

Spring Schedule 2012: 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)

Liberal Arts classes

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 medieval era. 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, including architecture, sculpture, ceramics, paintings, textiles and metalwork. 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.

-80 Dahl EB 203 MW 7:30-8:50pm

ARTHI 1002 Western Art II

3.0 credit hours

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

| | | | | |
|-----|----------|--------|--------------------|---------------------|
| -01 | Cromwell | EB 203 | TR 9:00am-10:20am | Course Capacity: 30 |
| -02 | Rislow | IB 116 | TR 9:00 am-10:20am | Course Capacity: 30 |
| -03 | Cromwell | EB 203 | TR 10:30am-11:50am | Course Capacity: 30 |
| -04 | Dubay | IB 116 | MW 10:30am-11:50am | Course Capacity: 30 |
| -40 | Anderson | EB 116 | TR 1:00pm-2:20pm | Course Capacity: 30 |
| -41 | Dickson | BH 103 | MW 1:00pm-2:20pm | Course Capacity: 22 |
| -42 | Dubay | EB 203 | MW 2:30-3:50pm | Course Capacity: 30 |
| -80 | Rose | IB 116 | MW 7:30-8:50pm | Course Capacity: 30 |

ARTHI 2100-01 Survey of Medieval Art
[Ancient/Medieval]

3.0 credit hours

This course explores the artistic traditions of the Western medieval world, from the fourth to fifteenth centuries. It considers major artistic movements and developments in architecture, sculpture, painting, and graphic arts and positions these within their original social, political, and spiritual contexts. Moreover, it traces the ways in which these developments were defined and perceived over time.

Rislow IB 116 TR 10:30am-11:50am Course Capacity: 30

ARTHI 2616-01 Survey of Japanese Art
[Global/Comparative; Asian Studies Certificate Program]

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 BH 102 TR 10:30am-11:50am Course Capacity: 22

ARTHI 2619-01 Survey of Native Art of the Americas
[Global/Comparative]

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 BH 103 MW 2:30pm-3:50pm Course Capacity: 22

ARTHI 3003-01 Topics in Fiber: History of Fiber I
[Ancient/Medieval or Renaissance/Baroque]

3.0 credit hours

This course is designed as a survey of the fiber arts from what survives of ancient works through the Medieval and Renaissance periods. Works will be discussed from cultural, aesthetic and technical points of view. Primary focus will be on the West.

Fricke BH 103 TR 1-2:20pm Course Capacity: 22

ARTHI 3200-01 Topics in Renaissance Art: Early Italian Renaissance
[Renaissance/Baroque]

3.0 credit hours

The monuments of painting, sculpture and architecture of the early Italian Renaissance, from Giotto to Botticelli are examined in this course. Special emphasis is placed on the role of philosophy, politics and religion in the shaping of the life and artwork of this period.

Fricke BH 103 TR 10:30-11:50am Course Capacity: 22

ARTHI 3200-06 Topics in Renaissance Art: Venetian Painting
[Renaissance/Baroque]

3.0 credit hours

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 6-7:20pm Course Capacity: 30

**ARTHI 3300-02 Topics in Baroque Art: Northern Baroque
[Renaissance/Baroque]**

3.0 credit hours

This course will examine the art produced in northern Europe (England, France and The Netherlands) during the seventeenth-century. Our primary focus will be on some major artists such as Poussin, Rembrandt, Rubens, Van Dyck and Vermeer, but we will also explore important developments in still life painting, landscapes, portraiture, and scenes of everyday life. We will consider the historical, cultural, religious, and economic factors that influenced the art as well as discuss how some specific interests in optics and cartography may be manifested in some artists' works.

Kennedy BH 102 TR 1-2:20pm Course Capacity: 22

**ARTHI 3401-01 Topics in Ceramics: History of Ceramics II
[Modern or Contemporary]**

3.0 credit hours

This course examines the history of ceramics work from the Arts and Crafts movement to Voulkos. Although major emphasis is on British and American ceramics, international influences, particularly from the East, are discussed.

Fricke IB 116 TR 2:30-3:50PM Course Capacity: 30

**ARTHI 3504-02 Topics in Film History: Film Noir
[Contemporary]**

3.0 credit hours

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 6-8:50pm Course Capacity: 30

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

3.0 credit hours

Graphic design pervades our day-to-day existence and although it is influenced by a variety of cultural forces, it has also come to shape the world in which we live. Utilizing a thematic framework, this course will introduce students to some of the major developments, movements, and practitioners associated with the history of graphic design.

Anderson EB 203 TR 4-5:20pm Course Capacity: 30

**ARTHI 3708-03 Topics in Photography: America and the Photograph
[Modern or Contemporary]**

3.0 credit hours

This course will explore how photographers and photographs have constructed American identity since the medium's inception in the 1830s to the present day. We will study how different approaches to photography, including documentary, vernacular, studio, fine art, straight, advertising, photojournalism, and digital photography, inform past and present perspectives on the American experience. Cultural issues and events from American history, such as westward expansion, immigration, the Great Depression, war, commercialism, and post-war concerns with race, class and gender, will be examined in relation to the photographs associated with these historical circumstances in an effort to define what it has meant to be American throughout the last 175 years. Close attention will be paid to specific photographers that have shaped American identity through their photographs, including Matthew Brady, Lewis Hine,

Alfred Stieglitz, Margaret Bourke-White, Walker Evans, Gordon Parks, Lee Friedlander, Diane Arbus, Robert Mapplethorpe, Carrie Mae Weems, Richard Estes, Gregory Crewdson, Niki S. Lee, Catherine Opie, among others. Visits to the Nelson-Atkins Museum of Art will supplement in-class lectures and discussion and will enable students to experience examples of historic and contemporary photographs first-hand. During these visits, emphasis will be placed on the materials and processes of photography, conservation and the role of collecting and exhibiting photographs in American museums.

Friess

BH 103

F 2:30-5:20pm

Course Capacity: 22

ARTHI 3710-01 Topics in Sculpture: History of Modern and Contemporary Sculpture 3.0 credit hours
[Modern or Contemporary]

"Sculpture is something you bump into when you back up to look at a painting," is an unfortunate phrase attributed to multiple artists. As a challenge to that point-of-view, this course will be a study of Western sculpture from the late 19th century to the present. We will focus on the works of major European and American sculptors, situated within their historical, cultural, and artistic contexts. We will explore multiple scholarly interpretations of the works, from formalism (exemplified by scholars like Rosalind Krauss) to feminism (Anna Chave), as well as primary sources written by the artists themselves (such as Naum Gabo's *Realistic Manifesto*). We will examine sculptural practices of the 20th century, exploring the radical interventions in the media and reasons for sculpture's long neglect in art historical scholarship.

Lockard

BH 102

F 2:30-5:20pm

Course Capacity: 22

ARTHI 3725-01 Topics in Art & Gender: Women in Art 3.0 credit hours
[Modern or Contemporary]

The course will study the history of female artists since the Renaissance, considered within the framework of feminist theory. Emphasis will be placed on 20th-century art, especially the Feminist Art movement of the 1970s and beyond.

Rose

IB 116

MW 6-7:20pm

Course Capacity: 30

ARTHI 3725-04 Topics in Art & Gender: Gender in Japanese Art 3.0 credit hours
[Global/Comparative; Asian Studies Certificate Program]

In this course we will use gender as a point of departure for examining works of art in the Japanese tradition. We will address a variety of theoretical approaches and will consider the varying interpretations of gender through time and across cultures, as well as issues associated with applying contemporary gender theory to pre-modern works. Topics will include, but are not limited to: Buddhist ideas of the feminine, voyeurism in Ukiyo-e (woodblock prints), moga (modern girls), and contemporary pop culture.

Miller

IB 116

F 2:30-5:20pm

Course Capacity: 30

ARTHI 3726-02 Topics in Art & Religion: Art and the Apocalypse 3.0 credit hours
[AH Elective]

This course will analyze the theological perspectives and social functions of the apocalypse as seen throughout Western art traditions. Students will study the various artistic interpretations of the apocalypse, especially the mystical and theological variations on the biblical narrative. The course will also examine the use of the apocalypse by artists as religious "prophets." By the end of the semester, students will be familiar with the content of many different apocalyptic writings and be able to interpret apocalyptic art from Dürer to Kiefer. Eastern apocalyptic traditions will be introduced for the purpose of comparative study.

Kauten

IB 116

MW 2:30-3:50pm

Course Capacity: 30

ARTHI 3726-05 Topics in Art & Religion: The Art of India, the Himalayas, and Southeast Asia 3.0 credit hours
[Global/Comparative]

This course is a focused study primarily on the sacred arts of Buddhism and Hinduism. Painting, sculpture, architecture and the decorative arts are studied as works of art and reflections of culture.

**ARTHI 3728-01 Topics in Art & Society: The Artist's Role in Society
CASL 381-01**

3.0 credit hours

[CASL Requirement; AH Elective]

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. Some of the topics to be covered include: the artist as shaman and healer; outsider artists; the role of women artists in society; the artist as collector and archivist; art and ecology—the artist as conservationist; the artist as social critic—the voice of dissent; and, last but not least, the artist as cultural ambassador.

Anderson

EB 203

TR 2:30-3:50pm

Course Capacity: 15

**ARTHI 3728-07 Topics in Art & Society: Art and the Body
[AH Elective]**

3.0 credit hours

From the *Venus of Willendorf* to Kiki Smith, artists have used the body as a vehicle to explore the scientific, philosophical, and cultural issues of their own day. This class would look at the junctions between body ideals, cultural understandings of the meanings of various body types, and artistic productions of key historical periods.

Lockard

EB 217

W 2:30-5:20pm

Course Capacity: 22

**ARTHI 4035-10 Seminar: Abstract Expressionism
[AH Seminar; Contemporary]**

3.0 credit hours

This seminar on Abstract Expressionism, one of the major American art movements of the twentieth century, will be organized around methodological questions and critical debates. The readings, class discussions, and writing assignments will address the following topics: Clement Greenberg's legacy and its critiques; Cold War politics; postwar artistic subjectivity; structuralism, semiotics and abstraction; post-structuralism and abstraction; and identity and abstraction. Artists to be considered include Jackson Pollock, Lee Krasner, Willem de Kooning, Barnett Newman, Mark Rothko, Helen Frankenthaler, Morris Louis and others.

Dubay

BH 102

T 6-8:50pm

Course Capacity: 15

ARTHI 4035-11 Seminar: Japanese Art of the Edo Period

3.0 credit hours

When Tokugawa Ieyasu assumed the title of shogun and established Edo as his seat of power, a new era of stability in Japan emerged. Despite the closure of Japan to foreign contacts early in the seventeenth century, the Edo Period (1603-1868) became an artistically rich and diverse time period. This seminar course explores a range of art from schools and artists who enjoyed the patronage of the aristocracy and shoguns, to the emergence of art that appealed to the burgeoning urban culture of Edo itself. We will study the variety of art produced during the Edo Period, including work from the Kanō and Tosa schools, *Rinpa*, *Ukiyo-e*, Zen, *Nanga (Bunjinga)*, and Western-influenced art. We will examine paintings, prints, architecture, gardens, ceramics, calligraphy and textiles, taking into consideration the various social, religious, and cultural contexts under which the art was produced.

Kennedy

BH 102

W 2:30-5:20pm

Course Capacity: 15

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, including Stephen Spielberg, Marcel Ophuls, Louis Malle, Francois Truffaut, Claude Lanzmann, Vittorio De Sica, Lina Wertmuller, Sidney Lumet, Michael Verhoeven, and, most recently, Roberto Bernini as they employ their creative talents to inform, educate and sensitize millions of people all over the world to the socio-political implications of the Holocaust and the ethical questions it raises on what it means to be a human being.

Katz BH 101 T 1-3:50pm Course Capacity: 20

HIST 3000-10 Topics in Art as History: The African American Experience

3.0 credit hours

This is a reading-intensive course of African American literature from the 18th century to the present. We will read a wide selection of fiction, essays, folklore and poetry to aid in our understanding of how the creation of such a purely original literature, born out of a vernacular tradition, helped to combat racial bigotry and inequality in this country. Beginning with slavery and moving through the periods of Reconstruction, the Harlem Renaissance, Modernism, the Black Arts Movement, and postmodernism, students will fully realize the close ties between history and literature that marks the African American experience. Course requirements include active class participation, three close-reading responses, and a cumulative final exam.

Stempleman BH 103 M 6-8:50pm Course Capacity: 22

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 2:30-3:50pm Course Capacity: 22

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 1-3:50pm Course Capacity: 20

LIBERAL ARTS ELECTIVES

LAEL 2016 Japanese Language & Culture I

3.0 credit hours

[Global/Comparative; Asian Studies Certificate Program]

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.

-40 Whiting Kipper BH 101 T 6-8:50pm Course Capacity: 15

-99 Whiting Kipper DSB 103 R 9-11:50am Course Capacity: 15

LITERATURE

LITR 3100-06 Topics in American Literature: The American Short Story to 1960 **3.0 credit hours**

This intensive reading and writing course will survey the short story from Irving (b.1783) to O'Connor (b. 1925) with the goal of defining the form and tracking its development over time. Authors studied will include Washington Irving, Nathaniel Hawthorne, Edgar Allen Poe, Herman Melville, Mark Twain, Henry James, Sarah Orne Jewett, Edith Wharton, Stephen Crane, Willa Cather, Jack London, Zora Neale Hurston, Jean Toomer, William Faulkner, Ernest Hemingway, Richard Wright, James Baldwin, and Flannery O'Connor. Coursework includes two complete short stories submitted as close studies of an author of your choice, mid-term and final exams.

Console BH 101 T 9-11:50am Course Capacity: 20

LITR 3300-02 Topics in European Literature: European Short Fiction **3.0 credit hours**

In December 2009, Dalkey Archive Press inaugurated an anthology of European short fiction, edited by Bosnian-born, Chicago writer Aleksandar Hemon, called *Best European Fiction 2010*. The very publication of this text begs the question: is there such a thing as European literature? We will explore this question by reading some classic—Chekhov, Boleslaw Prus (Aleksander Glowacki), Guy de Maupassant—as well as contemporary examples, including writers from Albania, Austria, Belarus, Belgium (Dutch), Belgium (French), Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Hungary, Iceland, Ireland (English), Ireland (Irish), Italy, Latvia, Liechtenstein, Lithuania, Macedonia, the Netherlands, Norway, Poland, Portugal, Romania, Russia, Serbia, Slovakia, Slovenia, Spain (Castilian), Spain (Catalan), Switzerland, and the UK (England, Scotland and Wales).

Moore BH 300 T 1-3:50pm Course Capacity: 15

LITR 3400-06 Topics in the Narrative: The Literature of the Absurd **3.0 credit hours**

In this course we will study the literature of the absurd from 1850 to the present. Through careful reading, writing and discussion, we will work together to formulate essential questions about the relationship of the absurd to contemporary life. Our readings will include works by Herman Melville, Franz Kafka, Robert Walser, and Albert Camus, as well as contemporary literature addressing similar themes, including Paul Chan's *Waiting for Godot in New Orleans*.

Boyer BH 103 T 6-8:50pm Course Capacity: 22

LITR 3616-01 Topics in Global/Comparative Studies: The Japanese Novel **3.0 credit hours**

This course is the study of the major Japanese novels of the 20th century. It features many works that surpass or equal the best American and European fiction. An intense lecture/discussion course.

Wert BH 101 TR 4-5:20pm Course Capacity: 20

LITR 3703-02 Fiction Workshop II **3.0 credit hours**

This reading-intensive writing course functions as a workshop for problems in contemporary fiction. Anonymous readings include both student and “professional” work and will be distributed on a weekly basis. Coursework includes two fiction assignments totaling 4000 words, plus weekly responses.

Console BH 101 R 9-11:50am Course Capacity: 15

LITR 3703-03 Minute Fiction **3.0 credit hours**

This reading-intensive workshop is a study of the form and historicity of the short-short. We will read a multitude of classic and contemporary writers, from Kafka and Cortázar to Kawabata and Keret. Students will present their own short-shorts on a weekly basis, the end product being a book of 36 pages of aesthetically-ordered minute fiction.

Moore BH 300 T 4-6:50pm Course Capacity: 15

LITR 3704-02 Poetry Workshop II **3.0 credit hours**

Each student will write poems and then bring them to class for discussion. The assumption is that intense attention to a person's writing helps deepen the writer's concentration, focus, and self-criticism. The poet discovers how people move about in the world of his poem, how the poem survives inside another person. This course is specifically intended for

those students who have already had some experience writing poems. Readings will be in contemporary American poetry. It is suggested, but not required, that Poetry Workshop I be a pre-requisite.

Rankin BH 102 W 7-9:50pm Course Capacity: 15

LITR 3705-01 The Literary Magazine

3.0 credit hours

We will explore the history of small press publishing and the role of literary magazines, past and present, in creating culture. We will study the rise of the small magazine, the mimeo revolution, and the 'zine movement, as well as alternative methods of literary publication, including new media, installation, performance, and sound. This class will culminate in the publication of the fifth edition of the national award-winning, KCAI-based magazine, *Sprung Formal* (formerly, *Spring Formal*). *Spring Formal* won the 2008 AWP (Association of Writers & Writing Programs) National Program Directors' Prize for Undergraduate Literary Magazines for design in 2011, *Sprung Formal* was chosen runner-up for this same prize "for its category-questioning, hand-crafted [2010] submission."

Stempleman BH 300 F 2:30-5:20pm Course Capacity: 12

PHILOSOPHY

PHIL 3000 Topics in Aesthetics: On Beauty and the Sublime

3.0 credit hours

This course will explore the aesthetic and ethical import of the distinction between beauty and sublimity. Discussion of the "negative pleasure" evoked by the sublime will be discussed through works from Burke, Kant, Schopenhauer, Nietzsche, Wilde, Mann, Derrida, and Lyotard.

-05 Holko BH 101 MW 5:30-6:50pm Course Capacity: 20
-99 Holko BH 101 MW 7:00pm-8:20pm

PHIL 3700-01 Topics in Philosophic Problems: Skepticism

3.0 credit hours

At least since Protagoras debated Socrates, skepticism has been the Other of Western philosophy. Against religious, rational, and empirical truth, the questions generated by skepticism have helped define the outer limits of all positive assumptions. We'll trace the various shapes of skeptical arguments within the history of certain great thinkers, which will include the following, either as texts or as references: the Buddhists, the Sophists (in Plato), Montaigne, Hobbes, Hume, Schopenhauer, Nietzsche, William James, Wittgenstein, Beckett, Derrida, John Gray, and Houellebecq. One movie is included: *Thank You For Smoking*. There will be two exams, a paper, and pop quizzes.

Rankin BH 103 TR 2:30-3:50pm Course Capacity: 22

SCIENCE

SCIE 3400-01 Topics in Environmental Science: Human Ecology

3.0 credit hours

This course examines the relationship of humans to their physical biological environment. Strong emphasis is on the damage the planet is incurring due to the activities of humankind and what needs to be accomplished to counteract environmental damage. Examples of topics include overpopulation and resource depletion, global warming, energy, pollution, industry, and natural resources, as well as cultural patterns and their effect on the environment.

Pagano EB 217 T 6-8:50pm Course Capacity: 22

SCIE 3800-01 Topics in Physical Science: Anatomy and Physiology

3.0 credit hours

Lindholm EB 203 F 2:30-5:20pm Course Capacity: 22

SOCIAL SCIENCE

SOCI 3300-01 Topics in Sociology: Peace and Conflict Resolution

3.0 credit hours

This course helps students understand and appreciate that peace is not the opposite of war, but a positive state made up of attitudes, values and habits of thinking that can be learned, assimilated, analyzed, and built upon a little at a time.

Peace is not the absence of conflict but a way of responding to conflict. Conflict resolution, the technology of peace, is therefore an integral part of any peacemaking process. A variety of techniques enables students to both understand and analyze peacemaking and conflict-resolution skills, including presentation of major concepts, reading, discussions, films, skill demonstrations, and practice.

Katz BH 300 TR 9-10:20am Course Capacity: 15

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 6-8:50pm Course Capacity: 22

**SOCI 3600-04 Topics in Global/Comparative Studies: The Asian American Experience 3.0 credit hours
[Global/Comparative; Asian Studies Certificate Program]**

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No No Boy* and watch films such as Lee Ang’s *The Wedding Banquet*. The class will also examine political topics such as affirmative action, the “model minority” stereotype, and racial tensions in the history of Asians in America as well as explore pop culture phenomenon such as Amy Chua’s *The Battle Hymn of the Tiger Mother*.

Lim-Midyett EB 203 TR 1-2:20PM Course Capacity: 22

WESTERN THOUGHT

**WESTH 1001 Western Thought I 3.0 credit hours
[Pre-requisite: WRIT 1001-Writing Workshop]**

This course studies texts significant to the development of the Western culture, including the Hebrew, Greek, 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. Required are readings in the work of: Plato, Aristotle, Shakespeare, Descartes, Hume and Kant. Optional: Augustine, Aquinas, Machiavelli, Galileo, Kepler, Montaigne, Spinoza, Locke, Hobbes, Rousseau, Smith, Montesquieu, Burke, Vico, Wollstonecraft, and the Federalist papers.

| | | | | |
|-----|---------|---------|--------------------|---------------------|
| -01 | Wert | BH 102 | TR 9-10:20am | Course Capacity: 20 |
| -02 | Quinn | DSB 104 | TR 9-10:20am | Course Capacity: 20 |
| -03 | Quinn | DSB 104 | TR 10:30-11:50am | Course Capacity: 20 |
| -04 | McCarty | BH 102 | MW 10:30am-11:50am | Course Capacity: 20 |
| -40 | Boyer | BH 101 | MW 1-2:20pm | Course Capacity: 20 |
| -41 | McCarty | BH 102 | MW 1-2:20pm | Course Capacity: 20 |
| -42 | Rankin | BH 102 | TR 4-5:20pm | Course Capacity: 20 |
| -43 | Jacobs | BH 101 | MW 2:30-3:50pm | Course Capacity: 20 |
| -44 | Jacobs | BH 101 | MW 4-5:20pm | Course Capacity: 20 |
| -80 | Dyck | EB 217 | MW 7:30-8:50pm | Course Capacity: 20 |
| -81 | Dyck | EB 217 | MW 6-7:20pm | Course Capacity: 20 |

WESTH 2001 Western Thought II**3.0 credit hours****(Pre-requisites: WRIT 1001-Writing Workshop and WESTH 1001-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. Required are readings in the work of: Darwin, Nietzsche, James, Marx, Freud, and Derrida. Optional: Hegel, Mill, Wittgenstein, Einstein, Dewey, Heidegger, deBeauvoir, Sartre, Camus, Foucault, Barthes, Said, and Kristeva.

| | | | | |
|-----|---------|---------|----------------|---------------------|
| -80 | Simmons | DSB 103 | MW 7:30-8:50pm | Course Capacity: 20 |
| -81 | Waltz | BH 102 | MW 5:30-6:50pm | Course Capacity: 20 |

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 specific details. Logical fallacies, evaluation of sources, and proper citation of sources will be learned. Shorter weekly writing assignments, draft evaluations by peers, and one-on-one personal conferences with the instructor are also requirements for this course. This is a required course for all KCAI students.

| | | | | |
|-----|---------|--------|-----------------|---------------------|
| -80 | Console | BH 300 | W ONLY 6-8:50pm | Course Capacity: 15 |
| -81 | Jones | BH 300 | M ONLY 6-8:50pm | Course Capacity: 15 |

FACULTY BIOS

CORE FACULTY:

DR. REED ANDERSON is Assistant Professor of art history at KCAI, and the founder of the Paris Study Abroad Program. He received his Ph.D. in American art from 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. Along with art history courses in American Art, including a seminar in Outsider Art, Dr. Anderson teaches the History of Graphic Design, a required course for all KCAI graphic design majors, as well as The Artist's Role in Society, a required course for students seeking the certificate in Community Arts and Service Learning at KCAI. Dr. Anderson, together with his colleague Dr. Jan Kennedy delivered a presentation entitled "Art History at a Fine Arts College: Pedagogical Practices and Curricular Enhancements," in Indianapolis for the 2008 Mid-American College Art Association. Dr. Anderson organized the first Paris Study Abroad program for KCAI in the summer of 2009, a program which continues each year. If you have any questions about his courses, please e-mail Dr. Anderson at sanderson@kcai.edu.

ANNE BOYER is Assistant Professor of literature and creative writing in the School of Liberal Arts at KCAI. She is the author of a book of poetry, *The Romance of Happy Workers* (Coffee House 2008), and a novel, *JOAN* (Bloof 2012), as well as a number of chapbooks of poetry and prose. Her most recent chapbook of poems is *My Common Heart* (Spooky Girlfriend Press 2011). Boyer's recent work has appeared in *The Rumpus*, *SFMOMA's Open Space*, *The Poetic Labor Project*, *The Columbia Poetry Review*, and *Lit*. Her teaching interests include literature, critical theory, digital culture, and the history, theory, and practice of publishing. If you have any questions about her courses, please e-mail her at aboyer@kcai.edu.

DR. CYRUS CONSOLE is Assistant Professor of literature and creative writing in the School of Liberal Arts at KCAI. He holds a B.S. in Organismal Biology from the University of Kansas, an M.F.A. in Writing from the Milton Avery Graduate School of Arts at Bard College, and a Ph.D. in Literature and Creative Writing from the University of Kansas. His books include *Brief Under Water* (Burning Deck, 2008), for which he received a Fund for Poetry award, and *The Odcy* (Omnidawn, 2011). Recent poetry has appeared in *Boston Review*, *Critical Quarterly*, *Lana Turner: A Journal of Poetry and Opinion*, *Seattle Review*, and *No: a journal of the arts*. If you have any questions about Dr. Console's 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.

DR. REBECCA DUBAY is Assistant Professor of art history in the School of Liberal Arts at KCAI. She received her Ph.D. from Bryn Mawr College in 2011. She teaches courses in contemporary art, theory and criticism. If you have any questions about her courses, please e-mail her at rdubay@kcai.edu.

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.

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 is Assistant Professor of art history in The School of Liberal Arts at KCAI and Program Head of the Asian Studies Certificate Program. She 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 teaches a variety of courses such as Japanese Prints, Art of Zen, Contemporary Japanese Art, Asian Ceramics, Northern Baroque Art, and Spiritual Landscapes in Art. If you have any questions about her courses, or the Asian Studies Certificate Program, please e-mail Dr. Kennedy at jkennedy@kcai.edu.

DR. PHYLLIS MOORE is the Director of the School of Liberal Arts, the Program Head of the Creative Writing Department, and Coordinator (with Dr. Reed Anderson) of the Paris Study Abroad Program. She 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. The story, "Rembrandt's Bones," first published in *The Georgia Review* has been anthologized in the 25th fiction anniversary edition of *The Georgia Review* called *A Home in Other People: Selected Stories and Art, 1984-2007* and will be included in the forthcoming book, *Stories Only Wanting To Be Heard*, out in February 2012 from the University of Georgia Press. Her poems and short stories have also been published in *Tri-Quarterly*, *Chelsea*, *Redbook*, *The Mississippi Review*, and *The Michigan Quarterly Review*; her work has been listed in both *The Best American Short Stories* and in *The Pushcart Prize* anthologies. Her story, "Big Pink and Little Minkie," was anthologized *Chicago Works*, a collection of short stories by Chicago authors, and her poem, "Why I Hate Martin Frobisher," was reprinted in a special edition of *Tri-Quarterly*, Issue 128. She has received five art council grants from the states of Illinois and Florida. She is presently at work on a novel, *The City Wife*. She has taught literature and writing for 29 years; this year, she was honored with KCAI's 2011 Excellence in Teaching Award. If you have any questions about her courses, the Creative Writing Program, the Paris Study Abroad Program, or The School of Liberal Arts, please e-mail Dr. Moore at pmoore@kcai.edu.

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.

DR. HAL WERT is the author of *Hoover the Fishing President: Portrait of the Private Man and His Life Outdoors* published by Stackpole Books in 2005. 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 2007 he was interviewed on the C-Span Book TV Bus. In fall 2009, Zenith Press

released *Hope: A Collection of Obama Posters and Prints*. *Hope* was awarded a Benjamin Franklin Prize for the best book in politics/current affairs by the Independent Book Publishers Association in 2010. Recent publications include a feature article in September 2011 issue of the British magazine *History Today* entitled “Hoover's Brush with the Boxers” and an introduction for *Thomas W. Benton: Artist/Activist* published by People's Press in August 2011. Forthcoming books, articles, and book reviews include minute fiction entitled “An Excerpt From the Secret Life of Tad Waller” in the *Dirty, Dirty: Paintings by Mugi Takei*, Jaded Ibis Press, spring 2012, *Aiming at the Heart of America: The Relief Posters of World War II*, spring 2012, *Art on the Berlin Wall, Review*, December 2011 and “Operation Chowhound/Manna in the April/May edition of *Armchair General*. A review of *Twilight of the Bombs* by Richard Rhodes will appear in the December 2011 issue of *Military Review*. Wert earned a B.A. from the University of Iowa and received an M.A. and Ph.D. from Kansas University, If you have any questions about his courses, please e-mail him at hwert@kcai.edu.

LECTURERS:

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.

KEVIN DYCK teaches Western Thought at KCAI and works at a small organic farm in Lawrence, KS. In 2010-11 he taught European and global history as a visiting professor at Eastern Mennonite University in Harrisonburg, VA. He received his M.A. in Philosophy at the University of Kansas and a B.A. in German and Philosophy from Bethel College in Newton, Kansas. If you have any questions about his courses, please e-mail him at kdyck@kcai.edu.

JENNIFER FRIESS is a Ph.D. candidate in the History of Art at the University of Kansas in Lawrence. She received her M.A. in the History of Art from Case Western Reserve University in Cleveland where her qualifying paper was titled, “Problematizing Authorship: The Body-Less Head Theme in the Work of Man Ray and Lee Miller.” She earned her B.F.A. from Rochester Institute of Technology in Rochester, New York, where she majored in Professional Photographic Illustration and minored in Art History and International Relations. She has taught courses in art history at the University of Kansas and at Case Western Reserve University. She has interned in the Education Department of the Museum of Contemporary Art in Cleveland, in the Photography Department of the Cleveland Museum of Art, as well as in the Photography Department in the George Eastman House at the International Museum of Photography and Film in Rochester. Scholarly presentations include: “Ad-dressing and Re-dressing Rose: Performative Gender Bending in Postmodern Photography,” for the 2009 Midwest Art History Society Annual Conference; “(Re)Constructing Herself: The Collaborative Photography of Lee Miller” for the 2008 Women's Research, Scholarship and Creative Activity Conference at the University of South Dakota, and “A Nostalgic Landscape: Eugène Atget's Photographs of Sceaux” for the 2008 Graduate Art History Symposium at Arizona State University. If you have any questions about her course, please contact her at jfriess@kcai.edu.

DR. RACHEL GESCHWIND received her Ph.D. in Art History at Case Western Reserve University, her M.A. in Art History from the University of Missouri-Kansas City and is an alumnus of KCAI with a B.F.A. in art history and painting. Rachel's interests include Renaissance and Baroque art, fashion history, American photography, and church history. Her essay, "Private Magdalenes for Public Lives: Titian's *Penitent Magdalene* and the Campaign Against Prostitution in the

Early Modern Era," will be included in *Reinventing Mary Magdalene: Iconographic Studies from the Renaissance and Baroque* and published by Brill in early 2012. If you have any questions about her courses, please e-mail her at rgeschwind@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 a B.A. in Philosophy and a B.A. in English from Florida International University. If you have any questions about his courses, please e-mail him at mholko@kcai.edu.

DR. ANTON K. JACOBS earned his Ph.D. in sociology from the University of Notre Dame, his B.A. from the University of Missouri at St. Louis, his M.A. from the University of Louisville, and a M.Div. from Eden Theological Seminary. He is the author of *Religion and the Critical Mind: A Journey for Seekers, Doubters, and the Curious* (Lexington Books, 2010) and a co-editor and translator (with Anthony Blasi and Mathew Kanjirathinkal) of *Sociology: Inquiries into the Construction of Social Forms* by Georg Simmel (Brill 2009). He has published articles in social theory, sociology of religion, the political imagination in literature, and urban history; written a neighborhood newspaper column for five years on the interface between religion and culture; and is currently working on several book projects, among which are a text in the philosophy of religion and a book of children's stories. 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 cjones@kcai.edu.

HEATHER KAUTEN earned her M.A. degree in art history from the University of Texas at Austin specializing in art from the Second World War and the Holocaust. She received her B.A. degree in art history, Germanic and religious studies from Chapman University in California. Her multidisciplinary research involves the study of religion, mysticism, Biblical history and archeology. Kauten wrote and created educational material for the Sala and Aron Samueli Holocaust Memorial Library, and is currently co-authoring a book on the iconography of Jewish art. She is a member of the Jewish Studies Association, College Art Association, American Academy of Religion and the "1939" Club. If you have any questions about her courses, please e-mail her at hkauten@kcai.edu.

DR. ELEANOR LIM-MIDYETT earned her Ph.D. and Master's degrees in Modern Chinese Fiction from Yale University. She has taught a wide range of classes at KCAI, including Contemporary Chinese Narrative, Asian American Literature, and Modern Chinese History. She was a senior contributor to *Eastern Standard Time: A Guide to Asian Influence on American Culture* and has written articles for *aMagazine: Inside Asian America*. Dr. Lim-Midyett has taught at the Kansas City Art Institute since 1994. She holds a bachelor's degree in English literature from Georgetown University. If you have any questions about Dr. Lim-Midyett's course, please e-mail her at elim-midyett@kcai.edu.

BRITTANY LOCKARD is a Ph.D. candidate in art history at the University of Kansas. If you have any questions about her courses, please e-mail her at blockard@kcai.edu.

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. If you have any questions about her courses, please e-mail her at klindholm@kcai.edu.

DR. LORRAINE MCCARTY earned her interdisciplinary Ph.D. in literature and history in 2008. Her dissertation, entitled "Mad Lords and Irishmen: Representations of Lord Byron and Oscar Wilde since 1967" won the 2008 Outstanding Dissertation in the Humanities Award. Dr. McCarty has presented research at numerous national and international conferences, as well as giving a guest lecture at Goldsmiths College, University of London. Her article, entitled "'Big in Japan': Orientalism in 1980s British music" was published in *The Almanack: The Journal of the Mid-Atlantic Popular/American Culture Association* in October 2010. Dr. McCarty is currently working on a book that examines British culture during the Thatcher administration of the 1980s. If you have any questions about her courses, please e-mail her at lymccarty@kcai.edu.

ALISON MILLER earned an M.A. in East Asian Art History (2008) and an M.A. in Museum Studies, with honors (2004) from the University of Kansas. She lived and worked in Japan for over two years, and has presented and published on a variety of topics in Japanese Art History and Museum Studies. In addition to teaching at KCAI, she works as a teaching assistant at the University of Kansas, where she is pursuing her Ph.D. in Japanese Art History. If you have questions concerning her courses, please contact her at amiller@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 STD/HIV Prevention Counselor. 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, please email him at bpagano@wycokck.org, or telephone him at work, 913.573.6772 M-F, 8:30am-5pm.

DR. JAMES QUINN earned his Ph.D. from the University of Kansas in Modern European History in 2011. He specializes in French 20th-century history. His research focuses on French prisoners of war in German captivity during World War II and the problems they had reintegrating into French society following the war. He has taught courses on European History, Peace and Conflict Studies, European Studies and Western Civilization both at Kansas and abroad. If you have any questions about his courses he can be reached at [jqquinn@kcai.edu](mailto:jquinn@kcai.edu).

MADLINE RISLOW is a Ph.D. candidate in the History of Art at the University of Kansas in Lawrence. She earned her M.A. in the History of Art there in 2004 and her B.A. in 2002 from Gustavus Adolphus College in Minnesota where she majored in art history and history and minored in art studio. She has taught Italian Renaissance Art History as well as Intro to Art History, Modern Art, and she has taught Art and Architecture in Florence and Paris on KU's Study Abroad Program. If you have any questions about her courses, please e-mail her at mrисlow@kcai.edu.

PAULA ROSE, a lecturer of art history in the School of Liberal Arts, has a master's degree in art history from the University of Kansas and a bachelor's of fine art from KCAI. Her areas of specialization include modern and contemporary European and American art, contemporary Japanese art, pop culture, and feminist art and theory. She has taught at KCAI since 2008. She also teaches courses in art history at Blue River Community College, gives tours at the Steamboat Arabia Museum, and manages a small gallery in the Crossroads Art District. In her (rare) free time, she enjoys photography, knitting, cooking, and travelling. If you have any questions about her courses, please e-mail her at plrose@kcai.edu.

JORDAN STEMPLEMAN received his M.F.A. from the University of Iowa Writers' Workshop, where he was a Leggett Schupes Fellow in Poetry. He is the author of seven books of poetry: *Their Fields* (Moria, 2005), *What's the Matter* (Otoliths, 2007), *Facings* (Otoliths, 2007), *The Travels* (Otoliths, 2008) *String Parade* (BlazeVOX, 2008) *Doubled Over* (BlazeVOX, 2009) and *No, Not Today* (Magic Helicopter Press, forthcoming). He co-edits The Continental Review, a video-only forum for contemporary poetry and poetics, and curates A Common Sense Reading Series. If you have any questions about his courses, please e-mail him at jstempleman@kcai.edu.

RUSSELL WALTZ is a Ph.D. student in philosophy at the University of Kansas. He has two master's degrees in philosophy—one from the University of Kansas and the other from West Chester University. From the University of South Carolina, he earned a B.A. in philosophy. He teaches Ethics and a freshman seminar called: Psychology and Research in Education. He currently serves as Editor of *Auslegung: A Journal of Philosophy*, which is a peer-reviewed academic journal published through the University of Kansas. If you have any questions about his courses, please e-mail him at rwaltz@kcai.edu.

TRACIE WHITING KIPPER teaches Japanese Language and Culture Lecturer at KCAI. She earned her B.A. from Nebraska Wesleyan University where she majored in Global Studies with a Japanese emphasis, and studied at Kwansei 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 twhitingkipper@kcai.edu.