

# KANSAS CITY ART INSTITUTE

A four-year college of art and design

## **Spring 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)

## 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 Renaissance. Because of the extensive time range and the number of civilizations being examined, we will focus on those art objects and monuments that are most representative and significant for each art historical period. In this course we will examine a broad range of art forms—monumental architecture, sculpture, ceramics, paintings (including frescoes, mosaics, and illuminated manuscripts), textiles, and luxury arts (metalwork and ivory 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.

-40 Dickson IB 116 MW 4:00 pm-5:20 pm

#### **ARTHI 1002 Western Art II**

**3.0 credit hours**

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

-01 S. Anderson BH 103 TR 9:00 am-10:20 am  
-02 Cromwell IB 116 TR 9:00 am-10:20 am  
-03 Cromwell IB 116 TR 10:30 am-11:50 am  
-40 Buszek IB 116 TR 1:00 pm-2:20 pm  
-41 Buszek IB 116 TR 2:30 pm-3:50 pm  
-80 Rose EB 203 MW 7:00 pm-8:20 pm

#### **ARTHI 2622-01 Survey of African, Oceanic, and Native Art of the Americas [Glob/Comp.]**

**3.0 credit hours**

This survey focuses on the diverse visual art traditions of three world areas: Africa, Oceania, and the Americas. The diversities and similarities of sculptural forms, materials, and the use of patterns in the arts are discussed within their socio-cultural contexts.

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

#### **ARTHI 3001-01 Topics in Ceramics: History of Ceramics I [Ancient/Medieval or Ren./Bar.]**

**3.0 credit hour**

This course covers ceramics of the Western world from prehistory to the nineteenth century. Emphasis is on aesthetics and the way in which ceramic work reflects the politics, religion, and other art forms of culture.

Fricke BH 103 TR 2:30 pm-3:50 pm

#### **ARTHI 3003-01 Topics in Fiber: History of Fiber I [Ancient/Medieval or Renaissance/Bar.]**

**3.0 credit hours**

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

Fricke BH 103 TR 1:00 pm-2:20 pm

**ARTHI 3031-01 Topics in Art & Aesthetics: On Beauty and Ugliness**      **3.0 credit hours**  
**[Art History Elective]**

This course examines notions of beauty and ugliness in Western art from the Greeks to the present. Notions of the ideal are explored throughout Europe and the United States with an in-depth focus on the body in the Enlightenment period. Required texts include Umberto Eco's *On Beauty and On Ugliness*, and excerpts from *Imaging the Body in Enlightenment Art and Medicine*.

Frame                      BH 103                      TR 4:00 pm-5:20 pm

**ARTHI 3200-02 Topics in Renaissance Art: Venice, 1400-1800**      **3.0 credit hours**  
**[Renaissance/Bar.]**

At the height of its power during the Renaissance, Venice—*La Serenissima*, “the most serene republic”—developed its own distinct society, political system, religious traditions, and art. For centuries, numerous painters, sculptors, and architects contributed to Venice’s fame. In this course, we will examine the arts of Venice from about the 14<sup>th</sup> century through the 18<sup>th</sup> century. Emphasis will be placed upon great artists like Giovanni Bellini, Giorgione, Titian, Tintoretto, and Veronese who developed a rich “colorist” approach to painting that rivaled the painting traditions of Florence. While many Venetian works are religious in subject matter, discussions will also concern mythological and pastoral traditions, portraits, landscapes, and, of course, fine examples of sculpture and architecture. The art will be studied within the context of Venice’s culture, addressing such topics as the impact of the various *scuole* upon the arts, the “myth of Venice,” and the influence of the theater.

Kennedy                      EB 203                      MW 2:30 pm-3:50 pm

**ARTHI 3200-04 Topics in Renaissance Art: Italian High Renaissance**      **3.0 credit hours**  
**[Renaissance/Bar.]**

At the height of the Renaissance, three masters emerged: Leonardo Da Vinci, Michelangelo Buonarotti, and Raphael Sanzio. They were contemporaries and rivals—men of passion. They were also master artists, scientists, poets, and philosophers. In this class we will examine their artwork and writings in the cultural milieu of Renaissance Europe.

Fricke                      BH 103                      TR 10:30 am-11:50 am

**ARTHI 3400-10 Topics in Modern Art: British Art**      **3.0 credit hours**  
**[Modern]**

This course will examine the history of the visual arts in Britain, focusing on the most important monuments, artists and artistic movements. The relationship of British art to broader European cultural movements will be considered, as well as idiosyncratic aspects of British art. Emphasis will be on painting, particularly the so-called Golden Age of British Painting (Hogarth to Turner), and the popular Pre-Raphaelite Brotherhood. We will also, of course, look at the recent controversies over "Britart" and the contemporary scene.

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

**ARTHI 3504-02 Topics in Film History: Film Noir**      **3.0 credit hours**  
**[Contemporary]**

Film noir, a French term literally meaning “black film,” has become a term employed to reference a historical period of the American crime film (1940s and 1950s) as descriptive of a film genre independent of historical boundaries. Film noir echoed the changing attitudes toward gender,

definitions of evil, concepts of family, psychoanalytical descriptions of behavior, etc., in America 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 IB 116 T 6:00 pm-8:50 pm

**ARTHI 3612-01 Topics in African Art: Egyptian Art  
[Ancient/Med or Global/Comparative]**

**3.0 credit hours**

This course examines the painting, sculpture, architecture and crafts of the Egyptians that vividly portray their complex mythology, belief in the afterlife, and their rich history from Neolithic times to the end of the New Kingdom.

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

**ARTHI 3616-01 Topics in Japanese Art: Japanese Prints  
[Global/Comparative]**

**3.0 credit hours**

In this course we will examine Japanese woodblock prints from their inception during the seventh century to the twentieth century. Particular emphasis, however, will be placed upon the study of *ukiyo-e* ("pictures of the floating world") produced during the Edo period (1615-1868). We will examine the history of prints, their subject matter, major artists, printmaking techniques, issues of print connoisseurship and collecting, as well as the connection of prints to *kabuki* and other cultural and political influences. Additionally, we will study the influence of woodblock prints on Western art during the end of the 19th century and discuss how modern Japanese prints reflect the growing internationalization of the 20<sup>th</sup>-century art world.

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

**ARTHI 3701-01 Topics in Ceramics: Clay and the Body  
[Art History Elective]**

**3.0 credit hours**

The Neolithic period witnessed profound changes in the human body, particularly due to the effect of clay architecture and ceramic pyrotechnology. The body has been metaphorically linked to clay in numerous cultures throughout history. This course will examine the major influences that clay arts and technologies have had on the human body from the Neolithic period to the present through figuration, architecture and the vessel.

Frame BH 102 MW 4:00 pm-5:20 pm

**ARTHI 3726-01 Topics in Art & Religion: Spiritual Landscapes  
[Art History Elective]**

**3.0 credit hours**

Secular landscape painting emerged as a genre of painting during the Renaissance and Baroque periods, yet often could be interpreted on a spiritual level. Even earlier, Chinese and Japanese artists used brush and ink to express intangible relationships between man and nature. In this course, we will discuss spiritual associations within these early landscapes (Western and Asian), as well as explore the broad range of spiritualized landscape conceptions, from the 18<sup>th</sup>- and 19<sup>th</sup>-century images invested with notions of the sublime to the 20<sup>th</sup>-century expanses of Newman and Rothko. Discussions will focus on issues of construction, artificial and natural boundaries, and nature as moral exemplar, individual journeys and cultural memory.

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

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

**3.0 credit hours**

**[CASL req.]**

**This course is also offered 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.)

S. Anderson                      DSB 102                      TR 1:00 pm-2:20 pm

**ARTHI 4035-02 Seminar: Outsider Art**

**3.0 credit hours**

**[Art History Seminar]**

In 1972, art historian Roger Cardinal coined the term “outsider art” to describe certain forms of extreme untutored art. In essence a creation of art historians, art critics, and collectors, the term ‘outsider art’ has since become a catch-all phrase used to describe and categorize everything this is ostensibly raw, untutored, and irrational in art. Once the hobby of a few collectors, outsider art has, in recent years, achieved a remarkable status within the mainstream art world with its canon of “classic” artists and their works, dealers, landmark exhibitions, and museums. Precisely what outsider art is, no one can say for sure, since there are no aesthetic criteria or guidelines one can use to evaluate it. Taking full advantage of local outsider art collections and key monuments in the region, this seminar will examine all of these issues and more. As part of this course, each student will undertake an in-depth research project on some aspect of outsider art, which they will present to the entire class.

S. Anderson                      BH 300                      F 2:30 pm-5:20 pm

**ARTHI 4035-03 Seminar: Postmodernism**

**3.0 credit hours**

Unlike Modernist art, postmodernism no longer proclaims its autonomy, its self-sufficiency, or its transcendence. Instead it narrates its own contingency, insufficiency, and immanence. Postmodernism's deconstructive thrust allows us to compare art arising from a dissatisfaction with "modernity." This course focuses on the culture and codified signs of this dissatisfaction—reflected in art, theory, music, and politics—as well as the pleasures to be found therein. Before we begin our discussion of the various ways in which postmodernism has been discussed and defined, we will immerse ourselves in the key texts of Modernism, by such authors as Clement Greenberg and Theodor Adorno, followed by the work of contemporaries, such as Walter Benjamin and Jean-Paul Sartre, which challenge their premises. From here, we will move into the broader critical and creative challenge to Modernist theory launched after the end of World War II. Authors whose work we will discuss in relation to postmodern culture include Simone de Beauvoir, Franz Fanon, Guy Debord, Roland Barthes, Jean Baudrillard, Jacques Derrida, Michel Foucault, Lester Bangs, Judith Butler, and DJ Spooky. Artists through whose work these authors will be addressed range from Barnett Newman to Matthew Barney, and movements from the Situationists to hip-hop.

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

## HISTORY

### **HIST 2700-01 Survey of Western Music**

**3.0 credit hours**

The goal of the course is to give you the tools needed to understand and enjoy music. Everywhere we go we hear music: some of it good, some of it bad. It doesn't matter what genre of music, there is good and bad to be found in all forms. To be able to discern the good from the bad, we study music; how the composer is inspired, how music is put together and how it is presented to us. Most of all, it is important to learn how to listen. Music will be presented in a historical context and studied as a developmental process. We will begin by establishing a basic vocabulary to discuss music. Opinions are welcome in this course, but you are required to back them up through the listening tools you learn from listening, reading, discussing and analyzing. As art students, this class will greatly inform and broaden your creative pursuits, whatever the media.

Gibson

EB 217

T 6:00 pm-8:50 pm

### **HIST 3000-02 Topics in Art as History: African-American History in Film**

**3.0 credit hours**

As one of the most important sources of American popular culture, films not only reflect the social, political, and psychological perceptions of people towards our African-American minority, but also possibly serve as a powerful source of progressive social change. From *Birth of a Nation* and *Gone With the Wind*, to the latest works by directors Spike Lee, John Singleton, Kasi Lemmons, Paul Haggis, Denzel Washington, and Will Smith, this course will reveal the ways in which the depiction of African-Americans in Hollywood movies have changed, and, the equally important ways they have remained the same. Required readings include Donald Bogle's 2001 book, *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpreted History of Blacks in American Films*. Films include: Elia Kazan's 1949 *Pinky*, Joseph Mankiewicz's 1950 *No Way Out*, Stanley Kramer's 1958 *The Defiant Ones*, Stanley Kramer's 1967 *Guess Who's Coming to Dinner*, Charles Burnett's 1977 *Killer of Sheep*, Mark Foster's 2001 *Monster's Ball*, and Paul Haggis's 2003 *Crash*, among others.

Katz

BH 102

T 1:00 pm-3:50 pm

### **HIST 3000-07 Topics in Art as History: A Cinematic History of America in the '60s**

**3.0 credit hours**

This course will enable students to understand and make sense of the watershed decade of the 1960s and to both analyze and appreciate its enduring legacy for America today. The 1960s was an age of revolutionary change in American society and nothing reflected that change more than American films. Indeed, films became the literature of this generation. From established directors to recent film school graduates, creative radicals challenged conventional political stereotypes and social mores and helped to bring about a revolutionary change in American consciousness. Topics to be explored in these films include the Cold War, the anti-Vietnam war movement, race relations, the counter-culture, and the sexual revolution. Several novels will be required, as well as a packet of selected readings.

Katz

BH 102

R 1:00 pm-3:50 pm

## LIBERAL ARTS ELECTIVES

### **LAEL 3016-40 Japanese Language and Culture II**

**3.0 Credit hours**

This is the second in a sequence of two courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material. LAEL 2016 Japanese Language and Culture I is a pre-requisite for this course.

-40	Kipper Whiting	BH 101	W 2:30 pm-5:20 pm
-80	Kipper Whiting	BH 101	W 5:30 pm-8:20 pm

## LITERATURE

### LITR 3200-03 Topics in British Literature: Chaucer

**3.0 credit hours**

This course begins with group readings of “The Prologue” to the *Canterbury Tales* in Middle English. Later, you will be expected to read individually in this fascinating language. If you can imagine you are a hobbit reading English with a French accent, all will be well. The texts will be from the *Canterbury Tales*, and will explore the “Miller’s Tale,” the “Wife of Bath’s Tale,” the “Knight’s Tale,” and the “Nun’s Priest Tale.” Chaucer takes on subjects ranging from dumb, cuckolded husbands to anti-Semitism and extremism . . . and he is incapable of being anything but lively and perspicacious. We will read him against the worldview of his time, the Great Chain of Being, and have plenty to discuss and write about, as we take socio-historical, literary, and mythic looks at his work.

Catto	BH 101	TR 1:00 pm-2:20 pm
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### LITR 3616-02 Topics in Global/Comparative Studies: World Poetry [Global/Comp.]

**3.0 credit hours**

This course studies lyric poetry from the ancient to the ultra-contemporary. We will explore the nature, history, and function of the lyric, as well as learn various methods of reading and understanding poetry, including formal analysis and cultural/historical critique. Course material will include poems from Western, Eastern, and indigenous cultures.

Boyer	DSB 102	TR 9:00 am-10:20 am
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### LITR 3703-02 Fiction Workshop II

**3.0 credit hours**

This class will ask you to think critically about the construction of a narrative and the importance of telling a story. We, as a class, will challenge each other to read, compose, and think like writers. This will be accomplished through the reading of challenging and diverse prose, diligent journal writing, thoroughly engaged class discussion, and, of course, writing and revising your own pieces of fiction. By the time you’re finished with this class, you’ll have written no less than thirty pages of edited prose.

Jones	BH 300	W 2:30 pm-5:20 pm
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### LITR 3703-03 Minute Fiction

**3.0 credit hours**

In 1976, *Tri-Quarterly* issued a volume of stories called Minute Stories, each no longer than two pages. In the 33-year interim, this form of the short story called “the short-short,” has developed its own art form. We now have Flash Fiction, Sudden Fiction, and Micro-fiction anthologies of the form; *McSweeney’s* and *Quarterly West* devote entire sections to the form. This course will consider the form of the short-short A (does it have one?) and its history (ditto). Students will present their own short-shorts, with the intent of producing a longer work, comprised of an aesthetically-

sound ordering of the pieces, after her manner of Italo Calvino's *Invisible Cities*, Eduardo Galeano's *The Book of Embraces*, or *The Pillow Book of Sei Shonagon*. In addition to these three texts, we will read work by a multitude of authors, including Barthelme, Borges, Robert Walser, Lydia Davis, Etgar Keret, and others.

Moore

BH 300

T 1:00 pm-3:50 pm

### **LITR 3704-02 Poetry Workshop II**

**3.0 credit hours**

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 to a person's writing helps deepen 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 philosophical dimension.

Rankin

BH 103

M 7:00 pm-9:50 pm

### **LITR 3705-01\* The Literary Magazine**

**3.0 credit hours**

We will explore the history of small press publishing and the important 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 fourth edition of the KCAI-based magazine, *Spring Formal*. \*repeatable

Boyer

BH 300

W 6:00 pm-8:50 pm

### **LITR 4035-03 Seminar: Twice-Told Tales**

**3.0 credit hours**

This seminar is a study of literary covers. The purpose of the course is to examine multiple treatments of the same subject matter, and to articulate what those differing treatments say about art and life, writers and writing, and the history of narration. We will read variant versions of the same story in the following narrative genres: poetry, plays, novels, short stories, and film.

Moore

BH 300

T 9:00 am-11:50 am

## **PHILOSOPHY**

### **PHIL 3000-03 Topics in Aesthetics: Sense and Sensibility**

**3.0 credit hours**

That life makes sense in terms of the sense impressions it offers, rather than in terms either of just logic or cultural subjectivity, is an idea with a long history in the West. Camus once proposed that a truth, to be true, requires both "lyricism" and "evidence," both aesthetic force of eloquence and the mundane force of experience. We'll look at theories of art that claim to expose people to the immediate "form and pressure" of life. Is art a kind of temperament, a sensibility? Is ethics a function of the natural sympathies of social association? Is thinking itself a kind of "intellectual sympathy?" Is there a kind of profound tearfulness?

Rankin

BH 102

TR 4:00 pm-5:20 pm

### **PHIL 3200-03 Topics in the History of Philosophy: Plato to NATO**

**3.0 credit hours**

This course examines the ways in which tragic and comic narratives, represented in works by Aeschylus and Dante, have influenced the social and political philosophies of Plato, Augustine,

Machiavelli, and Michael Walzer. Tragedy and comedy will be discussed in terms of the possibility or impossibility of reconciling competing goals and ideals. The theme of political violence, and, in particular, war, will be examined in the light of these contrasting worldviews.

von Rautenfeld                      DSB 102                      MW 7:00 pm-8:20 pm

**PHIL 3200-04 Topics in the History of Philosophy: The Greeks and the Soul                      3.0 credit hours**

Plato, Aristotle, and the Stoics had a profound influence on the way Western civilization has conceived of the individual human soul. In this class, we will explore their views of the soul, and the ways in which they contributed to subsequent and contemporary questions about ethics, psychology, and religion.

Dyck    DSB 104                      MW 5:30 pm-6:50 pm

**SCIENCE**

**SCIE 3300-03 Topics in Neuroscience: Chemical and Clinical Implications                      3.0 credit hours**

This course is a study of the chemical activity of the brain and its relationship to clinical symptoms and disorders. Topics to be discussed include neurotransmitters and the electrochemical nature of neuronal communication. Specific categories of neurological disorders will be discussed, including movement disorders, memory disorders, emotional and psychiatric disorders, language disorders, stroke and traumatic brain injury, and disorders of aging. This course fulfills your science or a liberal art elective credit.

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

**SCIE 3400-01 Topics in Environmental Science: Human Ecology                      3.0 credit hours**

This course deals with the relationship of humans to their physical and 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    BH 102                      T 6:00 pm-8:50 pm

**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 102                      TR 9:00 am-10:20 am

**SOCI 3300-02 Topics in Sociology: Society and the Spectacle                      3.0 credit hours**



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

-80	Stempleman	BH 300	W 6:00 pm-8:50 pm
-81	Stempleman	BH 101	T 6:00 pm-8:50 pm

## **FACULTY BIOS:**

### **Full-Time Faculty:**

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](mailto:sanderson@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](mailto:mbuszek@kcai.edu).

PATRICIA CATTO is Associate Professor of literature at KCAI. She teaches poetry, folk literature, and British and European literature, as well as creative writing workshops. If you have any questions about her courses, please e-mail Patricia Catto at [pcatto@kcai.edu](mailto:pcatto@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 20<sup>th</sup>-Century Latino Art.

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](mailto: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 winner of the 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](mailto: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 16<sup>th</sup>-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.

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](mailto: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](mailto:rrankin@kcai.edu).

### **Part-Time Faculty:**

JASON BARRETT-FOX is a Ph.D. candidate in American Studies at the University of Kansas, specializing in late 19<sup>th</sup>- and early 20<sup>th</sup>-century American intellectual history, the history of American philosophy and its relation to German idealism, gender and women's history, the history of publishing, and the history of radicalism and socialism. He is also the Dean's graduate instructor in Humanities and Western Civilization at KU, as well as a Program Assistant in the University Honors Program. His current project is collective intellectual biography of radical socialist, feminist, and

pragmatist women in the Progressive Era: Jane Addams, Marcet Haldeman-Julius, and Mother Jones.

#### ANNE BOYER

DR. BAMBI BURGARD received her Ph.D. in Counseling Psychology from the University of Missouri-Kansas City in 1999. She completed her doctoral internship at UMKC's student counseling center and clinical rotations at Kansas City VA Hospital, Children's Mercy Hospital, and Community Counseling Services. She is currently Associate Vice President for Student Achievement at KCAI, and a licensed psychologist in private practice. Areas of interest include the biopsychosocial model, brain research, and psychopathology. If you have any questions about her course, please email Dr. Burgard at [bburgard@kcai](mailto:bburgard@kcai).

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.

#### AARON DOPF

KEVIN DYCK is currently working on his Ph.D. in philosophy at the University of Kansas, writing a dissertation on emotions and rationality. He received his B.A. in Philosophy and German at Bethel College in Newton, Kansas in 1994, and his Masters in Philosophy at the University of Kansas in 1999. Besides philosophy, Kevin enjoys making music of all kinds, cooking, playing pool, and working on a small organic farm.

#### TERI FRAME

DR. MARA GIBSON is a composer. Originally from Charlottesville, Virginia, she graduated from Bennington College and completed her Ph.D. at SUNY at Buffalo. She has received grants from the Banff Center, Louisiana Division of the Arts, Meet the Composer, and honors from the International Bass Society, ASCAP, and the John Henrick Foundation. Dr. Gibson has taught composition, theory, music appreciation and piano at several universities in the Buffalo, NY, New Orleans, LA, and Kansas City, MO areas. Dr. Gibson began the highly popular program ArtSounds, a collaboration of KCAI and UMKC faculty and students. For more information on her upcoming performances, lectures, and course offerings, see her website: [www.gibson-reif.com](http://www.gibson-reif.com). If you have any questions about her course, please email Dr. Gibson at [gibson.mara@gmail.com](mailto:gibson.mara@gmail.com).

#### ANTON JACOBS

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!"

KAREN KOMP IS FROM England but has now lived in the U.S. for more than half of her life (a friend aptly refers to her as Anglo-Kansan). She is currently a Ph.D. candidate in art history at the University of Kansas, where she received an M.A. in art history and a B.A. in anthropology. She has

taught art history courses not only here at KCAI, but at KU, at UMKC, and also on study abroad programs. In addition to the art and history of her motherland, her interests include Renaissance and Baroque art, the early history of prints, and contemporary glass. If you have any questions about her course, please e-mail Karen Komp at [kkomp@yahoo.com](mailto:kkomp@yahoo.com).

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@wycokck.org](mailto:bpagano@wycokck.org), or telephone him at work, 913.573.6708, M-F, 8:30am-5pm.

PAULA ROSE

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 forthcoming collection "String Parade" (BlazeVOX, 2008).

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.

TRACIE KIPPER WHITING Ms. 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).