

KANSAS CITY ART INSTITUTE

A four-year college of art and design

Fall Schedule 2009: 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, Sherman	BH 103	TR 9:00 am-10:20 am
-02	Elston	IB 116	TR 9:00 am-10:20 am
-03	Elston	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	Dickson	EB 203	MW 2:30 pm-3:50 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 7:30 pm-8:50 pm
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ARTHI 2614-01 Topics in Global/ Comparative Art: Survey of Asian Art [Global/Comp.]

3.0 credit hours

In this course we will examine art produced in India, China and Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture, and architecture will be examined both chronologically and thematically, noting the spread of various styles throughout India, China, Japan, Korea and Southeast Asia. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

	Kennedy	IB 116	TR 2:30 pm-3:50 pm
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ARTHI 2619-01 Survey of the Native Art of the Americas [Global/Comp.]

3.0 credit hours

This course explores the arts of the native Americas, including the Olmec, Maya, and Aztecs of Mesoamerica, the Nasca, Moche and Inca of South America, and North American cultures of the Southwest, Eastern Woodlands, Plains and Northwest Coast regions. Students will have the opportunity to learn about a diverse range of prehistoric to contemporary Native American art forms—monumental earthworks; sculpture and masking; clothing and adornment; basketry and ceramics; drawing and painting; and dance and ritual. We will investigate the role of native arts in traditional social and ritual life and explores such topics as the politics of collection and exhibition, and the dynamics of commoditization and tourism. The goal of this course is to teach recognition of objects from the Western Hemisphere and place them in a cultural context, resulting in a better understanding of historical and contemporary cultures, promoting greater awareness and sensitivity

to issues of diversity, respecting different viewpoints, appreciating new concepts and expanding on an understanding of the world and the meaning of art.

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

ARTHI 3200-06 Topics in Renaissance Art: Venetian Painting

3.0 credit hours

[Ren./Baroque]

Renaissance Venice was a glittering jewel in the crown of Italy, known as a cosmopolitan trading center which boasted wealth and opulence unmatched by any other city, including Rome. As a result of the enormous prosperity and independent government of Venice, the city produced some of the most important sixteenth-century artists, who began a distinctively Venetian type of painting which was typified by vibrant color, ambient lighting, mysterious subject matters, and a rich handling of paint. In this course, we will survey the “Golden Age” of Venetian painting and explore the works of Bellini, Carpaccio, Giorgione, Titian, Veronese, Tintoretto, and Tiepolo. We will chronicle the rise and fall of Venice, the remarkable floating city of Europe, from the fifteenth to the eighteenth century. There will be a midterm and a final exam, and one specialized research paper.

Geschwind EB 203 MW 5:30 pm-6:50 pm

ARTHI 3300-04 Topics in Baroque Art: Italian Baroque

3.0 credit hours

[Ren./Baroque]

This course examines the style, meaning and function of baroque art in Italy in its cultural and historical context. The work of major seventeenth-century Italian architects, sculptors and painters will be covered, including in-depth analysis of the lives and works of Caravaggio and Bernini.

Komp DSB 102 TR 1:00 pm-2:20 pm

ARTHI 3400-03 Topics in Modern Art: Impressionism and Post-Impressionism

3.0 credit hours

[Modern]

In this course we will study two major art movements of the late 19th century: Impressionism and Post Impressionism. We will consider artworks within their particular cultural, political and historical context as well as discuss outside influences, (e.g. Japanese Prints), technical achievements and innovative formal elements. Specific issues will be examined such as artist's responses to the new urban environment of Paris, class and gender distinctions, conflicts between aesthetic values and the art market, and myths concerning some well known artists.

Kennedy IB 116 MW5:30 pm-6:50 pm

ARTHI 3400-04 Topics in Modern Art: Expressionism

3.0 credit hours

[Modern]

This course will deal with the subjective impulse in the work of French (Fauve), German, and Austrian expressionist movements of the early 20th century. The course readings and lectures will be largely based on painting and sculpture throughout the period, but will also touch upon architecture, film, and performance. 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 3400-07 Topics in Modern Art: Constructivism and The Bauhaus

3.0 credit hours

[Modern]

This course will deal with the utopian experiments in art and theory to emerge from the Russian

Constructivist movement and the German Bauhaus academy in the years between the two World Wars. In both Constructivism and The Bauhaus, one finds some of the most influential ideas on the integration of art and everyday life in history—affecting our world to this very day—which we will study through the objects and writings created by the artists associated with each. Since the course deals as much with history as with art, we will also be exploring the different historical events, artistic media and philosophical theories that inform the artworks presented in the class.

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

ARTHI 3400-10 Topics in Modern Art: From the First Empire to the Belle Époque—Art in 19th-Century France **3.0 credit hours**

[Modern]

During the nineteenth century France was shaken by a series of revolutions. These insurrections occurred not only in the realm of politics but also in the visual arts. Paris became the undisputed art capital of the Western world. The avant-garde arose bearing the banner of modernism and successfully challenged conventional notions of art and art making. This course will trace the evolution of French art as it progressed from Romanticism to Realism, Impressionism, Symbolism, and Post-Impressionism. In order to gain the fullest appreciation and understanding of 19th-century French art this course will explore not only painting, sculpture, and architecture but also music, literature, fashion, prints, photography, the decorative arts, and early French cinema.

Anderson, Sherman BH 103 TR 4:00 pm-5:20 pm

ARTHI 3504-04 Topics in Film History: American Films of the 1970s **3.0 credit hours**

[Contemporary]

Many film critics have dubbed the decade of the 1970's as the Hollywood Renaissance. It was this decade that spawned or nurtured the careers of directors such as John Cassavetes, Robert Altman, Francis Ford Coppola, Martin Scorsese, Hal Ashby, George Lucas, Steven Spielberg, Woody Allen, et al. This course will critically examine prominent films of the period, with respect to their significance within cultural and film history. Emphasis will be placed on film as a narrative and visual art form.

Cromwell IB 116 T 6:00 pm-8:50 pm

ARTHI 3612-01 Topics in African Art: Egyptian Art **3.0 credit hours**

[Ancient/Med or Global/Comparative]

This course examines the art of ancient Egypt in the context of its fascinating culture, especially with regard to ancient Egyptian mythology and religious beliefs. We will study examples from the full range of ancient Egyptian civilization, from the pre-dynastic period to its final days under the Ptolemaic queen Cleopatra.

Komp DSB 102 TR 2:30 pm-3:50 pm

ARTHI 3616-03 Topics in Japanese Art: Contemporary Japanese Art **3.0 credit hours**

[Contemporary or Global/Comparative]

This course will examine the art of Japan from primarily the 1960s to today, with some consideration of artistic movements that arose after World War II such as the Gutai Bijutsu Kyokai (Gutai Art Association). We will study various groups and individual artists who respond to natural materials and spiritual sources that have long been a part of the traditional Japanese aesthetic, such as the Mono-ha group, to movements that reflect a dialogue with the global context of avant-garde art. We will explore the unique qualities of many contemporary Japanese artists' works that

reference the legacy of Japanese art history while creating a dynamic interplay with such popular cultural phenomena as *manga* and anime. Discussions will focus on issues of nationalism, cultural memory, spatiality, temporality, Western influences, imaging violence and cuteness, gender, and popular culture.

Kennedy

IB 116

MW 4:00 pm-5:20 pm

**ARTHI 3702-01 Topics in Design: History of Graphic Design
[Modern/Cont.]**

3.0 credit hours

This course will trace the social and cultural roles of graphic design from prehistory to the present, placing it within the larger historical narrative of the history of art. Through making connections between history and what designers do every day, a unique and exciting skill set will be built by each student for thinking about the cultural purpose and historical dimensions of the graphic designer's work, placing importance on the relevance of the history to the practices of designers today.

Young

EB 203

TR 5:30 pm-6:50 pm

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

3.0 credit hours

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

BH 103

TR 1:00 pm-2:20 pm

**ARTHI 4035-06 Seminar: The Greeks
[Ancient/Med.]**

3.0 credit hours

The ancient Greek civilization produced philosophers, playwrights, poets, politicians and artists whose works have had enormous impact on contemporary Western thought and art. In this course we will examine the culture of ancient Greece through its art and through its texts, in an attempt to fulfill the Greek ideals of polymathy (Heraclitus: "Those who would be wise must be good inquirers into many things") and auto gnosis (Delphic oracle: "Know thyself"). Some of our persistent themes will be the influence of tragedy, the evolving belief in moira (fate), the nature of the Greek deities, politics and philosophy on all the visual forms of self-expression employed by the Greeks.

Fricke

BH 103

TR 10:30 am-11:50 am

**ARTHI 4035-07 Seminar: Feminist Art & Theory
[Modern/Cont.]**

3.0 credit hours

Buszek

EB 217

W 2:30 pm-5:20 pm

History

HIST 3000-01 Topics in Art as History: Film & the Holocaust

3.0 credit hours

More than any other medium, film has undoubtedly become the enduring image of the Holocaust as we struggle in our attempt to remember, understand, and come to terms with its lessons in the 21st century. Yet, if we cannot imagine the unimaginable, how can the cinematic image render justice to this definitive event? In this class, we will ponder this question and so much more as we view and analyze the works of some of the most accomplished directors from Europe and the United States. There are two analytical papers required in this class (6-8 pages each), and regular attendance and participation in class discussions are assumed and necessary. All required readings are in the packet that is available to purchase the first day of class.

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

HIST 3100-02 Topics in American Studies: World War II

3.0 credit hours

This is a reading, writing and occasional discussion class. The goal is to familiarize students with the events and personalities of the Second World War, and this, in turn, should lead to an understanding of how the war came about, and how this watershed event has reshaped our lives.

Wert BH 102 TR 2:30 pm-3:50 pm

HIST 3616-01 Topics in Global/Comparative Studies: History of Japan I [Global/Comp.]

3.0 credit hours

This course is a reading, writing, and occasional discussion course within a lecture format. The goal is to familiarize students with the events and personalities of traditional Japan, the rise and dominance of the Samurai class, so that you will come to better understand a non-western culture. The West did not arrive in Japan until the 16th century, but that event had a profound effect on Samurai warfare and upon Japan more generally. This tour through Japanese history should be a fascinating trip, one that stimulates your imagination and adds to your intellectual development. I guarantee that if you learn the material well and are able to regurgitate it with interest, you will no longer be invited to dinner parties.

Wert BH 102 TR 4:00 pm-5:20 pm

HIST 3700-05 Topics in Music History: Kansas City Jazz

3.0 credit hours

This course explores the cultural, social and political environment in Kansas City that fostered the development of a unique style of jazz from the 1920s through the 1940s. The development of Kansas City jazz is cast against historical events such as Prohibition, the Great Depression and World War II. The growth of Kansas City jazz style from ragtime to bebop is traced using sound recordings and videos..

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

Liberal Arts Electives

LAEL 2016-40 Japanese Language and Culture II

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.

-01 Kipper Whiting BH 300 W 2:30 pm-5:20 pm

-40 Kipper Whiting BH 300 W 5:30 pm-8:20 pm

Literature

LITR 3100-02 Topics in American Literature: American Romanticism

3.0 credit hours

[Literature]

This course will explore America's own brand of Romanticism and define it as we read about, write about and discuss significant texts which show our souls in the light and in the dark. Themes dear to the British and German Romantics show up in our literatures as they cross the ocean and land with a thump in our psyches—the role of the outsider artist, the wisdom of the non-rational, Nature and its wisdoms, the roads not taken, the value of paradox, art as a secular religion, etc. Texts will include Melville's *The Confidence Man*, Hawthorne's *Blithedale Romance*, Kerouac's *The Subterraneans*, Whitman's *Leaves of Grass*, Oliver's *House Made of Light*, and more.

Catto BH 102 TR 1:00 pm-2:20 pm

LITR 3400-03 Topics in the Narrative: The Short Story

3.0 credit hours

[Lit./Work.]

This course is a study of the history of narrative technique from Chekhov to Flannery O'Connor to Alice Munro to Miranda July. Students will read a wide range of authors, both classic and contemporary, and produce one original short story. There will be a midterm, final, as well as weekly shorter writing assignments. Attendance, promptness, and conversational participation are assumed in this focused and intensive study of narrative technique.

Moore BH 300 T 1:00 pm-3:50 pm

LITR 3703-01 Fiction Workshop I

3.0 credit hours

[Workshop]

Each student will write stories or novels, read them to the class, and discuss his classmates' work. The assumption is that intense attention paid to a person's writing helps deepen his writing concentration, focus, and self-criticism. The ideal of this course is that the student writer discovers how people move about in his or her fictional world. Since writing "exercises" are not offered, each student must be responsible for initiating his own writing projects. Great works of literature, often selected individually for each student, will also be discussed.

Rankin BH 300 M 7:00 pm-9:50 pm

LITR 3704-01 Poetry Workshop I

3.0 credit hours

[Workshop]

You'll write poems and bring them to class and we'll discuss them, and then you'll go home and relax or groan. Recovering, you'll write more poems. The assumption here is that intense attention paid to a person's writing deepens the writer's concentration. The poet discovers how much of the world has entered his/her poem, and how much of him/herself has entered the world. The class will also discuss contemporary and other poets. Part of developing a writer's instinct involves learning how to read with focus. Since theoretical issues will be investigated, highlighting formalist and postmodern literary notions, this course has a philosophy dimension.

Rankin BH 101 W 7:00 pm-9:50 pm

LITR 3704-04 Poetry & Motion II**3.0 credit hours****[Workshop]**

This course explores physical movements of many kinds and asks the student to translate those experiences into poetry. Whereas Poetry and Motion 1 focuses on free verse and aural/oral tradition, this course focuses more on formal poetry and a semester's sheaf of 12 polished formal pieces. Body experiences will include Arabic dance, The Sufi Dervish turn, Kathak storytelling dance from India, Kundalini Yoga, etc..

Catto

EB 203

R 2:30 pm-5:20 pm

LITR 3704-05 Introduction to Verse Form**3.0 credit hours****[Workshop]**

This is a literature class with emphasis on the structure of poetry. Readings cover a broad historical range including the contemporary avant-garde. Verse fundamentals such as meter and rhyme will be discussed, as well as classic forms such as the sonnet, sestina, and villanelle. Students can expect a midterm exam and a take-home final exam; the written part of the course requires composition in various verse forms.

Console

BH 102

F 2:30 pm-5:20 pm

LITR 4035-04 Seminar: Contemporary Drama**3.0 credit hours****[Literature]**

Through the reading and analysis of serious and evocative drama and the viewing of plays adapted to film, we will attempt to unravel the intricate mosaic that constitutes contemporary American society. Issues of race, class, gender, peace and justice, the American Dream, alienation, and the yearning for spiritual fulfillment will be discussed in reference to historical conflicts and continuities in contemporary American society. There will be three exams or papers in this class. Class attendance and participation are assumed and are important factors in the final grade. Students will also be required to attend at least one live performance and submit a critique of the play.

Katz

BH 101

R 1:00 pm-3:50 pm

LITR 4035-05 Seminar: The Decay of Lying**3.0 credit hours****[Lit. Workshop]**

In his 1871 essay, "The Decay of Lying," Oscar Wilde takes Plato to the mat, arguing it is life that imitates art and not the other way around. Wilde laments our "monstrous worship of facts," evidenced not only in journalists and lawyers, but also in art, rendering the arts sterile, and resulting in "novels which are so life-like that no one can possibly believe in their probability." He says if a novelist is base enough to go to life for his characters, he should at least pretend they are creations, and not boast of them as copies. "The only real people," says Wilde, "are the people who never existed." This course is an advanced fiction workshop. We will use Wilde's essay as a starting point to assess the present house of fiction with its relentless first person narration and reliance on memoir. Students will produce 36 pages of substantial writing. There will be a midterm, a final, as well as short weekly writing assignments. Attendance, promptness, and conversational participation is assumed in this focused and intensive seminar study.

Moore

BH 300

T 9:00 am-11:50 am

Philosophy

PHIL 3000-05 Topics in Philosophy and Ethics: Freedom and Ethics**3.0 credit hours**

In the 17th century, the first radical vision of modern democracy was produced by Spinoza, who believed that the deterministic force of nature precluded free will. Reconciling this paradox, among others, with the notion of ethics should be intriguing. To what extent, we might ask, does religion actually impede ethical thinking? When is the idea of multiculturalism concealing a form of intolerance and when not? When is ethical thinking a sign of a kind of mental illness and when not? Hume, Kant, and Nietzsche on ethics will also be considered.

Rankin

BH 102

MW 2:30 pm-3:50 pm

PHIL 3900-01 Philosophy of Technology**3.0 credit hours**

This course considers the different and often competing accounts of the meaning(s) of our relationship with technology. Rival explanations of technology and the human interaction and involvement with it will be considered from vantage points that either endorse or are suspicious of the power and influence of technology. The course combines elements from the philosophy of technology with contributions from science fiction and film that have as their central theme the human relationship with technology. Some attention will be paid to what the ancient Greek philosophers (in particular, Plato and Aristotle) have to say about technology, but most of the readings will center on contemporary thinkers from the 20th and 21st centuries. Students should come to critically appreciate the multifarious ways in which technology is part of, and perhaps even constitutes and makes intelligible, their existence.

Waldschlagel

DSB 102

MW 7:30 pm-8:50 pm

Science**SCIE 3200-03 Topics in the History of Science: Science Wars****3.0 credit hours**

Science is often considered to have some special authority with regard to knowledge of the truth. But what exactly is science? Does science have this special authority, and if so, why? The phrase “Science Wars” has come to refer to the conflict over the *status* of science. The question about the status of science can be asked this way: are the results of science objective and standpoint independent, OR are the results of science shot through with subjectivity and tainted by an all too human element? The Science Wars have, in large part, been fought over these two fundamentally different and incompatible ways of interpreting science. This course will explore what science is, what it does, and how it works. These are some of the many topics we will consider:

- the features of its methodology that distinguish science as a distinctive method of inquiry
- the nature of explanation, theory, observation, and evidence
- the processes by which hypotheses are confirmed or falsified
- how theoretical considerations and experiments interact to shape the scientific picture of the world
- how scientific theories change and progress over time
- whether science does or should purport to give us a literally true picture of the world
- whether there is a difference between science and pseudoscience. We will look at three test cases to figure this out: (1) the evolution vs. creationism debate, (2) astrology, and (3) the debate about the scientific status of Freudian psychoanalysis.

In celebration of the 150th anniversary of the publication of *On the Origin of the Species*, we will also spend a bit of time considering Darwin and the theory of evolution by natural selection. We will

- investigate how Darwin discovered natural selection,
- learn about the mechanics of evolution by natural selection,
- consider the various religious responses to evolution,
- look at controversial applications of Darwin, such as with sociobiology and evolutionary psychology.

Waldschlagel DSB 102 MW 6:00 pm-7:20 pm

SCIE 3300-01 Topics in Neuroscience: Biological Bases of Behavior 3.0 credit hours

This course introduces students to the biological bases of behavior, including anatomy and physiology of the brain. Topics of study include organization of the nervous system, brain structures and their functions, neurotransmitters, the five senses, neurological and psychiatric disorders, attention and consciousness, memory, language, mood and emotional processes.

Koeneman BH 103 M 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 of 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 DSB 102 T 6:00 pm-8:50 pm

Social Sciences

SOCI 3000-01 Topics in Anthropology: Visual Anthropology 3.0 credit hours

Tattoos and talismans, polkas and modern primitives: do they have anything in common with each other—or, for that matter, with fine art? We'll forge theoretical frameworks to understand American popular art forms such as these. Particular emphasis will be placed on vernacular aesthetics, i.e., the unspoken assumptions held by the “natives” (which, of course, includes you and me) regarding the fundamental nature, worth, and criticism of art.

Anderson EB 203 T 2:30 pm-5:20 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 102 W 6:00 pm-8:50 pm

SOCI 3500-01 Topics in Gender Studies: Human Sexuality 3.0 credit hours

In this course, we will investigate the concept of “gender” as a category of identity. We will begin by reading various theories of gender, and then apply our understandings of these theories to various

-03	Staff	TBA	TBA
-04	Staff	TBA	TBA
-40	Staff	TBA	TBA
-41	Staff	TBA	TBA
-42	Staff	TBA	TBA
-43	Staff	TBA	TBA
-44	Staff	TBA	TBA
-80	Stempleman	BH 300	M 4:00 pm-6:50 pm
-81	Stempleman	EB 217	T 4:00 pm-6:50 pm
-82	Boyer	BH 101	T 6:00 pm-8:50 pm

FACULTY BIOS:

DR. REED ANDERSON is a doctoral candidate in American art at the University of Kansas; one of his areas of specialization is late nineteenth-century art. He earned his M.A. in art history from the University of Washington in Seattle. He has organized several important and successful exhibitions in the Kansas City area. His publications include *American Etchers Abroad, 1880-1939*, the catalogue which accompanied the 2004 exhibition of the same name at the Spencer Museum of Art at the University of Kansas. If you have any questions about his courses, please email Reed Anderson at sanderson@kcai.edu.

DR. RICHARD ANDERSON is a cultural anthropologist who teaches numerous courses on the anthropological study of art and aesthetics, both in non-Western cultures and in the West, subjects upon which he has published extensively. At present, his chief research interest is Mexican art and culture, as well as art forms that have emerged in the context of globalization. Professor Anderson received his Ph.D. in anthropology from the University of Minnesota. His books include: *Art in Small-Scale Societies* (1st and 2nd editions); *Calliope's Sisters: A Comparative Study of Philosophies of Art* (1st and 2nd editions), and *American Muse: Anthropological Excursions into Art and Aesthetics*. If you have any questions about his courses, please e-mail Dr. Anderson at randerson@kcai.edu.

ANNE BOYER is the author of one full length book of poetry, *The Romance of Happy Workers* (Coffee House, 2008), as well as several chapbooks of poetry and prose, including *Anne Boyer's Good Apocalypse* (Effing, 2006), *Art is War* (Mitvah, 2008), and *Selected Dreams with a Note on Phrenology* (Dusie, 2007). Ms. Boyer teaches the Literary Magazine course, which results each spring in KCAI's national award-winning literary magazine, *Sprung Formal* (formerly, *Spring Formal*). If you have any questions about her courses, please e-mail her at aboyer@kcai.edu.

DR. MARIA BUSZEK is Assistant Professor of art history at KCAI. Her research and criticism have appeared in *Art in America*, *The Journal of Performance Studies*, *Make and Woman's Art Journal*. She is also a regular contributor to *Review*, as well as the popular third-wave feminist 'zine *Bust: The Voice of the New Girl Order*. Dr. Buszek's book, *Pin-up Grrrls: Feminism, Sexuality, and Popular Culture*, is available from Duke University Press. If you have any questions about her courses, please email Dr. Buszek at mbuszek@kcai.edu.

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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 was one of the first KCAI alumni to receive her B.F.A. with a major in art history and a minor in painting. She went on to complete her M.A. in art history from UMKC in 2004, and is currently completing her Ph.D. requirements from Case Western Reserve University in Cleveland. Her dissertation is focused on images of Mary Magdalene and the saint's role in prostitution reform in early modern Venice and Rome. Ms. Geschwind's scholarly pursuits include Italian Renaissance and Baroque painting, American photography, and the history of costume. In addition to painting, she is active in photography, ceramics, and printmaking. Her article, "Sex Ruins Everything: Hans Baldung Grien and the Erotic Fall of Man," was published in the Scottish art history journal *Inferno* in the Fall of 2008. If you have any questions about her courses, please e-mail her at rachel.geschwind@case.edu.

CHUCK HADDIX is the director of the Marr Sound Archives, a collection of 300,000 historic sound recordings housed in the Miller Nichols Library at the University of Missouri—Kansas City. Haddix hosts the "Fish Fry" a popular radio program featuring the finest in blues, soul, rhythm and blues, jumpin' jive and zydeco on KCUR FM 89.3, Kansas City's public radio station, Friday and Saturday nights from 8:00 to midnight. Over the years, Haddix has contributed to a wide variety of theatrical, recording, video and film projects including *Cronkite Remembers*, a biography of Walter Cronkite, Robert Altman's *Kansas City*, and Merchant-Ivory's *Mr. and Mrs. Bridge*. His articles have

appeared in *Down Beat* and *Living Blues Magazine*. In 2005, he co-authored with Frank Driggs, a history of Kansas City jazz, *Kansas City Jazz: From Ragtime to Bebop—A History* for Oxford University Press. If you have any questions about his course, please e-mail him at chaddix@umkc.edu.

DR. ANTON JACOBS received his Ph.D. from the University of Notre Dame in 1985. He has pastored churches in Louisville, KY, Bourbon, IN, Kansas City, MO and (currently) Kansas City, KS. He spent several years in Vienna, Austria, working as a freelance writer, teacher, newspaper editor, and college administrator, and has taught in various colleges and universities. Concentrated areas of study include social philosophy, labor studies, theology, sociology of religion, history of philosophy, and religion. If you have any questions about his courses, please e-mail him at ajacobs@kcai.edu.

CHLOE JONES is currently finishing her M.F.A. in Writing at the University of Kansas. She is primarily a short story writer; however, this year, she is completing a novel. 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 cjones@kcai.edu.

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.

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.

DR. SCOTT KOENEMAN received his doctorate in clinical psychology from George Fox University in Oregon. Besides teaching at KCAI, he is currently a post-doctoral fellow at the Western Missouri Mental Health Center where he performs a wide range of clinical services for the severely and persistently mentally ill, including psychological testing, treatment planning, individual

psychotherapy, group psychotherapy, and behavioral management plans. If you have any questions about his course, please e-mail him at skoeman@kcai.edu.

KAREN KOMP is an Anglo-Kansan who has now lived in Lawrence, Kansas for longer than she has in her home country of England. Karen has degrees in anthropology and art history from the University of Kansas, and has been teaching art history part-time for 10 years. Her graduate work focused on renaissance and baroque art, but she has also developed courses in British art and Ancient Egyptian art. She has taught at KU, UMKC, and on several study-abroad programs, but enjoys teaching at KCAI best. She has travelled extensively, most recently touring Egypt and Jordan. If you have question about any of her courses, please email her at kkomp@yahoo.com.

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 20 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 Public Health Department in Kansas City, Kansas, where he is the Director of Health and Environmental Education. 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@kcai.edu 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 received her Master's degree from the Kress Foundation Department of the History of Art at the University of Kansas in Lawrence. She is a KCAI graduate, earning her B.F.A. in 2006 as a double major in Art History and Painting. If you have any questions about her course, please e-mail her at prose@kcai.edu.

JORDAN STEMPELMAN is a recent graduate of the Iowa Writers' Workshop and the author of five books of poetry: *Their Fields* (Moria, 2005), *What's the Matter* (Otoliths, 2007), *Facings* (Otoliths, 2007), *The Travels* (Otoliths, 2008) and the collection *String Parade* (BlazeVOX, 2008). If you have any questions about his courses, please e-mail him at jstempleman@kcai.edu.

DR. HANS VON RAUTENFELD received his Ph.D. in Political Science from the University of California, San Diego in 2002. He has written on Emerson and political representation, Nietzsche and moral interpretation, Plato and virtue, and the ideals of freedom and equality in John Rawls. He also enjoys taking pictures of abstract boarders, garden gnomes and his kids, and does a little Photoshopping on the weekends. If you have any questions about his courses, please e-mail him at hvonrautenfeld@kcai.edu.

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 mwaldschlagel@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 worked at the Japanese embassy here in Kansas City for ten years. She has taught Japanese at Nebraska Wesleyan University and at the University of Nebraska-Lincoln. She was an instructor for the JET Program in Nagano, Japan (a program one of our own alumni, Tyler Reimer, took part in a few years back). If you have any questions about her courses, please e-mail her at twhitingkipper@kcai.edu.

MEGAN KOZA YOUNG received her M.A. in art history in 2006 from the University of Alabama in Tuscaloosa. She received her B.F.A. in Photography and Graphic Design there in 1998. She has taught courses in graphic design, photography, and art history, in art departments at KU, the University of North Carolina at Greensboro, as well as the University of Alabama. In 2008, she was named a Morris Family Scholar at the University of Kansas. If you have any questions about her course, please e-mail her at myoung@kcai.edu.