

This course will survey the painting, sculpture, and the graphic arts of the countries north of the Alps from the late fourteenth to mid-sixteenth centuries. It will pursue questions of artistic identity, the intersection of art and devotional life, the relationship between humanism and reformation, as well as introduce students to the language of signs with which early modern viewers were conversant.

Giannino EB 217 M 2:30 pm-5:20 pm

ARTHI 3300-03 Topics in Baroque Art: The Spanish Golden Age: El Greco to Goya
[Ren./Baroque]

3.0 credit hours

The Golden Age, or "El Siglo de Oro," of the Spanish empire began in the fifteenth century, when Spain was the richest and most powerful force in European politics. With the influx of gold from the American colonies and control over the Low Countries and Southern Italy, Spain held the most vast territories until Holy Roman Emperor and Spanish king Charles V abdicated in 1556 and divided his empire. In this course we will trace the developments of the early Spanish Renaissance, with its rudimentary local tastes that were enlivened by the foreign El Greco, from the glorious waning of the Hapsburg empire under Velazquez, to the powerful charge of the Enlightenment in the art of Goya. Required text: Jonathan Brown's *Painting in Spain 1500-1700*, Yale: Pelican History Series, 1998.

Geschwind EB 203 TR 2:30 pm-3:50 pm

ARTHI 3400-06 Topics in Modern Art: Dada & Surrealism
[Modern]

3.0 credit hours

Dada and Surrealism represent a turning point in the evolution of modern art history. Both movements are fundamental to the understanding of both Modernism and postmodernism. In this course we will study, and students will be graded on their understanding of the art, literature, philosophies and film of international Dada and Surrealist artists from World War I to the years immediately following World War II. Since the course deals as much with *history* as with *art*, we will be exploring the different historical events, artistic media and philosophical theories that inform the artworks presented in the class.

Buszek EB 217 TR 2:30 pm-3:50 pm

ARTHI 3400-11 Topics in Modern Art: Romanticism
[Modern]

3.0 credit hours

Romanticism arose in Europe and North America during the turbulent late eighteenth century. Today the term is often used to describe a noticeable and irreversible shift in human consciousness

and thought that accompanied the arrival of the modern world. Confirmation of this change can be seen in the arts as the subjective experiences and feelings of artists, writers, and musicians takes on greater importance and value. They advocated the use of free, spontaneous, direct expression to explore a mixed bag of human emotions and sensations, which characterizes the art of this period. Employing a thematic framework this course will attempt to analyze the achievements and failures of the artists associated with the Romantic generation.

Anderson DSB 101 TR 2:30 pm-3:50 pm

ARTHI 3402-01 Topics in Design: History of Modern Design

3.0 credit hours

[Modern/Cont.]

This course will survey the history of design from the mid-19th century to the present. The course readings and lectures will address fiber arts, ceramics, furniture, metalwork, installation, graphic design, and architecture from the period. We will explore the different historical events, artistic media and philosophical theories that inform the work presented in the class, as well as relating how these “design” objects are inextricably connected to the “fine arts” of the period from which they come.

Buszek EB 217 MW 4:00 pm-5:20 pm

ARTHI 3500-04 Topics in Contemporary Art: Art Since 1990

3.0 credit hours

[Contemporary]

In this course we will examine the history and theory of international art from 1990 to the present. Our discussion of various artists from this time period (both canonical and lesser known) will be arranged according to themes such as postmodernism, post colonialism, globalization, gender, race, class, sexuality, and technology. In addition, we will consider issues such as the particular challenges associated with recording a history of the recent past.

Rose IB 116 MW 5:30 pm-6:50 pm

ARTHI 3504-02 Topics in Film History: Film Noir

3.0 credit hours

[Contemporary]

Film Noir, a French term literally meaning "black film", has become a term employed to reference an historical period of the American crime film (1940s and 1950s) and as descriptive of a film genre independent of historical boundaries. Film noir echoed the changing attitudes toward gender, definitions of evil, concepts of the family, psychoanalytical descriptions of behavior, etc., in American society after World War II. This course will examine the history of the film noir genre and the influences the genre has had upon subsequent film directors. The literature from which film noir is derived will also be considered.

Cromwell EB 203 T 6:00 pm-8:50 pm

ARTHI 3616-01 Topics in Global/ Comparative Studies: Japanese Prints

3.0 credit hours

[Global/Comp.]

In this course we will examine Japanese woodblock prints from their inception during the seventh century to the twentieth century. Particular emphasis, however, will be placed upon the study of *ukiyo-e* (“Pictures of the Floating World”) produced during the Edo period (1615-1868). We will examine the history of prints, their subject matter, major artists, printmaking techniques, issues of print connoisseurship and collecting, as well as the connection of prints to *kabuki* and other cultural and political influences. Additionally, we will study the influence of woodblock prints on Western art during the end of the 19th century and discuss how modern Japanese prints reflect the growing

internationalization of the 20th-century art world.

Kennedy BH 102 TR 10:30 am-11:50 am

ARTHI 3617-01 Topics in Latino Art: Latino Art in the 20th Century **3.0 credit hours**
[Contemporary]

Latino Art of the 20th century is a topics lecture course which analyzes the art produced by Latinos in the 20th century. The work investigated is interpretively configured within both a Latin American/Latino and a Euro-American framework. Latino Art of the 20th Century will emphasize how artworks are informed by religious, social, historical, and cultural dimensions. Painting, sculpture, photography and film are the principle media considered.

Cromwell EB 203 TR 4:00 pm-5:20 pm

ARTHI 3620-01 Topics in Oceanic Art: Oceanic and Aboriginal Art **3.0 credit hours**
[Global/Comp.]

This course will introduce the arts of Oceania (the Pacific Ocean islands of Polynesia, Micronesia and Melanesia) and traditional arts of Australian aborigines by exploring the visual and performance arts from the earliest archaeological finds to contemporary creations. The organization of the course attempts to aid students in identifying major styles in these regions. The arts of sculpture, masquerade, textiles, pottery, architecture, regalia, and body art will be discussed, as well as the historical and culture context of the creators. The Western view of these cultures and the collecting of Oceanic and Australian art will also be discussed.

Dickson EB 203 MW 4:00 pm-5:20pm

ARTHI 3726-03 Topics in Art & Religion: Tracing Anti-Semitism in Art **3.0 credit hours**
[Art History Elective]

This course will examine the oldest form of hatred in the world, anti-Semitism, from the earliest pogroms until the Holocaust. After an initial introduction to Judaism, Jewish culture, and customs, students will study art that contains subtle to substantial anti-Semitic features and anti-Jewish propaganda. The course will also examine Jewish art as a significant body of work often left out of traditional art historical timelines. Text: Margaret Olin, *The Nation Without Art: Examining Modern Discourses on Jewish Art* (Lincoln: University of Nebraska Press, 2007).

Kauten IB 116 MW 2:30 pm-3:50 pm

ARTHI 3726-04 Topics in Art & Religion: Mysticism in Art **3.0 credit hours**
[Art History Elective]

This course will study the numerous ways in which society would communicate with the Divine throughout history. Students will examine art produced by mystical artists, or contemporary work in reference to a specific mystical tradition. The course will analyze the mystical “type” in man’s search of Truth, the spiritual experience, and mystical union. We will explore artistic attempts to commune with the Divine, including Gothic Horror, the Sublime, Realism, Symbolism, Surrealism, and Abstraction, among others.

Kauten IB 116 MW 4:00 pm-5:20pm

ARTHI 3728-01 Topics in Art & Society: Artist’s Role in Society **3.0 credit hours**
[Modern/Contemporary/CASL pre-req.]

This course is also listed under CASL 381-01

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. However, artists have long assumed a variety of roles within Western and non-Western societies, as they do today. At times, they take on the role of shamans, healers, and visionaries. On occasion, they assume the role of propagandist or social critic in order to promote or challenge various religious, political, and cultural ideologies. Through their intellectual pursuits, be they scientists, conservationists, or cultural ambassadors, artists have forever altered the fabric of society and contributed greatly to its development. While this course will provide students with a broad historical survey of the artist's role within Western society, particular emphasis will be given to the many positions artists occupy in contemporary American culture. (This course is also offered under CASL 381. Students enrolled in Community Arts and Serviced Learning (CASL) courses and internships may earn a Certificate in Community Arts. For more information, please call Julie Metzler in the Academic Resource Center at 816.802.3357.)

Anderson DSB 101 TR 4:00 pm-5:20 pm

ARTHI 4035-05 Art History Seminar: Postmodernism and Theory

3.0 credit hours

[Cont./Seminar]

Unlike Modernist art, postmodernism no longer proclaims its autonomy, its self-sufficiency, or its transcendence. Instead it narrates its own contingency, insufficiency, and immanence. Postmodernism's deconstructive thrust allows us to compare art arising from dissatisfaction with "modernity." This course focuses on the culture and codified signs of this dissatisfaction—reflected in art, theory, music, and politics—as well as the pleasures to be found therein.

Buszek EB 217 W 2:30 pm-5:20 pm

ARTHI 4035-05 Art History Seminar: Art of Zen

3.0 credit hours

[Global/Comp./Seminar]

This course will examine the various forms of artistic expression associated with Zen Buddhism. Zen practices were introduced from India to China in the 6th century and entered Japan in about the 13th century. We will study manifestations of Zen philosophy seen in paintings, calligraphy, the tea ceremony, and the architecture and gardens of Zen monasteries. We will explore topics such as the historical and cultural contexts of each country, themes, symbols, metaphors and *koan*, as well as aesthetic principles that inform Zen art.

Kennedy BH 102 W 2:30 pm-5:20 pm

History

HIST 3100-04 Topics in American Studies: Vietnam as Myth & Metaphor

3.0 credit hours

Focusing on Vietnam as myth and metaphor, this course will explore popular American films as important cultural documents by which the student can achieve some understanding of the meaning of America in Vietnam and its profound effects upon American society. Among the artistic and cultural themes to be discussed in the course are: Vietnam as symbolic landscape; the influence of popular culture in shaping attitudes, creating expectations, and determining events; the corruption of innocence; sexual, racial, and class identities and conflicts; patriotism and dissent; the nature of war; the American national character and the reform heritage of the 1960s; and the meaning of history.

Katz BH 101 R 1:00 pm-3:50 pm

**HIST 3600-01 Topics in Global/Comparative Studies: Globalization in History
hours [Global/Comp.]**

3.0 credit

Globalization—the spread of similar economic, cultural, and social phenomena around the globe—has become one of the major topics of contemporary discussion. Are human societies, with all their diversity, becoming fundamentally more similar or is a new amalgamated world culture emerging? If so, where did the process come from, what drives the changes, and how new is the process in historical terms? On the other hand, does history teach us to be cautious about just how uniform an effect these phenomena will have? Will the spread of similar economic and cultural forces provoke a backlash against change? Does globalization promise to economically float “more boats” or has it propelled us to the brink of World War III? Stay tuned for breaking news! The class fee of \$25.00 is to provide a capital pool for investment in kiva.com, microfinance global investment co-op. Students will decide to whom the money will be loaned for small business ventures in developing countries.

Wert

BH 102

TR 4:00 pm-5:20 pm

LIBERAL ARTS ELECTIVES

LAEL 2015-40 Chinese Language and Culture I

3.0 Credit hours

Enjoy learning Chinese. This ancient tongue has been spoken for more than 3 millennia and is the oldest surviving language in the world today. The primary language of over 1 billion people, Chinese is the most spoken tongue on the earth. During this course, students will learn Chinese characters and daily conversational skills including speaking, listening, reading, and writing standard Mandarin Chinese. The course also incorporates relevant topics related to Chinese arts and culture from the past to present.

Hsu

BH 101

F 2:30 pm-5:20 pm

LAEL 3015-40 Chinese Language and Culture II

3.0 Credit hours

This course is a continuation of Chinese Language & Culture I for intermediate level Chinese language learning. The curriculum will focus on bringing the student to higher proficiency level in listening, speaking, reading and writing Mandarin Chinese. The course will concentrate on increasing the repertoire of characters and the ability to form extended ideas through writing, and accomplish simple communication tasks. The relevant topics related to Chinese arts and culture will be included. Video, audio, and other source material will be used throughout the class.

Hsu

BH 101

W 2:30 pm-5:20 pm

LAEL 2016-40 Japanese Language and Culture I

3.0 Credit hours

This is an intensive introduction to the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

Kipper Whiting

DSB 103

TR 2:30 pm-3:50 pm

LAEL 4016-40 Japanese Language and Culture III

3.0 Credit hours

This is the third in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through

the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material. Pre-requisites: LAEL 2016 (“Japanese Language and Culture I”) and LAEL 3016 (Japanese Language and Culture II”), or permission of the Instructor

Kipper Whiting DSB 103 TR 4:00 pm-5:20 pm

Literature

LITR 3300-01 Topics in European Literature: Literature of the Holocaust 3.0 credit hours

In a terrible but understandable way, the Holocaust marks out our time, so much as to radically alter our conception of the human. For, as Elie Wiesel has convincingly stated, “at Auschwitz not only man died but also the idea of man.” Holocaust literature is our record of what one critic called the double dying, and an affirmation of a spirit that could not be vanquished. Just as Holocaust literature occupies a multiplicity of languages, so too has it found its way into all the generic forms of language. Thus in this course we will be reading a select group of novels and short stories, poems and plays, memoirs, diaries and journals in an attempt to adequately measure a chronicling of radical evil and the range of human responses to it. Themes that we will be discussing include the displacement of the consciousness of life by the imminence and pervasive-ness of death, the violation of the coherence and joy of childhood, the assault on physical reality, the disintegration of the rational intelligence, and the disruption of chronological time.

Katz BH 101 TR 1:00 pm-2:20 pm

LITR 3500-01 Topics in Poetry: 21st-Century American Poetry 3.0 credit hours

This reading-intensive literature course takes an in-depth look at the work of twelve contemporary poets from U.S. and Canada. Coursework includes group presentation and final paper. Required texts: Bhanu Kapil, *The Vertical Interrogation of Strangers* (Kelsey St., 2001); Christian Bok, *Eunoia* (Coach House, 2001, 2009); Juliana Spahr, *Fuck You—Aloha—I Love You* (Wesleyan, 2001); Lisa Robertson, *The Weather* (New Star, 2001); Nathaniel Mackey, *Splay Anthem* (New Directions, 2002, 2006); Claudia Rankine, *Don't Let Me Be Lonely* (Graywolf, 2004); Ariana Reines, *The Cow* (Fence, 2006); Geoffrey G. O'Brien, *Green and Gray* (University of California, 2007); Graham Foust, *Necessary Stranger* (Flood, 2007); Linh Dinh, *Some Kind of Cheese Orgy* (Chax, 2009) ; Aaron Kunin, *The Sore Throat and Other Poems* (Fence, 2010); Ben Lerner, *Mean Free Path* (Copper Canyon, 2010).

Console BH 102 F 2:30 pm-5:20 pm

LITR 3615-01 Topics in Global/Comparative Studies: Modern Chinese Literature in Translation [Global/Comp.] 3.0 credit hours

This class will study works of Chinese literature from 1918 to the present, written by authors from the People’s Republic of China and Taiwan. We will examine what specific criteria qualify a work of fiction to be considered modern in the Chinese context. The class will discuss how the fictional works reflect and offer critical commentary on social, political, and economic events and trends in contemporary Chinese history. Students will read and study examples of Chinese literature from various genres including short stories, novels, and reportage literature. Viewing of Chinese films and readings of current literary criticism will also support study of the works. No prior knowledge of Chinese language or history is required.

Lim-Midyett BH 103 TR 1:00 pm-2:20 pm

justification of governmental authority; power and punishment; the significance of equality; competing conceptions of human nature; the proper limits of governmental interference with individual liberty; women's rights, civil rights, and multiculturalism. Along the way, we will examine a number of controversial "hot-button" issues, such as: racial profiling, drug legalization, pollution control, physician-assisted suicide, polygamy, and abortion.

Waldschlagel BH 102 M 6:00 pm-8:50 pm

PHIL 3500-02 Topics in Philosophy & Ethics: Environmental Ethics

3.0 credit hours

Environmental problems can be incredibly complicated, in moral as well as in economic, political and biological terms. It is easy to oversimplify the problems, and the solutions. When it comes to environmental issues, what are we responsible and accountable for as individuals? How are our responsibilities affected by the fact that we act in, create, and support institutions? What do we owe to ourselves, to each other, and perhaps to the biosphere itself? In this course, we will study the moral relationship between human beings and the environment. We will be particularly interested in understanding relevant ethical principles and values that should define this moral relationship. We also study the value and moral status of the environment and its contents—animals, plants, ecosystems, etc. These are some of the many topics we will consider: animal rights; the morality of animal experimentation; preserving endangered species; pollution control; management of environmental resources; the significance of beauty in nature; the idea of the intrinsic value of the natural world; deep ecology; eco-feminism; environmental justice; and our obligation to future generations.

Waldschlagel BH 102 M 2:30 pm-5:20 pm

PHIL 3600-01 Topics in Global/Comparative Studies: Eastern Philosophy & Religion

3.0 credit hours

[Global/Comp.]

This course will survey the establishment and development of Hinduism, Buddhism, Confucianism, and Taoism as systems of thought and practice. Readings will include a selection of classic sacred texts, as well as more recent expressions. Course objectives will include a general understanding of the dominant modes of classical Eastern thought and how they differ from those of Western thought. Extensive reading, lectures, discussion, guest speakers, and audio-visual materials will comprise the methods of study.

Jacobs BH 103 MW 2:30 pm-3:50 pm

Science

SCIE 3000-01 Topics in Science & Art: The Essential Elements of Everything **3.0 credit hours**

As artists, we work with many different materials. But how do *they* work? The study of matter – its form and substance, the way it interacts and transforms – that is the study of chemistry. Chlorine and mercury may not be what you think of when you open a tube of paint, but knowing the chemical and physical properties of the materials you choose – whether you're painting, taking a photograph, or pouring bronze – gives you greater expressive power. Matter is essential to making and building; in fact, it's the most basic tool we work with. Ever wondered why the color of a glaze changes when it's fired? Or how we're able to paint with light? This course is intended as a basic

introduction to the principles, histories, and relationships of the objects and phenomena of our daily lives. Come explore why it really is “better living through chemistry.” No prior scientific experience required.

K. Lindholm BH 103 TR 4:00 pm-5:20 pm

SCIE 3000-01 Topics in Science & Art: The Lyrical Hypothesis-- Exploring the Scientific Method 3.0 credit hours

How do we formulate questions, and why do we seek answers in a particular way? Is it better to “see it with our own eyes” or to “feel it in our gut”? Since the development of the scientific method, the way we approach the mysteries of life has been profoundly influenced by the idea of objective truth. In the 21st century, science and technology shape the lives and beliefs of humans more than any other system of knowing. This class will explore the foundational tenets of this system through the eyes of philosophers and scientists such as Galileo, Descartes and Sir Isaac Newton. Using history’s most elegant experiments as our guide, we’ll closely examine the methodology that claims to yield objective truths about the nature of our existence.

P. Lindholm BH 102 T 6:00 pm-8:50 pm

SCIE 3700-01 Topics in Life Science: Personal and Community Health 3.0 credit hours

This course is an examination of the factors in the physical, biological and social environment that influence the magnitude and character of health problems, goals and solutions. Personal health topics include wellness and health promotion, nutrition, weight management, pregnancy and child health, communicable diseases, mental health, ageing and chronic diseases. Community health issues include the identification and analysis of community health problems and programs, organizational patterns and functions of voluntary and governmental health agencies, environmental quality, and building collaborative community-based health plans.

Pagano EB 217 T 6:00 pm-8:50 pm

Social Sciences

SOCI 3200-01 Topics in Psychology: Abnormal Psychology 3.0 credit hours

This is an introductory level course on abnormal behavior and specifically, psychological disorders. You will be learning about a range of abnormal behavior and how individuals may be diagnosed with and treated for psychological disorders. We will discuss the historical and contemporary views, theories, and treatments of mental illness. Through our reading, you will come to understand the symptoms and behavior patterns of various disorders.

Burgard BH 103 M 6:00 pm-8:50 pm

SOCI 3300-03 Topics in Sociology: Digital Society 3.0 credit hours

This course will examine the impact of digital culture on human social experience. Students will investigate social networking, trolling, the deep Internet, gaming, privacy, online romance, information overload, techno-nostalgia, artificial intelligence, and more. The approach of this course is to provide a balance between contemporary theory, mass media, and experiential learning; it will culminate in a digital project applying the ideas discussed in class.

Boyer BH 103 W 6:00 pm-8:50pm

Western Thought

WESTH 1001 Western Thought I

3.0 Credit hours

Requires Writing Workshop

This course studies texts significant to the development of the western culture, including the Hebrew, reek, Christian, and humanistic traditions. Important literary, historical, scientific, and philosophical texts written before the 20th century are studied in historical context, in relation to contemporary culture, and as insight into the nature of individuals, society, nature, and the cosmos. This is a reading/discussion course in which the development of critical thinking and writing ability are emphasized.

-80 Dopf BH 101 MW 5:30 pm-6:50 pm

WESTH 2001 Western Thought II

3.0 credit hours

Requires Western Thought I

This course examines texts which were written (or assumed their importance) in the 20th century, and which contributed to the formation and understanding of our contemporary cultural milieu. The texts may be philosophic, literary, aesthetic, psychological, historical, or scientific. They will be looked at independently, as well as for their intellectual, psychological, social and political ramifications for our time.

-01 Katz BH 102 TR 9:00 am-10:20 am
-02 Wert BH 101 TR 9:00 am-10:20 am
-03 Staff BH 101 TR 10:30 am-11:50 am
-40 Rankin BH 101 TR 2:30 pm-3:50 pm
-41 Jacobs BH 103 MW 4:00 pm-5:20 pm
-80 Dyck DSB103 MW 5:30 pm-6:50 pm
-81 Dyck DSB103 MW 7:00 pm-8:20 pm
-80 Holko DSB101 MW 5:30 pm-6:50 pm
-81 Holko DSB101 MW 7:00 pm-8:20 pm
-81 Dopf BH 101 MW 7:00 pm-8:20 pm

Writing Workshop

WRIT 1001 Writing Workshop

3.0 credit hours

This is an intensive practicum in essay writing, meant to sharpen students' critical thinking, reasoning, and writing skills. Four major essays are required, one of which is a research paper. Students will learn how to present a reasonable argument, with a clear thesis, supported by concrete evidence and details. Logical fallacies, evaluation of sources, and proper citation of sources will be taught. Shorter weekly writing assignments, draft evaluations by peers, and one-on-one conferences with the instructor are also requirements for the course. This course is a required course for all KCAI students

-01 Jones BH 101 W 9:00 am-11:50 am
-02 Stevens BH 102 W 9:00 am-11:50 am
-03 Barbarick BH 103 W 9:00 am-11:50 am
-04 Waugh BH 300 W 9:00 am-11:50 am
-40 Jones DSB 101 W 2:30 pm-5:20 pm
-41 Stevens DSB 102 W 2:30 pm-5:20 pm

-42	Barbarick	DSB 103	W 2:30 pm-5:20 pm
-43	Waugh	DSB 104	W 2:30 pm-5:20 pm
-80	Eason	BH 101	T 6:00 pm-8:50 pm
-81	Eason	DSB 104	W 6:00 pm-8:50 pm
-82	Stempleman	BH 103	T 6:00 pm-8:50 pm
-83	Stempleman	DSB 102	W 6:00 pm-8:50 pm
-84	Boyer	BH 300	T 6:00 pm-8:50 pm

FACULTY BIOS:

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ANNE BOYER is the author of a book of poetry, *The Romance of Happy Workers* (Coffee House 2008), and a novel, *JOAN*, forthcoming from Bloof books, as well as several chapbooks of poetry, prose, and conceptual work including *Anne Boyer's Good apocalypse* (Effing Press 2006), *Selected Dreams with a Note On Phrenology* (Dusie, 2007), *Art is War* (Mitzvah, 2008), and a forthcoming prose poem/web opera, *The 2000s*. She is co-editor, with K. Silem Mohammad, of the poetry journal *Abraham Lincoln*. She also curates a reading series in Lawrence which has brought to the area many exciting younger writers, among them Tao Lin and CA Conrad. She is currently at work on a set of critical essays about Flarf, conceptualism, the self-institution, and other obsessions of the ultra-contemporary. Her teaching interests include experimental literature, critical theory, digital culture, and the history, theory, and practice publishing. If you have any questions about her courses, please e-mail her at aboyer@kcai.edu.

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CYRUS CONSOLE is working on his Ph.D. in Literature and Creative Writing at the University of Kansas in Lawrence. He received his M.F.A. in Writing from Bard College in 2004, where he was awarded a Bard Fellowship in 2002 and in 2004. He earned a B.S. in Organismal Biology in 2000 at the University of Kansas. His book of poems, *Brief Under Water*, was published in 2008 by Burning Deck Press. His poems and his criticism have appeared in *NO: a journal of the arts*, *First Intensity*, *Skanky Possum*, *Boston Review*, *Modern Review*, *Octopus Magazine*, *Critical Quarterly*, and *Lana Turner*, among other places. He has been awarded the William Herbert Carruth Poetry Award twice (2006 and 2007), the Victor Contoski Award in Poetry twice (2006 and 2007), and in 2008 he was honored with a Fund for Poetry award. He teaches at the University of Kansas and at the Kansas City Art Institute. If you have any questions about his courses, please e-mail him at cconsole@kcai.edu.

STEVE CROMWELL is Associate Professor of art history at KCAI. He is an exhibiting artist and teaches the history of film, contemporary art and aesthetics, as well as 20th-Century Latino Art. If you have any questions about his courses, please e-mail him at cromwell@kcai.edu.

ERIN DAHL earned her Master's in the History of Art from the University of Kansas in 2009. Prior to receiving her B.F.A. in Fiber and Art History from the Kansas City Art Institute in 2007, she spent a fruitful summer studying painting and art history at Maryland Institute College of Art. Her studio background in printmaking, painting and fiber adds a further dimension of understanding to her academic interests, which include political art, feminism and material and cultural studies. If you have any questions about her courses, please e-mail her at edahl@kcai.edu.

DEBORAH DICKSON earned her M.A. in art history at the University of Missouri-Kansas City. She has taught global arts for more than ten years in Kansas City area colleges and universities. She has written over one hundred locally-published art reviews and has experienced art and culture on four continents. If you have any questions about her courses, please e-mail her at ddickson@kcai.edu.

AARON DOPF is at work on the completion of his Ph.D. in Philosophy at The University of Kansas. He earned his B.A. in Philosophy with a minor in Religion at The University of Iowa in 2001. His areas of specialization include 19th-century continental philosophy, Nietzsche, and existentialism. He has been awarded the Graduate Teaching Assistant of the Year by KU's Department of Philosophy in 2004; he was awarded by the KU Graduate School "Outstanding Graduate Teaching Assistant of the Year in 2005. KU's Department of Philosophy also chose him for the *Robinson Essay Contest* winner, both in 2003, and again in 2007. He received a Graduate Direct Exchange Scholarship to the Johannes Gutenberg University in Mainz, Germany for the 2005-2006 school year from the KU Graduate School. If you have any questions about his courses, please e-mail him at adopf@kcai.edu.

KEVIN DYCK graduated from Bethel College in Newton, Kansas with a B.A. in philosophy and German. He received his M.A. in philosophy at the University of Kansas in 1999, and is continuing work on a Ph.D. in philosophy. His favorite activities include playing music on the guitar,

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HAINES EASON received his M.F.A. in Creative Writing, Poetry from Washington University in St. Louis and his B.A. in English with a specialization in Creative Writing and Literature from the University of Montana in Missoula. His book, *A History of Waves*, was recently selected by Mark Doty for Poetry Society of American Chapbook Fellowship and was published in the Spring of 2010. His poems have appeared in numerous journals including *New England Review*, *Yale Review*, *Indiana Review*, *Pleiades*, *Barrow Street*, *American Letters & Commentary*, and *New Orleans Review*--his poetry can be read online at [High Chair](#) and [past simple](#). He is also a regular critic for *Smartish Pace* and *American Book Review*. In addition to his writings, he is an Associate Editor of [Boulevard](#).

PROFESSOR MICHELE FRICKE is a Professor of Art History and has taught classes in ceramics history, fiber history, ancient and Renaissance art at KCAI for more than twenty years. In addition to being an art historian, she is a fiber artist. She writes for *Surface Design Journal*, *FiberArts*, *Ceramics Monthly*, as well as other publication. If you have any questions about her courses, please e-mail Professor Fricke at michelefr@aol.com.

RACHEL GESCHWIND is an alumna of KCAI with a BFA in art history and painting. She received her Masters of Art History from the University of Missouri in Kansas City, and is finishing work on her dissertation from Case Western Reserve University in Cleveland, OH. Rachel's interests include Renaissance and Baroque art, fashion history, American photography, and Catholic theology. Her forthcoming dissertation focuses on images of Mary Magdalene and prostitution reform in early modern Venice and Rome. If you have any questions about her courses, please e-mail her at rgeschwind@kcai.edu.

DENISE GIANNINO has several graduate degrees in art history, concentrating on Renaissance and Baroque Art, and is currently a Ph.D. candidate in Art History at the University of Kansas, specializing in the art of the 17th-century Dutch Republic. She has taught courses on the survey of western art history and art of Northern Europe (1400-1600). Areas of academic interest include: Dutch family and marriage portraiture, early modern print culture, and artistic exchange between Japan and the Dutch Republic. If you have any questions about her courses, please e-mail her at dgiannino@kcai.edu.

MICHAEL S. HOLKO is a doctoral candidate at Stony Brook University (NY). He is currently completing his dissertation "An Ambiguous Consolation: Pessimism and Poetry in Late-Victorian Britain." A native of Miami, he holds degrees in Philosophy and English from Florida International University. If you have any questions about his courses, please e-mail him at mholko@kcai.edu.

VALDA HSU is a native Chinese born in Taiwan. She earned her B.F.A. in Illustration Design and Fine arts through Art Center College of Design in Pasadena, California. She currently teaches Chinese brush painting for adults at the Kansas City Art Institute, the Nelson Atkins Museum, the Confucius Institute at KU and Adults Continuing Education for persons with Developmental

Disabilities (ACED) through UMKC and Longview Community College. Each year, the Nelson Foundations she is invited to do a Chinese brush painting demonstration in the Nelson Atkins' Chinese art gallery in the museum during their annual Chinese New Year's celebration. She is the special programs instructor for Chinese Language and Culture for the Confucius Institute at the University of Kansas, and is currently the Chinese Language teacher at St. Paul's Episcopal Day School. Her frequent visits to China and Taiwan have inspired her to teach Chinese to visual artists in order to promote the understanding of its culture and its timeless, authentic art form through the language. If you have any questions about her courses, please contact her at yhsu@kcai.edu.

DR. ANTON JACOBS received his B.A. from the University of Missouri, M.Div. from Eden Theological Seminary, M.A. from the University of Louisville, and Ph.D. from the University of Notre Dame. He has worked as a car hop, truck driver, freelance writer, teacher, newspaper editor, college administrator, and pastor, and has taught in various colleges and universities. He has published articles in social theory, sociology of religion, the political imagination in literature, and urban history; written a neighborhood newspaper column for several years on the interface between religion and culture; co-translated a classic work in sociology; and is currently working on several book projects, among which are a text in the philosophy of religion and a monograph on the sociology of conflict. If you have any questions about his courses, please e-mail Dr. Jacobs at ajacobs@kcai.edu or at antonkjacobs@earthlink.net.

CHLOÉ COOPER JONES is currently finishing her Ph.D. in Creative Writing and Literary Theory at the University of Kansas. She received her B.F.A. in Writing, Literature and Publishing at Emerson College in 2004 and her M.F.A. in Creative Writing and Literature from the University of Kansas. She is primarily a short story writer; however, she is currently completing a novel, a chapter of which is forthcoming in *Black Warrior Review*. Quote: "The writing and reading of fiction is the strongest passion I hold and the primary priority in my life. Translation: I will totally geek out about fiction in this class. Students beware!" If you have any questions about her courses, please e-mail her at chloball@gmail.com.

DR. MILTON KATZ teaches courses at KCAI in American studies. He received his Ph.D. from St. Louis University. Dr. Katz has been the recipient of numerous grants and research awards from the National Endowment for the Humanities, the Missouri Humanities Council, the Mellon Foundation, the Alliance of Independent Colleges of Art, as well as the Kansas City Regional Council for Higher Education; he received a Fulbright-Hays grant to study and research art of the Holocaust in Poland and in the Czech Republic. Dr. Katz has received all three of the highest awards KCAI offers its faculty: in 1998 he received the KCAI Special Projects Award; in 2001, he received KCAI's Excellence in Teaching Award; and in 2008 he received KCAI's Distinguished Achievement Award. His latest book, *Breaking Through: John F. McClendon, Basketball Legend and Civil Rights Pioneer*, won the 2008 William Rockhill Nelson Award for Nonfiction. He consults, presents conflict management workshops, and is a visiting professor at the Institute for Creative Conflict Management at Syracuse University. He worked with the Midwest Center for Holocaust Education in its "Witnesses to the Holocaust" project, and is a member of its speakers' bureau, serving on its Board of Governors. He has presented lectures on art of the Holocaust in educational and religious institutions and Holocaust museums through the U.S. and Europe. If you have any questions about his courses, please e-mail Dr. Katz at mkatz@kcai.edu.

HEATHER KAUTEN earned her M.A. degree in Art History from the University of Texas at Austin, and is a Ph.D. candidate in Art History at the University of Kansas, specializing in art from

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DR. JAN KENNEDY earned her Ph.D. from the University of Kansas, specializing in Northern Baroque Art, with minor areas of study in 16th-century Venetian painting and Japanese art of the Edo period. While in Amsterdam, she received the Friends of Mauritshuis Fellowship for research associated with the Mauritshuis Royal Cabinet of Paintings in The Hague. After teaching as a graduate instructor at KU, she was Adjunct Assistant Professor at Washburn University for three years. She has been teaching at KCAI since 2002. If you have any questions about her courses, please e-mail Dr. Kennedy at jkennedy@kcai.edu.

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KATE LINDHOLM earned her M.F.A. in Art and Technology from the School of the Art Institute in Chicago, where she was awarded a full scholarship to the Performance Art Department. Before attending SAIC, she graduated *summa cum laude* with a B.S. in Chemistry and thinks of herself as a sort of OCD Renaissance woman. Research obsessions have included ants, enzymes, Facebook, American performance art, and the proof of zero, just to name a few. She is a practicing artist and works collaboratively with her partner to investigate questions of identity and truth within the artist-audience relationship, the body as art object, and the practice of art as an exploration and critique of everyday life.

PAUL LINDHOLM received his M.F.A. in Art and Technology from The School of the Art Institute of Chicago, where he was also awarded a full scholarship to the Performance Art Department. Before attending SAIC, he graduated *summa cum laude* with a B.A. in Philosophy and History in 2005. He works collaboratively with his partner of 12 years and has performed live at venues including the Bridge Art Fair in New York City, the University of California-Los Angeles and the Chicago Cultural Center. Their object-based art has been exhibited both nationally and internationally and they have lectured at Carnegie Mellon and Northwestern University. They have received numerous grants and awards for their work and most recently operated *Fishbowl*, an experimental performance space in downtown Chicago.

DR. PHYLLIS MOORE earned her Ph.D. in English from the University of Illinois at Chicago. Her collection of short stories, *A Compendium of Skirts*, was published by Carroll & Graf in 2002. She has taught literature and writing for 29 years. Her poems and short stories have appeared in *The*

Georgia Review, *Tri-Quarterly*, *Chelsea*, *Redbook*, *The Mississippi Review*, *The Michigan Quarterly Review*. Her short stories have been listed in both *The Best American Short Stories* and in *The Pushcart Prize* anthologies. *Chicago Works*, a collection of short stories by Chicago authors, anthologized her short story "Big Pink and Little Minkie." She has received numerous art council grants from the states of Illinois and Florida. If you have any questions about her courses, please e-mail Dr. Moore at pmoore@kcai.edu.

BIAGIO PAGANO is a graduate of the University of Missouri-Columbia, where he received his Master's degree in Public Health with a focus on Community Health and Environmental Epidemiology. He has over 25 years of experience in the field of public and environmental health. Since the beginning of his career, he has worked with various public health institutions, including the East Side Health District in East St. Louis, Illinois; the St. Louis County Health Department; and the Kansas Department of Health and Environment in Topeka, Kansas. He is presently working at the Unified Government Public Health Department in Kansas City, Kansas, where he is the Director of Education and the Public Information Officer. Most of his work has focused on improving local environmental quality through education and technical assistance, and educating local citizens on ways to reduce the risk factors associated with infectious and chronic diseases. If you have any questions about his course, you can email him at bpagano@wycokck.org, or telephone him at work, 913.573.6708, M-F, 8:30am-5pm.

PROFESSOR RUSH RANKIN teaches literature, creative writing, and philosophy courses. His M.F.A. is from the University of Iowa. His book of poems, *Bene-Dictions*, won the Vassar Miller Prize for poetry in 2003. A previous collection, *The Failure of Grief*, appeared in 2001. His fiction and poetry and essays have appeared in *Antioch Review*, *New Letters*, *Ohio Review*, *Paris Review*, *Pleiades*, *Poetry Northwest*, *Quarterly West*, *TriQuarterly*, and others, including *Chelsea*, for which he was the guest-editor for a recent special fiction edition. If you have any questions about his courses, please e-mail Professor Rankin at rrankin@kcai.edu.

PAULA ROSE is currently pursuing a Ph.D. in art history at the University of Kansas; her concentration is Modern and Contemporary European and American Art with secondary interests in Contemporary Japanese Art and Medieval Art. She is also enrolled in the Graduate Certificate Program in Women, Gender, and Sexuality Studies. She earned her M.A. in art history at the University of Kansas in 2008. She received her B.F.A. in Art History and Painting at KCAI. In her scarce free time she enjoys cooking, photography, knitting, and Medieval re-enactment. If you have any questions about her courses, please e-mail her at plrose@kcai.edu.

JORDAN STEMPELMAN is a graduate of the Iowa Writers' Workshop where he was a Leggett Schupes Fellow in Poetry. He is the author six books of poetry: *Their Fields* (Moria, 2005), *What's the Matter* (Otoliths, 2007), *Facings* (Otoliths, 2007), *The Travels* (Otoliths, 2008), *String Parade* (BlazeVOX, 2008), and *Doubled Over* (BlazeVOX, 2009). He is also the Associate Editor of *The Continental Review: a video-only forum for contemporary poetry and poetics*. If you have any questions about his courses, please e-mail him at jstempleman@kcai.edu.

ELLIOTT STEVENS earned his M.F.A. degree in Creative Writing from the University of Kansas in 2009. He received a B.A. in writing in 2003 from Bennington College. He has worked with and helped edit the work of essayist Edward Hoagland for pieces that appeared in *The American Scholar*, *The Yale Review*, *New Letters*, and *The Seattle Review*. He has also copy-edited novels for Deb Olin Unferth (*Vacation*) and Christopher Miller (*The Cardboard Universe*). His own fiction has been

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MATTHEW WALDSCHLAGEL is a Ph.D. candidate in philosophy at the University of Kansas. He holds an M.A. degree in philosophy from Kent State University in Ohio and a B.A. degree in philosophy from the University of New Hampshire. He is the recipient of two prestigious awards for excellence in teaching at the University of Kansas. He teaches courses in ancient Greek philosophy, the philosophy of religion, the philosophy of science, and the history of philosophy. His paper, "The Question of the Self-Refuting Character of Protagorean Relativism in the 'Theaetetus'" was published in *Auslegung: A Journal of Philosophy* in early 2006. He is writing a dissertation in moral philosophy on the ethical issues surrounding apology, forgiveness and revenge. If you have any questions about his courses, please e-mail him at mjwald@ku.edu.

KYLE WAUGH received his M.A. in American Studies and his Bachelor's in English Literature from the University of Kansas. He is a scholar of 20th century and contemporary American poetics. His writing has appeared in such journals as *Jacket* and *Boxkite*, and he co-edited *The Intent On: The Collected Poems of Kenneth Irby, 1962-2006*. He currently teaches at the University of Kansas, as well as the Kansas City Art Institute. If you have any questions about his courses, please e-mail him at kwaugh@kcai.edu.

DR. HAL WERT is the author of *Hoover: The Fishing President*, published in 2005 by Stackpole Books. He was a finalist for the William Rockhill Nelson Award for Literary Excellence for this book, which was chosen by *The Kansas City Star* as one of the 100 notable books of the year. He has appeared on C-Span's Book TV series "Public Lives," and in May of 2007 he was interviewed on the C-Span Book TV Bus. Forthcoming books include: *Hoover, Roosevelt and the Specter of Starvation: American Aid for Europe 1939-1941* and *Aiming at the Heart of America: The Relief Posters of World War II*. In addition, Dr. Wert has written innumerable book reviews published in *The Journal of Military History* and the *Military Review*. Just this month, February of 2009, Dr. Wert was awarded a \$10,000 Earhart Foundation Fellowship Research Grant. Dr. Wert received his Ph.D. from the University of Kansas. If you have any questions about his courses, please e-mail him at hwert@kcai.edu.

TRACIE WHITING KIPPER is the Japanese Language and Culture Lecturer at KCAI. She graduated from Nebraska Wesleyan University where she majored in Global Studies with a Japanese emphasis, and studied at Kwansai Gakuin University in Nishinomiya, Japan. Following graduation, she was recruited by the Japanese government to serve as Coordinator for International Relations for Nagano Prefecture, assigned to the Nagano Olympic Organizing Committee for the XVIII Olympic Winter Games as the English Manager of the Nagano Olympic News Agency. Her duties included editing official Olympic publications, management of the English side of the intra-net system Info'98 used by journalists, and liaison for the Official Documentary by Emmy-winning director Bud Greenspan and the Official IMAX Film by Oscar-winning director Keith Merrill. Following the Nagano Winter Olympic Games, she came to Kansas City to work for the Consulate General of Japan as their economic analyst and Coordinator of the Japan Exchange and Teaching (JET) Program. She was trained as a Japanese instructor by the Japanese Ministry of Education and has taught on television, online, and in the classroom. If you have any questions about her courses, please email her at trwhitingkipper@kcai.edu