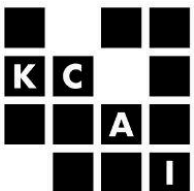


**Kansas City Art Institute**  
**Course Catalog 2026-2027**

Gabriela Tiburcio ('29 Foundation)

4415 Warwick Blvd.  
Kansas City, MO 64111  
kcai.edu



**Kansas City**  
**Art Institute**

## **Important Notice:**

The Kansas City Art Institute (KCAI) course catalog is published online annually and is primarily intended for use by students, faculty and staff. The catalog provides an overview of the college's curriculum and academic programs and certain educational resources. Additional information about academic requirements, administrative departments, course offerings and content, degree requirements, and policies and procedures may be provided in other publications by the Registrar and relevant academic departments and faculty. The information contained in this catalog is subject to change by KCAI at any time, including prior to and during the academic year, without notice to affected persons. The catalog does not create a contract (express or implied) between the student and KCAI or an enforceable promise or representation. Changes authorized by KCAI apply to current and prospective students and to those previously enrolled. It is the responsibility of the individual student to monitor changes and confirm that all appropriate degree requirements are met. Academic advisors are also available to meet with students to assist with degree requirements.

## **KCAI Force Majeure:**

In the event that, as a result of (i) any Act of God, fire, flood, earthquake, tornado, natural disaster, inclement weather, pandemic, epidemic, public health emergency, power outage, government or government agency restriction, order, regulation, law or mandate, war or similar action, act of terrorism, insurrection, riot or civil commotion, labor disturbance or other cause beyond the reasonable control of the College (each, a "force majeure event"), as determined by the College in good faith; or (ii) any good faith determination by the College that the protection of the health and/or safety of students, faculty, administrators and/or other representatives of the College requires, warrants or justifies any one or more of the following actions: (A) any classes (whether held in-person or remotely) are cancelled, shortened, delayed, suspended, relocated or otherwise altered; (B) access to residential housing and/or other College facilities is prohibited, delayed, suspended or otherwise altered; (C) services historically provided by the College are eliminated, delayed, suspended or otherwise altered; and/or (D) any other College operations are cancelled, shortened, delayed, suspended or otherwise altered; the College will not be liable for any such cancellation, shortening, delay, suspension, relocation, alteration, prohibition or elimination and no refunds or credits will be required to be provided by the College as a result of any of the foregoing. Without limiting the generality of the foregoing, semester and/or program schedules may be extended by the College in its sole discretion for a period of time approximately equal to the time lost due to any delay so caused and/or classes may be conducted via remote or distanced learning and/or weekend classes may be scheduled, in the College's sole discretion.

The College does not promise or guarantee any particular mode of delivery, curriculum, instructor, or student enrollment level. The College retains the right to change the College's mode of delivery or workforce in its sole discretion. Students' tuition obligations will continue despite, and no refunds or tuition credits will be provided because of, any such changes or force majeure events.

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## **Introduction**

Founded in 1885, the Kansas City Art Institute is one of the oldest and most respected colleges of art and design in the United States. Today, KCAI is a premier, private, fully accredited four-year college of art and design, awarding the Bachelor of Fine Arts degree. A comprehensive liberal arts program complements an emphasis in one of the following majors: animation, art history, ceramics, creative writing, filmmaking, fiber, graphic design, illustration, photography, printmaking, product design, and sculpture. The college also offers minors in Asian studies, sound, social practice and entrepreneurial studies in art and design, in collaboration with the Bloch School of Management at the University of Missouri-Kansas City.

KCAI is known for a rigorous, diverse curriculum, an immersive studio experience in high quality academic

programs, and excellent faculty mentorship of students. The college's emphasis on personal attention allows students to gain a comprehensive education and to develop an informed, thoughtful perspective.

KCAI's scenic 15-acre campus situates students between the Kemper Museum of Contemporary Art and the Nelson-Atkins Museum of Art, two of the top art museums in the country. The college has two galleries: the H&R Block Artspace, located at 16 E 43rd St, and the KCAI Gallery, located in the Tony Jones Studios for Animation and Illustration.

## **Mission**

To prepare gifted students to transform the world creatively through art and design.

KCAI seeks to accomplish this mission by:

- Providing a rigorous education in art, design and the liberal arts that combines theory and creative application through facilitating aesthetic exploration and critical inquiry and reflection in an historical and contemporary context;
- Nurturing the professional, intellectual and personal growth of our students through access to dedicated preeminent, professionally active faculty;
- Preparing our graduates for thriving multifaceted careers by creating partnerships that serve and involve the public, encourage lifelong learning and promote student engagement with local, national and international communities.

The Kansas City Art Institute's approach to education is designed to produce creative problem-solvers who are agile thinkers able to transform their lives and those of others.

We value intellectual and artistic curiosity together with critical and creative inquiry.

We promote meaningful integration of liberal arts education and professional practice.

We explore diverse conceptions of art and design, materials and ideas, history and perspectives.

We embrace community engagement, cultural diversity, compassion for others and open communication, contributing to social and cultural growth both locally and globally.

## **Vision**

To be an innovative leader in art and design.

## **Contact Information**

Kansas City Art Institute

4415 Warwick Blvd.

Kansas City, MO 64111-1820

General information: [info@kcai.edu](mailto:info@kcai.edu)

**Admissions and Financial Aid: Toll free: 1-800-522-5224**

College Directory: 816-472-4852

For a list of departments and contacts within each department, please visit:

<http://www.kcai.edu/academics/>

## **Accreditation**

KCAI is an accredited institutional member of the National Association of Schools of Art and Design and is accredited by the Higher Learning Commission: A Commission of North Central Association of Colleges and Schools. Contact information for each accrediting agency is listed below. KCAI is also a member of the Association of Independent Colleges of Art and Design, which consists of private colleges of art and design in the United States.

National Association of Schools of Art and Design  
11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190  
Telephone: 703-437-0700  
Website: [www.nasad.arts-accredit.org](http://www.nasad.arts-accredit.org)

The Higher Learning Commission  
230 S LaSalle St, Suite 7-500  
Chicago, IL 60604  
Telephone: 800-621-7440  
Website: [www.ncahlc.org](http://www.ncahlc.org)

Association of Independent Colleges of Art and Design  
236 Hope St  
Providence, RI 02906  
Telephone: 401-270-5991  
Website: <http://www.aicad.org>

## **Academic Calendar**

Download academic calendars here: <https://kcai.edu/academic-calendar/>

## **Admission Criteria**

For information about eligibility for admission, transfer credit, how to apply, application deadlines, etc., please visit: <http://www.kcai.edu/admissions>

## **Student Support Resources**

This list is not all-inclusive. Additional resources can be found in the [KCAI Student Handbook](#).

### Student Support

Student Support areas include Academic Advising, Academic Support, and Disability Services. The holistic approach of these three services aims to assist students in planning and achieving personal, educational and professional goals, and meaningfully support each student through their KCAI experience.

### *Academic Advising*

Academic advising provides personalized guidance to help students achieve their academic goals. Students can consult with a student support advisor each semester about progress in their academic degree program and

information about policies, services or opportunities. In turn, advisors will provide guidance in choosing classes to fulfill degree requirements, as well as classes and programming that will help move students closer to their individual academic and career goals.

Advisors assist students in planning their academic program. They cannot change established policies of the Kansas City Art Institute. Students are solely responsible for ensuring that their academic program complies with the policies of KCAI.

Services include:

- Academic advising and academic support (one-on-one meetings and group sessions)
- Schedule and degree planning
- Academic related programs and workshops
- Assistance with educational opportunities
- Assistance with transfer credits
- Assistance with policies and procedures regarding academic requirements
- Academic support assistance

Students can schedule academic advising meetings by contacting their major's student support advisor or at [academicadvising@kcai.edu](mailto:academicadvising@kcai.edu) Academic advising information is also posted in MyKCAI, Student Services tab.

### ***Academic Support***

Academic support services are available to all students to assist them in developing learning skills and strategies. Students are encouraged to seek out the assistance offered through academic support services by contacting their major's student support advisor or [academicadvising@kcai.edu](mailto:academicadvising@kcai.edu).

The Language & Learning lab, located on the 2nd floor of DeBruce Hall, is staffed by Peer Academic Coaches and Writing tutors.

Services include:

- Writing assistance
- Time-management strategies and stress management
- Set academic goals
- Note-taking tips and organization
- Study strategies and writing approaches

Language & Learning services can also be coordinated online through MyKCAI, Student Services tab.

### ***Disability Services***

Disability services provide assistance to students with physical, psychological, ADD/ADHD and learning disabilities who are eligible for reasonable accommodations under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. These include: chronic illness/medical conditions, attendance/absence accommodations due to a disability/illness/medical condition, and pregnancy or related conditions.

Services are provided differently in college than in grades K – 12. In that setting, typically accommodations are coordinated through an IEP or 504 plan, coordinated on a cycle by parents/guardians, teachers and other staff. Post-secondary institutions are not required to identify an individual as a student with disabilities. At KCAI, students must request accommodations and provide appropriate documentation to support accommodations. Accommodations are made on a case-by-case basis upon review of documentation and after conversations with the student.

Accommodations may be requested at any time during the semester, but are not retroactive. Students are encouraged to request reasonable accommodations as soon as possible, as certain accommodations require time to arrange. Please see the [application to request reasonable accommodations](#) for further instructions. Disability Services is located on the second floor of DeBruce Hall.

Disability Services information can also be found in MyKCAI, Student Resources tab.

Additional information, including guidance from the Office of Civil Rights can be found at <https://www.ed.gov/about/ed-offices/ocr>.

### ***Professional Practice Center***

The Professional Practice Center (PPC) prepares artists and designers to build sustainable, meaningful careers.

The PPC integrates career development, alumni engagement, and real-world partnerships to support students from their Foundation year through life as working artists and creative professionals. Our approach combines personalized advising, experiential learning, and professional skill-building embedded throughout your KCAI experience.

### **What We Offer**

- One-on-one advising to explore career pathways, internships, portfolio strategy, and professional goals
- The PPC Portal—your centralized platform for internships, jobs, and career resources
- Internship and Career Fairs connecting students with creative employers and community partners
- Sponsored Studio and experiential learning opportunities with regional and national partners
- The Alumni Mentorship Program pairing students with KCAI alumni professionals
- Professional development workshops and Visiting Artist programming focused on career readiness
- Support with resumes, cover letters, portfolios, interviews, networking, and LinkedIn
- Guidance for graduate school, residencies, fellowships, assistantships, and grant opportunities
- Feedback on artist statements, proposals, letters of inquiry, and funding applications
- Access to PPC resources and advising after graduation as part of the KCAI alumni community

We encourage students to connect early and often. Professional practice development begins in your first year and continues across your academic journey.

Visit the PPC in Mineral Hall or email [careers@kcai.edu](mailto:careers@kcai.edu) to schedule an appointment.

### ***Off-Campus Studies and International Student Services*** - <http://kcai.edu/academics/offcampus-studies/>

KCAI promotes global citizenship by providing support services to both domestic students interested in studying off-campus as well as international students studying at KCAI. Students can receive guidance in a variety of areas including, but not limited to, off-campus study opportunities, study abroad scholarships, travel information, student visas, international credentials and immigration regulations.

KCAI enthusiastically encourages students to broaden their horizons by taking advantage of off-campus study opportunities, which include:

- AICAD exchange program
- International exchange program
- Faculty-led travel programs – KCAI faculty-led trips combine a unique travel-study experience where students earn 3 - 6 academic credits. Program locations may vary from year to year. Past trips have

- included Argentina, Hungary, France, Italy, Germany, Mexico, Peru, Vietnam, Cambodia, and Thailand.
- Non-KCAI sponsored study abroad programs
- Fulbright U.S. student program

Students interested in any of these programs should contact the Registrar's office, early in their academic career. Advance planning facilitates a more streamlined off-campus study experience.

The Registrar is the designated SEVIS school official and assists international students (nonimmigrant students) and their dependents, present in the U.S. on a student visa (F-1/F-2) with questions regarding obtaining a Social Security Number or driver's license, lawful employment, maintaining valid student status, DHS/DOS regulations and requirements, and USCIS authorizations, etc.

### ***Library***

The Jannes Library and Learning Center, located near the southwest corner of campus at 4538 Warwick Blvd., serves as a dynamic hub where creativity and exploration intersect with inquiry and examination. We take a user-centered approach to information literacy, providing individual and classroom research assistance essential to a 21st-century library.

Our mission is threefold: to serve as a forum for information, ideas, and intersections that enhance classroom discussion and studio practices; encourage discovery, foster agency, and establish self-directed learning strategies; and build supportive frameworks within our community through accessible library collections, social practices, and services.

Our library collections, including books, periodicals, e-books, artists' books, image collections, and videos—are specifically curated to support KCAI's curriculum, with many resources requested by faculty. Additionally, library users benefit from our membership with the Mobius Consortium. They provide access to requestable titles, from the collections of 60+ academic institutions and public library systems across Missouri and neighboring states.

Jannes Library maintains our physical collections with FOLIO; an innovative, open-source, information management platform, developed by EBSCO Information Services in collaboration with the MOBIUS Consortium. Designed with modern information trends in mind, this community-driven platform enhances our ability to collaborate with other institutions and organizations, while improving traditional cataloging and circulation operations in our online [Locate Catalog](#).

The Open Resource Sharing Coalition (OpenRS) is the heterogeneous resource-sharing system utilized by MOBIUS members, allowing our library users to initiate online borrowing requests through our [OpenRS Catalog](#). Users are able to request materials that are delivered via consortial courier within three to five business days, with continued efforts to expand access.

Jannes Library users have access to a wide range of online information resources and databases, providing 24/7 access both on and off campus through a single sign-on authentication (SSO). These online resources include access to thousands of e-books, serials, scholarly and academic full-text journals, and high-quality digital images, easily located on the platforms we've indexed on our [A-Z Database List](#).

Featured databases include KCAI's ever-growing [Digital Image Collections](#), cataloged through a Digital Stewardship subscription with JSTOR; merging Artstor's millions of choice images from the teaching collections of museums & archives around the world, with digital solutions for managing preservation, and increasing discovery and reach. Providing our users with access to high resolution photos of our Artist Book

Collection, KCAI's Digital Teaching Images, and various departmental collections highlighting student work.

The Archives oversees these image collections and the documentation, inquiry into, and digitization of KCAI's rich history; from campus publications and records of course catalogs, to the evolving digital needs of our students, faculty, and staff. Digitizing and hosting these image collections online, ensures library users have round-the-clock access, while providing a more seamless integration with other library resources.

Our first floor offers a comfortable gathering space for casual meetings, group study, and open discussion. Users have access to color printing, computer workstations, and reliable wireless network connectivity. The second floor houses our library learning lab equipped with a large monitor for presentations and sliding glass doors that close, assisting in both privacy and noise reduction.

## **Academic Policies**

[Academic Advising and Registration for Courses](#)

[Academic Grade Forgiveness](#)

[Academic Honesty](#)

[Academic Honors](#)

[Academic Probation, Dismissal, and Progress Standards](#)

[Add/Drop Period and Withdrawing from a Course](#)

- [Add/Drop Period and Withdrawing from a Course](#)
- [Adding a Course, Mentorship, Internship, or Directed Study After the Academic Deadline](#)

[Administrative Withdrawal Due to Non-Attendance](#)

[Application for Art History Program \(Double Major and Minor\)](#)

[Application for Creative Writing Program \(Double Major and Minor\)](#)

[Application for Non-Studio Minor \(Asian Studies, Entrepreneurial Studies in Art and Design, Social Practice, and Sound\)](#)

[Association of Independent Colleges of Art and Design \(AICAD\) Exchange Program](#)

[Attendance of First Day of a Class](#)

[Auditing a Course](#)

[BFA Degree Requirements](#)

[Change of Major](#)

[Commencement Ceremony and BFA Exhibition Eligibility](#)

[Course Grade Appeal](#)

[Course Levels](#)

[Course Waitlist](#)

[Credit Hour Load and Part-time Status](#)

[Credit Hour Policy](#)

[Degree Requirement Substitution Request](#)

[Directed Study](#)

[Disclosure of Disability and Student Accommodation Process](#)

[Disclosure of Pregnancy and Pregnancy-Related Conditions](#)

[Faculty Led Travel Programs \(FLTP\)](#)

[Fulbright U.S. Student Program](#)

[Grade Change](#)

[Grading System](#)

[Graduation \(Degree Completion\) Requirements](#)

[Incomplete Grades](#)

[Institutional Attendance](#)

[International Exchange Program](#)

[Internships – Policy for Internship Sites](#)

[Internships – Policy for Students](#)

[Kansas City Area School Exchange \(KCASE\) Program](#)

[Major Plus \(+\) Program](#)

[Mid-Semester Grade Reports](#)

[Progression Guidelines](#)

[Readmission for Domestic and International Students](#)

[Request for Late Withdrawal](#)

[Request for a Reduced Course Load for F-1 Status International Students](#)

[Request for Withdrawal Due to Hardship](#)

[Residency Requirement Waiver](#)

[Student Class and Studio Level](#)

[Studio Hours](#)

[Total Withdrawal and Leave of Absence](#)

[Transcripts and Requesting Transcripts](#)

[Transfer Credit](#)

[Transfer Credit Guide](#)

[Verification of Academic Period Length and Credit Hour Compliance](#)

[William Jewell College Exchange Program](#)

## **Campus Policies and Resources**

## [Admissions Policy](#)

### Animals on Campus

- [Emotional Support Animals](#)
- [Service Animals](#)

### Barbara Marshall Residence Hall and Hotel

- [Residence Hall Guide](#)
- [Residence Hall Packing List](#)

### Campus Security

- [Emergency Alert System](#)
- [Emergency Notification and Timely Warnings](#)
- [Emergency Preparedness Procedures](#)
- [Emergency Response and Evacuation](#)
- [Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act](#)
- [Missing Persons](#)
- [Shelter-In-Place](#)

### Campus Technology

- [Accessing Campus Network Facilities](#)
- [Computer Security and Data Privacy](#)
- [Computer User Code of Conduct](#)
- [Copyright Infringement](#)
- [Game Playing](#)
- [Monitoring the Network and Users](#)
- [Network Support for BMRH Residents](#)
- [Passwords](#)
- [Student Account Retention Policy](#)

### Discrimination and Harassment, Sexual Harassment, and Reporting

- [Anonymous Reporting](#)
- [Consensual Relationship and Nepotism](#)
- [Discrimination and Harassment \(related to protected class\)](#)
- [Sexual Harassment, Title IX](#)
- [Sexual Harassment Hearing Procedures, Title IX](#)

### Family Educational Rights and Privacy Act (FERPA)

- [Directory Information and Requests for Non-Disclosure](#)
- [Summary of Student Rights](#)

### Financial Aid

- [Emergency Student Loans](#)
- [Financial Aid Guidelines](#)
- [Financial Aid Scholarships and Grants](#)
- [Maintaining Eligibility for Financial Aid and Satisfactory Academic Progress](#)

- [Merit Scholarship](#)
- [Requirements to Remain a Student and Keep Loans and Scholarships](#)

#### General Campus Policies

- [Assembly and Demonstration](#)
- [Campus ID/Access Cards](#)
- [Campus Name](#)
- [College Closings Due to Inclement Weather](#)
- [Good Samaritan and Medical Amnesty](#)
- [Hazing](#)
- [Meal Plans](#)
- [Parking and Parking Fines](#)
- [Posting on Campus](#)
- [Required Forms](#)
- [Seizure Disorder Protocol](#)
- [Severe Weather Protocol](#)
- [Smoking on Campus](#)
- [Smoke Zones Map](#) [Students with Encumbrances](#)
- [Student Health Insurance for Domestic and International Students](#)
- [Use of Student Artwork](#)

#### Immunizations and Tuberculosis

- [Covid-19 Vaccination, Testing, and Face Coverings](#)
- [Medical Exemption Form](#)
- [Religious/Personal Beliefs Exemption Form](#)
- [Required Immunizations](#)
- [Tuberculosis Screening Questionnaire](#)

#### Jannes Library

- [Jannes Library Circulation](#)
- [MOBIUS Libraries](#)
- [User Guidelines for the Jannes Computer Lab](#)

#### Minors at KCAI

- [Authorization and Release for Medical Treatment of a Minor Student](#)
- [BFA Students Who Are Under 17](#)
- [Minor Residents in College Housing Addendum](#)
- [Minors on and off Campus and Reporting Child Abuse](#)

#### On-Campus Art Installations

- [Art on Campus Installation Form](#) [Installation of Artwork in Public Spaces](#)

#### Pandemic Response

- [Pandemic Response Plan](#)

#### Student Code of Conduct

- [Alcohol and Controlled Substances](#)
- [Drug Free Schools and Communities Act](#)
- [Student Code of Conduct](#)

#### Student Employment

- [Employment on Campus](#)
- [Student Employment Pay Levels](#)

#### Transportation Program

- [Bike Share Sign Up Instructions](#)
- [Transportation Program](#)

#### Tuition and Fees

- [Tuition and Fees Payment Deadlines](#)
- [Tuition and Fees Refund](#)

#### Veterans Policies

- [Minimum Standards of Progress for Veterans](#)
- [Veteran's Benefits](#)
- [VA Benefits and Transaction Act of 2018](#)
- [VA Yellow Ribbon Benefits](#)

### **Student Resources**

#### COVID Resources

- [Covid Vaccination Transportation - Walgreens](#)
- [Financial Assistance for MO Renters Impacted by Covid-19](#)

#### Financial Aid

- [Finances & Financial Aid Resources](#)
- [Student Employment Resources](#)

#### Food and Personal Items - FREE

- [Food Pantry - St. Paul's 40th and Main](#)

#### General Resources

- [Optional Personal Property Insurance](#)

#### [International Student Resources](#)

#### KCAI Student Support Services

- [Know Who to Contact: Student Services at KCAI](#)
- [Who to Contact: Student Services Poster](#)

#### Mental Health Resources

- [Get Outside - Tips for Anxiety Management](#)
- [Health Resources - Show Me Hope](#)
- [Mindfulness, Cup of Compassion, and Other YouTube Resources](#)
- [Off-Campus Emergency and Mental Health Information](#)
- [Student WellConnect Program \(Off campus counseling services, financial and legal assistance, and](#)

[childcare and parenting assistance, etc.\)](#)

- [Virtual Room of Refuge - Mental Health Support](#)

#### Names and Pronouns Resources

- [Gender Pronouns Supporting Materials](#)
- [KCAI Resources/Guidance in Engaging in Conversations About Pronouns](#)
- [Pronouns and Names Tips/Suggestions](#)

#### Physical Health/Medical Resources

- [Health Insurance Resources and Low/Reduced Cost Healthcare](#)
- [Local Medical Resources \(doctors, specialists, etc.\)](#)

#### Recycling and Environmental Initiatives at KCAI

- [EcoSARC - Ecological Sustainability and Resiliency Committee](#)

#### Sexual Harassment/Assault Resources

- [MOCSA Legal Assistance for Victims Information](#)
- [MOCSA Legal Services Referral Form](#)

#### Spiritual and Religious Resources

- [Places of Worship and Cultural Organizations](#)

#### Student/Academic Support Resources

- [Academic Advising Information](#)
- [Academic Support / Language & Learning Lab Resources](#)
- [Career Services](#)
- [Disability Services](#)

#### Student Services

- [Medical & Mental Health Resources](#)
- [Sexual Harassment Info & Resources](#)
- [Transportation Program Information](#)
- [Whistleblower Hotline](#)

## **Academic Departments**

The Kansas City Art Institute is a private college of art and design granting the Bachelor of Fine Arts degree. KCAI offers in-depth study in the following 13 majors: animation, art history, ceramics, creative writing, fiber, filmmaking, graphic design, illustration, painting, photography, printmaking, product design and sculpture. All freshmen complete studio work in the foundation program before entering a major as sophomores. All students take courses in the liberal arts program, which also houses the art history and creative writing majors. Each major or program is led by a faculty chair.

### Department of Foundation

#### *Overview*

Students entering the Kansas City Art Institute as first-year students undertake a full year of Foundation Studies before beginning work in their chosen major(s). The Foundation Year includes 18 credit hours in Foundation Studio, and 12 credit hours in Liberal Arts (Writing Seminar, Art Historical Studies, Critical

Studies), for a total of 30 credit hours.

### *Foundation Studio Structure*

In the Fall semester, students are assigned to a Foundation Studio (Foundation Studio I), taught primarily by a single instructor. The Spring semester (Foundation Studio II) is divided into three 5-week workshop sessions (3 credit hours each). Students select sessions based on their interests and availability and typically work with three different faculty members. In both Fall and Spring, students are enrolled in either a Tuesday/Thursday or a Monday/Wednesday studio cohort that meets for six hours each day, from 8 AM to 3:20 PM, with a 1.5-hour lunch break. All Foundation Studio classes, regardless of cohort, meet for class on Fridays from 8 AM to 10:50 AM.

The Fall semester begins with a department-wide project and shared learning experience that introduces students to a connected set of ideas and practices, as well as different campus resources and Foundation faculty members. After these initial weeks of shared experiences and orientations, each Foundation studio is led by a dedicated faculty mentor for the remainder of the Fall semester. In these studios, faculty mentors are responsible for crafting a narrative arc across a series of interrelated projects that incorporate the three primary areas of inquiry shaping the Fall Foundation Studio: *Perception + Observation*, *Visual Forces*, and *Form + Space*. Students are also oriented to the Central Shop in the Fall semester.

The Spring semester is divided into three five-week sessions (3 credit hours each), during which a series of themed workshops is offered. Each workshop session reinforces one of the programmatic areas of inquiry from the Fall semester (*Perception + Observation*, *Visual Forces*, and *Form + Space*) and introduces *Time, Motion, and Expanded Media* as an additional curricular unit for focused study. Students choose from the workshop topics and can more individually shape how they pursue their interests. While workshop themes change from year to year, some of the underlying creative processes include figurative drawing, portrait painting, stop-motion animation, character design, sculptural installation, digital filmmaking, and ceramic form-building, to name just a few.

Where many institutions offer separate first-year classes in drawing, 2D, 3D, and 4D, with content kept distinct, KCAI Foundation teaches an interdisciplinary approach from day one. KCAI trains artists and designers from the very beginning to think across ways of working and across disciplines, and to imagine the expansive possibilities of each creative move. The Foundation curriculum is guided by shared learning outcomes and objectives that can be explored and met in many ways and through diverse efforts, and KCAI's first-year students learn to integrate this kind of thinking into their creative practices. Creative questions lead to many potential solutions. The differences in KCAI studio approaches contribute to the expansive tool kit that Foundation students carry forward into their chosen majors.

### *Orientations and Training*

Several orientation sessions take place during the Foundation year at KCAI. Students are trained in the Central Shop, where they learn to use basic woodworking tools and follow safety procedures. After completing this training, they may use the shop to develop their work throughout their education at KCAI. Students are also trained in the Beals Studios for Art and Technology, where they learn about the relationship between analog and digital design and input/output scenarios. After completing this training, they are better equipped to make full use of the laser cutters, 3D printers, and CNC routers at Beals.

### *Facilities*

KCAI's Foundation department has over 20,000 sf of space across two dedicated Foundation buildings, with large studios that accommodate the wildest imaginings of the talented students enrolled. KCAI provides each class and student with a dedicated workspace to develop their work in their first year.

*Foundation Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **See:** Use observational strategies to analyze and represent form, proportion, and spatial relationships.
- **Organize:** Demonstrate proficiency in utilizing the principles of art and design, such as balance, emphasis, movement, pattern, repetition, proportion, rhythm, unity, and variety.
- **Explore:** Utilize a range of tools, materials, and processes with intention and developing proficiency.
- **Generate:** Generate and revise creative concepts through research, experimentation, iterative design processes, problem-solving strategies, and ongoing inquiry.
- **Think:** Think critically by analyzing and producing work that integrates material and technical choices with form, concept, and cultural and social context.
- **Communicate:** Communicate formal, conceptual, and cultural ideas clearly in critique, writing, and collaborative dialogue.
- **Practice:** Exhibit responsible studio habits, including meeting deadlines, collaborating constructively, and working safely, in preparation for advanced study.

*Curricular Structure (Departments of Foundation and Liberal Arts)*

FOUNDATION – 2026-2027			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
	Fall Semester		
	FOUN 100	Foundation Studio I	9
	AHS 1001	Art Historical Studies I	3
	WRS 1001	Writing Seminar	3
	FYE 100	First Year Experience	1
Spring Semester	FOUN 110	Foundation Studio II: Workshop 1	3
		Foundation Studio II: Workshop 2	3
		Foundation Studio II: Workshop 3	3
	AHS 1002	Art Historical Studies II	3
	CRS 1001	Critical Studies	3
<b>Note:</b>	Students spend 12 hours weekly in the studio Monday-Thursday and an additional 3 hours on Friday.		

FOUN 100  
 Foundation Studio I  
 (9 credit hours)

The Fall semester begins with a department-wide project and shared learning experience that introduces students to a connected set of ideas and practices, as well as different campus resources and Foundation faculty

members. After these initial weeks of shared experiences and orientations, each Foundation studio is led by a dedicated faculty mentor for the remainder of the Fall semester. In these studios, faculty mentors are responsible for crafting a narrative arc across a series of interrelated projects that incorporate the three primary areas of inquiry shaping the Fall Foundation Studio: *Perception + Observation*, *Visual Forces*, and *Form + Space*. Students are also oriented to the Central Shop in the Fall semester.

#### FOUN 110

Foundation Studio II: Workshop 1

(3 credit hours)

Foundation Studio II: Workshop 2

(3 credit hours)

Foundation Studio II: Workshop 3

(3 credit hours)

The Spring semester is divided into three five-week sessions (3 credit hours each), during which a series of themed workshops is offered. Each workshop session reinforces one of the programmatic areas of inquiry from the Fall semester (*Perception + Observation*, *Visual Forces*, and *Form + Space*) and introduces *Time, Motion, and Expanded Media* as an additional curricular unit for focused study. Students choose from the workshop topics and can more individually shape how they pursue their interests. While workshop themes change from year to year, some of the underlying creative processes often include figurative drawing, portrait painting, stop-motion animation, character design, sculptural installation, digital filmmaking, and ceramic form-building, to name just a few. Students are also oriented to the Beals Studios for Arts and Technology in Foundation Studio II.

#### FYE 100

First Year Experience

(1 credit hours)

The First Year Experience (FYE) course helps new students transition into college and thrive at KCAI—personally, academically, and artistically. Through engaging discussions and activities, students explore topics such as time management, study strategies, resiliency, and how to make the most of campus resources. The course also emphasizes building community, encouraging students to form meaningful connections with peers, faculty, and staff in KCAI’s vibrant creative environment. FYE is required for all first-time freshmen and includes a weekly 50-minute class session, along with at least two one-on-one meetings with the instructor to provide personalized guidance and support.

#### The Liberal Arts Department

Through multiple lenses of history, literature, philosophy, art history, and the sciences, the Liberal Arts Department at the Kansas City Art Institute aims to provide students with the kind of intellectual, civic, and aesthetic grounding that is both meaningful and lasting. “Chance,” said Pasteur, “favors the prepared mind.” In our classrooms, we foster critical and creative conversations in order to develop students-artists’ full potential. We train students to search for transcendent principles (*theoria*), to formulate, in writing and in speech, fair-minded, intellectually disciplined, evidence-based assertions (*poiesis*), resulting in action taken (*praxis*) both in their studios as makers, as well as in life. Liberal arts courses are reading-, writing-, and research-intensive. Our goal is to provide students with an education that has no expiration date. Our curriculum encourages broadly educated student-artists, whose training and practice in both the studio and the liberal arts classroom is mutually supportive.

The Liberal Arts Department provides the general studies courses in the disciplines of art history, history, literature and creative writing, philosophy, and the sciences for all students pursuing the Bachelor of Fine Arts degree. The Department houses two majors (Art History and Creative Writing), and one minor (Asian Studies). Students can choose to major or double major in Art History; students can choose to major or double major in Creative Writing. In addition, students can choose to minor in Asian Studies. We encourage students to earn their liberal arts credits by taking advantage of internship opportunities, enrolling in our Japanese language and culture classes, going on faculty-led study abroad and mobility programs, and by working with our core faculty, one-on-one, in directed individual study. We aim to provide students a rigorous, yet flexible set of choices in meeting their requirements so as to assure every student has a say in their own liberal arts education.

*Liberal Arts Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Communication:** Write, speak, and listen actively and effectively.
- **Critical Thinking:** Analyze arguments by reasoning logically, identifying bias and fallacies, and representing opposing viewpoints fairly.
- **Research Skills:** Conduct research by applying strong investigative skills, identifying and evaluating relevant sources, and using emerging technologies responsibly and ethically.
- **Creative Problem-Solving:** Solve intellectual and artistic problems in ways that are original and true to you.
- **Cultural Literacy:** Demonstrate informed global citizenship through the analysis of cultural, historical, linguistic, and aesthetic perspectives.
- **Intellectual Curiosity:** Formulate questions that challenge and expand your lived experience.

*Liberal Arts Requirements*

**LOWER DIVISION CORE COURSES**

WRS 1001 Writing Seminar	3 credit hours
AHS 1001 Art Historical Studies I	3 credit hours
AHS 1002 Art Historical Studies II	3 credit hours
CRS 1001 Critical Studies	3 credit hours

These four lower division core courses are prerequisites for upper division Liberal Arts courses.

**UPPER DIVISION COURSES**

Upper division courses are taken during the sophomore, junior, and senior years. At least one of these courses (3 credit hours) must be a Global/Comparative (non-Eurocentric) Studies course. A minimum of five courses (15 credit hours) must be taken at the 3000- or 4000-level.

Art History	3 credit hours
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Art History	3 credit hours
Art History	3 credit hours
History	3 credit hours
Literature	3 credit hours
Philosophy	3 credit hours
The Sciences	3 credit hours

Upper Division Liberal Arts Courses 6 credit hours\*

TOTAL: 39 credit hours

\*This requirement can be met by taking six credit hours in any upper division liberal arts class in any discipline—art history, history, literature or creative writing, philosophy, or the sciences. Students can also satisfy this requirement by choosing any of the following opportunities: Japanese language and culture classes, internships (maximum 12 hours), directed individual study (maximum 12 hours), faculty-led study abroad or mobility programs.

Open electives. In addition to these 39 required credit hours, another 6 credit hours of “open electives” are required in order to earn the Bachelor of Fine Arts degree. Students can choose to satisfy this requirement by taking studio *or* liberal arts classes, or a combination of both. Many students choose to take liberal arts classes; these students graduate with 48 hours of liberal arts experience, six hours beyond the required number of credit hours.

### ***Liberal Arts Courses and Course Descriptions***

All Liberal Arts courses are 3 credit hour courses.

### **Lower Division Required Core Courses:**

#### **WRS 1001 – Writing Seminar**

#### **Current course options:**

#### **Writing Seminar: Acts of Collaboration**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

Art is not created within a vacuum, and as artists, it is important for us to explore how we are constantly in collaboration with our sources of inspiration, our tools, and our materials. In this course, we will explore literary examples of collaboration—automatic writing and the Spiritualist movement, documentary poetics, novels with multiple authors, hypertext novels, and more—as well as collaborations across visual mediums, such as found footage films and socially engaged practice. We will also read contemporary theoretical texts

exploring the ethics, history, and craft of collaborative art to deepen our understanding of the subject. Special emphasis will be placed upon unpacking the idea of “artistic inspiration” through contemporary conversations of storytelling and ownership of subject matter. While in this course, students will complete writing projects in which they critically examine creative relationships, and will also be expected to explore their personal creative relationships. Self-reflexive assignments will lead students to question their own processes, their inspirations, and the collaboration at work within their artistic lives.

### **Writing Seminar: American Monsters**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

This class will take as its topic the collectively held anxieties that have shaped horror stories both real and imagined. Beginning with Cotton Mather and the source transcripts of the Salem witch trials, the course will track regionally-specific (and specifically American) histories with an eye to the fears that shadow them— black bodies; queer bodies; the suburban-domestic expanse; children (both missing and murderous). Texts will include Brian De Palma’s *Carrie*, Cecelia Condit’s *Possibly in Michigan*, and Carmen Maria Machado’s *Her Body and Other Parties*. We will begin and end with the woods— the early American wilderness and the settler’s fear of the lurking shapes just past the tree line, and the summer camp screamfests and adolescent hijinks of 1980s B-movie schlock (the same woods?)—while also considering the specifically American and highly raced iconography of urban cityscapes as represented by *Candyman*’s cinematically fictionalized Cabrini-Green and documentary footage of the demolition of Pruitt-Igoe. We will interrogate the “America” in the course’s title throughout, focusing on the African-Caribbean, indigenous, and slave and immigrant narratives that complicate easy understandings of what qualifies as “American.” As the study of horror will sometimes involve the study of bodies in pain, please note that some of the images and texts taught in this course may be triggering. Some may find the texts cathartic. Others may not. Students interested in the course but unsure of the material can contact the instructor directly for a more detailed discussion of what to expect.

### **Writing Seminar: Dreaming**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

Do you remember your dreams? This class invites you on a self-reflective journey through the labyrinth of

dreams and their indelible impact on art, society, and ourselves--the people who are shaped by them. We'll delve into short stories and poetry by masters of the dreamlike and surreal, such as Haruki Murakami, Jorge Luis Borges, Alice Notley, and Charles Simic, enter fantastical worlds like Lewis Carroll's Wonderland, and transcend into the realm of the French surrealists of the 1920s, and their exponents, whose art was deeply rooted in dream imagery and thought. Dreams don't just shape art, they play a unique role in shaping history. Paying close attention to today's contemporary dreams and sometimes haunting nightmares, we'll examine the multifaceted legacy of the American Dream and explore how dreams have catalyzed activism, as exemplified by Dr. Martin Luther King Jr.'s stirring "I Have a Dream" speech, among others by notable activists and thinkers. While reading (and watching) a rich selection of dream-centric media, we will compose a series of research-grounded writings. Your words will not only delve into the intersections between dreams, creativity, and culture but also provide a platform for you to explore and cultivate your own budding creative practices. Whether your dreams are vivid narratives or illusive echoes, this seminar welcomes you to plunge deep into the depths of the dreaming life, fostering creativity that will illuminate both personal and societal landscapes.

### **Writing Seminar: Environment & Entropy**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

How do we write in the age of ecological unraveling? This course explores the entangled notions of climate, capitalism, and culture through lenses such as energy humanities, ecocriticism, Animal Theory, and the global waste trade. Students will examine how entropy—disorder, decay, heat-death—functions as a scientific concept and a metaphor for social, political, and environmental collapse. Readings range from Rachel Carson to Donna Haraway, *The Jungle* to *Super Size Me* (2004), microplastics to new expressive forms resistant to extractive logics. Across the semester, students will develop local environmental advocacy proposals in three interlinked research essays. Writing will be treated as both a critical tool and an ecological act: a way to trace systems, articulate values, and imagine alternatives to the current planetary trajectory.

### **Writing Seminar: Exploring Voices—Short Stories, Poems, and Personal Essays**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

This course invites students to immerse themselves in the art of writing by exploring short stories, poetry, and

personal essays from a diverse range of voices. Focusing on works by writers from various cultural backgrounds, experiences, and perspectives, we'll analyze how language, form, and style contribute to powerful storytelling. Through reading and writing, students will experiment with their own voice and technique, crafting original pieces that reflect their unique perspectives while engaging with the broader themes of identity, place, and experience. Class activities will include workshops, peer reviews, and discussions designed to deepen understanding of narrative structure, poetic language, and the personal essay's potential for connection and reflection. By the end of the course, students will develop a portfolio showcasing their growth and experimentation across these three genres.

### **Writing Seminar: Home and Away**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

In our increasingly global society, humans are constantly on the move—the average American will move 11.7 times in their life. In this class, we will explore our own sense of place and how politics, socioeconomics, gender, and colonialism factor into how we define *home*, with a focus on the place we live now: the American Midwest. We will ask questions like: What makes a place a home? How does place shape our collective and personal identities? Why do we travel, and what are the ethics of tourism? What does it mean to belong? Readings and materials for the class will include (and are not limited to) selected personal essays from Melissa Faliveno's *Tomboyland* and Billy-Ray Belcourt's *A History of My Brief Body*, journalism from *The New Territory*, Esmeralda Santiago's memoir *When I Was Puerto Rican*, and the film *Nomadland*.

### **Writing Seminar: I Read Therefore I Am—Identity Formation and Media**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

Pop culture is an infinite dressing room of selves. In this course, we will explore how the way we read can fuel the way we understand ourselves. (We will define “read” expansively to include the way we take in and interpret stories in fiction, nonfiction, film, television, theater, and music.) In *The History Boys*, Alan Bennett writes, “The best moments in writing are when you come across something—a thought, a feeling, a way of looking at things—which you had thought special and particular to you. Now here it is, set down by someone else, a person you have never met, someone even who is long dead. And it is as if a hand has come out and taken

yours.” What drives cosplay? Do video games deserve the blame they get for real-life tragedies? How do you find yourself, outside yourself? And where does the question of representation fit into all this? With book bans and challenges at a record high, in this course we will ask ourselves what reading has the power to do to us, and for us.

### **Writing Seminar: Literature and the City**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

If you’re reading this, it’s fair to say you probably live in a city. It’s likely you were born in a city, too, likely you were raised in one, likely you will spend a great deal of your life in a city. For the majority of the world’s population since 2009, this is their story. Cities, in all their glory and strife, provide the context within which the events of our lives take place. These built environments create the opportunities we thrive on, as well as the constraints that hold us back and hold us down. Throughout the semester students will be asked to investigate ideas of The City, what it represents, how it relates to their own lives. Readings will include a variety of literary texts, ranging from international skate videos to fiction and essays, research and academic theory. Think books like Matthew Desmond’s “Evicted,” or Stuart Dybek’s stories about life in Chicago’s Polish and Hispanic neighborhoods, Haruki Murakami’s narratives set within the Tokyo megacity. These texts will invite students to consider the relationships between The City, fiction and policy, capital and race, their own lived experiences and the means by which we write them.

### **Writing Seminar: Memory and Time**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly, using the Chicago Manual of Style. Requirements include three researched papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

When we remember specific times in the past, we often conceptualize the act of remembering as if we’re, with pick and shovel, digging down and sifting through archaeological layers, uncovering, and brushing off, each moment as if revealing an artifact. Our bodies themselves are physiologically rich sites of memory, with interconnected psychosocial vectors containing personal and cultural history in the form of shards of collective sensation, symbol, imagery, and language. Similarly, memory is archived in art—from written and visual texts to museums, buildings and websites, each of which stores our collective imaginary and symbolic repositories of our species’ historical realities. Memory and time also have important ethical, educational, and political dimensions—who from the past do we celebrate or revere in collective memory and why? As Toni Morrison

once remarked in an interview, the past "...has been dumbed down or flattened out, or academically nitpicked so you can't get any life out of it, you just get data." In this course, we will begin with personal texts (both written and visual, both fictional and non-fictional) that explore and respond to several of the big questions about memory, time and humanity; and then we will each write several personal narratives that blend remembrance with research and reasoning in the true spirit of creative inquiry.

### **Writing Seminar: Thingamabobs—Hacking Into the Void, One Essay At a Time**

"No ideas but in things."

—William Carlos Williams

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

As artists, I believe it's our job to see what's present but still unseen and underexplored in the things around us. Things remind us, if we become hyperaware of them, that is, if we give them enough thought, that our world is full of associations we've yet to notice, describe, or bring into view. And one way to explore this kind of thinking, outside of the creation of art, is through the essay. Whether the thing is a color we've only looked past and tossed aside like a garnish or a single pebble placed in a pocket—a reminder of some particular day—these things model for us what the essay itself does: a means to creep into systems once thought seemingly impenetrable, securely defined, and in isolation.

### **Writing Seminar: Working Stiff—Art, Labor, and the Human Spirit**

This theme-based, reading-, writing-, and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research, and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions, and cite sources properly using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition.

Labor has influenced art across continents for thousands of years. Perhaps this theme has lasted because labor is common ground creatives share with the general population—many emerging and established artists must work one or more jobs to support their craft—or perhaps toil is simply ingrained in the human experience. This semester, we will explore the relationship between art, labor, and the human spirit. We'll analyze essays and stories that discuss and feature workers; we'll define what labor means to us individually, collectively, historically. Next, we'll connect our ideas about work to our passion for art. Is the creation of art labor, a transcendence from labor, both, neither? What is the difference between labor for profit and labor of the spirit? How does a spider's weaving of a web compare to a human working a desk job, or writing a research essay, or repairing their own home, or sketching an image of a spider weaving a web?

## **CRS 1001 – Critical Studies**

### **CRS 1001**

#### **Critical Studies: A Brief History of The Good Life**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

In this course, we will investigate past worldviews of good and evil; heavens and hells; of virtues and sins; of moderation and excess; of long-forgotten or reconstructed social constructions in Western and Eastern thought and tradition as represented in philosophy, myth, religious art and literature. Carefully tracing the collective interpsychic (or spiritual) and material shifts in morality, ethics and meaning making in religious and secular contexts about what various peoples knew and believed about *living a good life*, we will position ourselves in such a way that we might better contextualize and think critically about ideal lifestyles in the present day. Through various lenses presented by the texts we read, we will also find ourselves in a position to pose our own questions about present-day considerations, including but not limited to virtue, family, friendship, community, health, prosperity, luck, agency, power, freedom, and authenticity.

### **CRS 1001**

#### **Critical Studies: Cosmopoetics**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

One of the functions of art is to make the structure of the cosmos present in our minds, engaging with visible and invisible forces, non-human beings, people from other places, and events in nature. We will examine this “cosmopoetic” activity in texts from different cultures and moments throughout history, from ancient cosmic visions to the experiments of modern writers. We’ll see how shifting knowledge and ideas impact each artist’s cosmopoetics—and how this type of writing in turn reshapes the way we see the world. Along the way, writings by philosophers, theorists, and scientists will further aid us. Locked into art’s capacity for world building, we’ll also take stock of our contemporary moment and ask what cosmopoetics can be for us.

### **CRS 1001**

#### **Critical Studies: Echoes of Toil**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

In this course, we will follow echoes of toil through select corridors of the past. Placing laborers at the forefront of our study, we’ll hold a stethoscope against the pages of history and discern how toil reverberates through pivotal myth, literature, philosophy, and political texts. We’ll ask: Why is labor ingrained in the human experience? How have thoughts and ideas about work evolved over time? What role has labor played in shaping societal structures and power dynamics throughout history? And how have past cultural, technological, and economic changes influenced our contemporary perceptions of labor and its significance in our lives?

## **CRS 1001**

### **Critical Studies: Horror Studies**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

This course investigates social anxiety in relation to philosophy, art, and literature. How, in their particular cultural and historical contexts, do manifestations of fear, criminality, and antagonism narrate a legacy of thought? We will study sundry texts in fiction, drama, film, and visual art concerned with ways horror functions as a metaphor for social anxiety and cultural change, including Sophocles' *Oedipus Rex*, Germanic folktales collected by the Brothers Grimm, *Frankenstein*, *The Drifting Classroom*, and *Beloved*. Secondary texts include writings from Plato, Aristotle, Aquinas, Hobbes, Kant, Freud, Nishida, Nishitani, Ueno, and Kristeva. Films include *Memento* (2001), *Pan's Labyrinth* (2006), *The Shining* (1980), and *Get Out* (2017).

## **CRS 1001**

### **Critical Studies: The Human Condition**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies class develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

The theme of this section is the human condition. We read 4000 years of writing from around the world, always asking what does it mean to be a person? What do people across time and space have in common? Readings include *Gilgamesh*, Dante Alighieri (*Inferno*), George Eliot (*Middlemarch*), and James Baldwin (*Giovanni's Room*).

No screens or electronic devices are allowed in this classroom, and hard copies are required for each of the assigned texts. Coursework includes quizzes, a midterm exam, and final exam.

## **CRS 1001**

### **Critical Studies: The Imagination, A Selective History**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

Humanity's creation of art long predates written history, but our knowledge of humanity's self-reflective understanding of how and why people make art emerges from written history. Yet contemporary thinkers such as Leslie Marmon Silko and Gloria Anzaldúa theorize about ancient tribal views of art and meaning that precede written records. Ancient thinkers began to recognize the power of stories and images to provide new dimensions of meaning in their lives. In the Mediterranean, Plato and Aristotle theorized about the nature of interpretation, and later Horace would construct his theory about art that delights and instructs. In China, Confucius would give art an important place in his social system. In India, Gautama Buddha would reflect on art's capacity to explore the power of the mind. In the medieval period, Catholic thinker Thomas Aquinas, Jewish thinker Moses Maimonides, and Muslim thinker Averroes would pioneer new ways to understand the role of artistic metaphor in religious scripture. Japanese artist Zeami developed a theoretical system to underly Nō theatre. In the Renaissance, Shakespeare would use the stage to reflect on the nature of art. Descartes

would explore the very nature of the human mind itself. Aphra Behn would theorize the central importance of pleasure in art over instruction and finding a place for the woman artist. Thinkers such as Rousseau, Hume, and Kant would struggle with the responsibilities of freedom in thought as well as action.

## **CRS 1001**

### **Critical Studies: On God and Other Bodies**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

What does it mean to be embodied? Much of global thought has wrestled with this question. The body as a-thing-that-hurts. The body as a-thing-that-dies. From the embodied god of early Hebraic texts to the obsession of classical Christian thought with the body of its Messiah, we've concerned ourselves with both our own bodies as well as the bodies of our gods. We see this both in the Judeo-Christian tradition as well as classical Hindu and Buddhist thought, and much of our time will be spent juxtaposing earlier writing with more contemporary literary and cinematic texts. Film will play heavily in the way we approach visual representations of the body, and the work of queer, female, and Black artists will be taken as a counterpoint to the Enlightenment's distrust of embodied experience. As the study of embodied experience will sometimes involve the study of bodies in pain, some of the images and texts taught in this course may be difficult to bear. Some may find the texts cathartic. Others may not. Students interested in the course but unsure of the material can contact the instructor for a more detailed discussion of what to expect.

## **CRS 1001**

### **Critical Studies: The Origins of Other**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

This course will explore the conflict between self vs. other as it has evolved over time in various contexts. We will examine the dynamic between self and other and how groups are coded as "other" in relation to those who are considered dominant and more powerful. Analyzing the way in which the self vs. other conflict has informed various discourses such as feminism, Orientalism and critical race theory, we will study the diverse ways in which marginalized "others" have offered resistance to and succeeded in interrogating and dismantling oppressive systems.

## **CRS 1001**

### **Critical Studies: The Sapphic**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

In this course, we will explore the construction and practice of sexual identity and sexuality represented in literature, art, and theory. Specifically, students will trace the construction of "the Sapphic" from the Ancient World, to the Middle Ages, through the Long Eighteenth Century, and into the present day, uncovering cultural

shifts in the representation of bodies, sexual practice, gender performance, and identity formation. Contemporary queer theory will guide us as we enter conversations such as the exclusionary practices of lesbian feminisms, the intersections between art and queer socio-political history, and the limitations of visibility politics. Students will read writers from Sappho to Audre Lorde, decipher historical records of the Mosuo people to the cultural documentation of KCMO's very own Womontown, working to deepen their understanding of historical "transmission." Classwork and class dialogues will critically engage with concepts of "legibility"; ultimately, this class will trace lesbianism from cultural unintelligibility to, possibly, the realm of the visible.

## **CRS 1001**

### **Critical Studies: Undercurrents**

Intended to provide artists with a shared intellectual vocabulary, a broadened awareness of global contexts and issues, and a historical perspective for making sense of them, the Critical Studies sequence develops critical thinking, reading, writing, and discussion skills through study of seminal texts from the dawn of civilization up to the present day. Each section features a unique theme and reading list determined by the instructor.

In this course we will explore ideas that exist "under" the surface of dominant discourses and are often relegated to the periphery of our collective political, social, and cultural awareness. From the trials of underdogs to the voices of the underrepresented and the echoes of the underworld, this course examines ancient thought about, and present-day struggles with, representing ourselves and our world. Through the lens of the past, we can more authentically scrutinize our present, empowering us to comprehend, speak out & take action against injustices in our reality. We will read ancient epics that voice the determination of unlikely heroes defying destiny, tales of resilience & rebellion from cultures around the globe, and tomes chronicling mythic pilgrimages to the land of the dead. Our goal will be to uncover the stories, themes, and people marginalized by prevailing modern influences, demonstrating their power in redefining our world. This class will demonstrate the importance of looking deeper into dynamics between people, power and the ability to overcome, inspiring students to envision holistic worlds through immersive analysis, interactive discussion, and zinemaking.

## **AHS 1001 – Art Historical Studies I**

### **Current course options:**

#### **Art Historical Studies I: Color and Culture**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

From the first red and black marks made by prehistoric peoples on cave walls to the royal purple robes of Byzantine emperors, the history of color invites us around the globe as we explore the materials, methods, and meanings behind the use of color in art. The eternal allure of gold, the purity of white, the passion for red, the precious ultramarine blue that conferred holiness will be explored, and even the absence of color in works that championed the simplicity of black ink on paper. Color, whether embraced or shunned, has always communicated. Investigations about the cultural importance of colors to indicate status and power, as well as the global trade in unique pigments made from insects, sea creatures, and stones, will all find their place in this broad-ranging exploration.

### **Art Historical Studies I: Fantastic Beasts--Animals in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

From the earliest paleolithic cave paintings to late medieval tapestries, images of animals frequently appear throughout the history of art across regions of the globe. This course will survey the depiction of animals in art before 1600 and investigate objects as diverse as Egyptian sculpture, illuminated bestiaries, and Tang dynasty tomb figures, among many other works. We will explore various stylistic approaches to the representation of animals, their artistic contexts, and how human relationships to the animal world are visually described. Additionally, we will consider animal-derived materials in the production of art and how they are utilized.

### **Art Historical Studies I: Gardens and Earthly Delights--Botanical Images in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course will examine images of plants, flowers, and vegetation from around the globe. Plants have been a key feature of human life as both food and a symbolic element in artistic traditions since the prehistoric period. We will survey botanical depictions in global art before 1600, ranging from flora in ancient Near Eastern relief sculpture, to the gleaming gold vegetal mosaics within the Dome of the Rock. The course will explore plants of all kinds—edible, decorative, and even poisonous—to investigate the role of images of plants in shaping visual culture, promoting political agendas, and symbolizing complex cultural ideas.

### **Art Historical Studies I: Global Art and Spiritual Devotion**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course will examine the global theme of spiritual devotion. From the earliest moments of purposeful mark-making, humans have sought to understand their place and purpose in the natural and spiritual world and employed art to express these desires and their importance to their lives and lived experiences. Through this survey of the global art and architecture of devotion, we will explore the forms and functions of art produced for the express purpose of celebration, worship, memorialization, and moral practices. We will discuss art created across a wide geographic expanse including, but not limited to, East Asia, Africa, Western Europe, the Middle East, and Mesoamerica with a heightened focus on the five major global religions: Judaism, Christianity, Buddhism, Islam, and Hinduism.

### **Art Historical Studies I: Magic, Mystery, and Ritual in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a

broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

Despite the survival of numerous artifacts from the prehistoric, ancient, medieval, and early modern periods, there is still so much we do not know about the past. This class will embrace the mysterious nature of the past to explore depictions of magic and ritual in art and architecture from prehistory to the Renaissance. We will study objects used in religious rituals, artifacts believed to possess magical or mystical powers, and structures that still perplex scholars in their purpose or construction. These investigations will help us better understand the cultures and artistic traditions of bygone eras, while also interrogating the meaning, nature, and prevalence of magic and ritual in everyday life.

### **Art Historical Studies I: Matter and Meaning**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

How do artworks express specific agendas and meanings? How do the materials used in their making affect both meaning and form? This course will address these questions by looking at the art produced around the globe between the emergence of the Mesopotamian civilization in 3000 BCE and the beginnings of the European Renaissance in the 1500s. We will study examples of sculptures, paintings, and artifacts from Ancient Egypt, Ancient and medieval Europe, the Indigenous Americas, Western Africa, China, and more!

### **Art Historical Studies I: Monsters, Menageries, and Automata**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

From the earliest civilizations, humans have explored the visual power of monsters and beasts, employing perceptions of the nonhuman to express complex spiritual, social, and moral concepts and understand humanity's relationship to the natural and incorporeal realms. This class will examine visual representations of monsters, animals, and other nonhuman forms in a variety of media and early mechanical objects to investigate how and why monstrous and beastly bodies were meaningful for diverse cultures across the globe—from the potent manifestations of deities to the marvels of automata and bestiaries. The course encompasses a wide cultural and geographic framework, but we will look closely at Ancient Near Eastern guardian figures and relief panels, Ancient Egyptian painting and sculpture, Tang Dynasty ceramics, Japanese Buddhist art, and medieval manuscripts and textiles.

### **Art Historical Studies I: Set in Stone—Sacred Spaces and Religious Power**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical

Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course focuses on the history of religious architecture from around the globe. Starting with the mysterious pre-historic French caves at Lascaux and ending with the lavish sixteenth-century Ottoman mosques, this survey examines the construction of holy places at the service of religious and political powers. We will study ancient shrines and sacred cities, cathedrals and monasteries, temples and pilgrimage sites built in different geographies and time periods. What functions did these sites have? How were they decorated? How did people move around them? What remains of these places? This survey will address these and more questions by looking at a wide range of structures created in the Americas, Western Europe, north Africa, the Middle East, India, and China.

### **Art Historical Studies I: *Vanitas* and *Memento Mori* in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

In this course, we will examine works that embody the universal themes of *vanitas* and *memento mori*. We will examine works of art that acknowledge the transience of life, and the wealth, knowledge and pleasures left behind. Studying these works, we will explore how various cultures and religions—past and present—address these universal concerns.

### **Art Historical Studies I: Water, Earth, Fire, Air—Global Art and the Environment**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

From the earliest evidence of human artistic practices, the environment has served as both the source of artistic material and the subject of artistic output. This course will study not only the art objects produced from and about the natural environment but also humans' relationship to the environment across time and place. The class will consider how diverse cultural perspectives on nature and the environment manifest in works of art and architecture. Through this study we can seek to understand the current ecological crisis and how we might learn from the perspectives of the people and cultures that came before us. We will discuss art from many regions, including but not limited to East Asia, Africa, Western Europe, the Middle East, and Mesoamerica. Prominent sites to be studied include Serpent Mound, Stonehenge, Tenochtitlan, Pompeii, and Venice.

### **Art Historical Studies I: You Can Take It With You: Death and the Afterlife in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course will examine the global theme of death and the afterlife, which will focus on the anxieties of, and

the practicalities and preparations for, an individual's, or group's, final journey into the next life. This 'next life' has been imagined and interpreted differently across civilizations and time, thus providing this class with diverse visual cultures to analyze. We will explore depictions of and/or objects and monuments associated with burials, remembrance, renewal, rebirth, and various religious beliefs concerning mortality. We will discuss funerary art and practice from many regions, including, but not limited to, East Asia, Africa, Western Europe, the Middle East, and Mesoamerica.

## **AHS 1002 – Art Historical Studies II**

### **Current course options:**

#### **Art Historical Studies II: Age of Empires**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course focuses on the art and architecture from around the globe produced between the 1500s to the early 20th century. How did exploration, colonization, and exchange shape artistic production? Starting with the creation of Portuguese navigational charts and ending with the emergence of national identities, this course examines examples of painting, sculpture, and architecture from Africa, Europe, Asia, and the Americas born from the imperial desire for wealth and power.

#### **Art Historical Studies II: Art and Resistance**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course focuses on art as a practice of resistance from the 18th century to the present. We will examine a range of strategies that artists have used to challenge aesthetic and cultural hierarchies and to comment on systems and structures of power.

#### **Art Historical Studies II: Color and Culture**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

From the advent of oil painting in Northern Europe to today's 256 hues manipulated on a screen in pixels, color in art has changed as new materials, new scientific insights, and new technologies have emerged. The history of color invites us around the globe as we explore materials and methods in a variety of artworks. Color has played many roles in communicating meaning, and continues to fascinate us as a cultural marker and means of personal expression. The psychology of color perception and color theory will also find their places in this broad-ranging exploration.

### **Art Historical Studies II: Costumes and Cornices**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course will examine the history of global art from 1600 to the present with a special emphasis on the decoration of bodies and buildings. Ranging from jewelry and tattoos to columns and domes, we will look closely at architectural and bodily adornment to study how they reflect the artistic expression, history, and ideology of their distinct periods.

### **Art Historical Studies II: Live and Let Die: Grief, War, and Death in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course will examine the global theme of death, war, and grief and consider how artists, individuals, and societies react to these subjects through visual art. We will focus on world-shaping events to private personal traumas and how each of these, and everything in between, affected the artistic output from 1600 CE until today. We will explore depictions of and/or objects and monuments associated with battles, remembrance, tragedy, suffering, memorial, and struggle. Because these themes are universal to all humankind, this class will analyze diverse visual cultures, including, but not limited to, East Asia, Africa, Western Europe, and North America.

### **Art Historical Studies II: *Vanitas* and *Memento Mori* in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

In this course, we will examine works that embody the universal themes of *vanitas* and *memento mori*. We will examine works of art that acknowledge the transience of life, and the wealth, knowledge and pleasures left behind. Studying these works, we will explore how various cultures and religions—past and present—address these universal concerns.

### **Art Historical Studies II: Water, Earth, Fire, Air—Global Art and the Environment**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

The class will consider how diverse cultural perspectives the environment manifest in works of art and

architecture. Special attention will be paid to colonial and postcolonial perspectives on land and nature and how industrialization has shaped human's relationship to the environment. Topics and regions to be discussed include landscape as a genre, Romanticism and Impressionism, and land art of the 1960s and 1970s. Through these case studies, students will reflect on how art has both documented and challenged human impact on the environment, and how past and present artistic perspectives might inform approaches to today's ecological crisis.

### **Upper Division Liberal Arts Electives**

Upper division liberal arts electives include courses from the following areas: art history, history, literature, philosophy, the sciences, and Chinese and Japanese language and culture courses. The designation "G/C" means that a course is a Global/Comparative Studies course.

All Liberal Arts courses are 3 credit lecture courses.

### ***Art History Electives***

AHS 2000

Glory: A Survey of Greek Art

[Ancient/Medieval] Creativity and constant change form the hallmarks of ancient Greek art and architecture. We explore the dynamic development of art and architecture in the Greek world from the 2000 to 1 B.C.—the palace of Minos, the ruins of Santorini, the citadel of Mycenae, the Parthenon of Athens and the Great Altar at Pergamon. Further, we evaluate the impact of gender (Amazons, Medusa, and more), the economy, foreign connections, and warfare on Greek imagery. Visits to the Nelson-Atkins enhance our understanding of the Greek accomplishment.

AHS 2401

Survey of American Art I

This course will explore the history of American art and culture from the colonial period to the close of the 19th century. Lectures will analyze how forms of Native American art and European art affected the development of American architecture, sculpture, painting, printmaking, the decorative arts, photography and the early cinema. Equal consideration will be given to the rise of post- Revolutionary American artists' involvement in established international art movements such as Romanticism, Realism and Impressionism.

AHS 2402

Survey of American Art II

[Modern] 1900 to 1945 is one of the most dynamic and fascinating periods in American art. At the dawn of the 20th century, French Impressionism still exerted a powerful influence on American artists, many of whom used this imported style to document the gentility of the Gilded Age. But revolution was in the air. In ever-increasing numbers American artists became involved with issues concerning national identity and modernity. They sought to create a distinctly American form of modern art; one that expressed contemporary American life and values and, perhaps most importantly, one that owed no debt to European art and culture. This course will investigate this momentous shift that occurred in American art as seen in the paintings, sculptures, photographs and architecture of the period.

AHS 2403

Survey of African American Art

This course will begin with an exploration of West African cultures and then follow their descendants to the New World. We will examine the aesthetic expressions of African American artists from colonial times to the present while incorporating the social, political and religious influences on their art forms. Our study will include painting, sculpture, photography, and video art. Major figures will include Henry O. Tanner, Jean-Michel Basquiat, Romare Bearden, Spike Lee, and Rashid Johnson.

#### AHS 2502

##### Survey of Modern and Postmodern Architecture

[Contemporary; Modern] This course will introduce modern and postmodern architecture, examining new technologies in materials and construction, spatial organization, building design, style details and interior programming of 20<sup>th</sup>- and 21<sup>st</sup>-century Western architecture. Stylistic movements, intellectual and artistic origins, and major architects will be discussed, including the relation of architecture to art. Regional, national and international trends, and the reshaping of the environment and society by urban planning and landscape architecture, will be explored within the context of a social, political, economic and cultural history. Case studies of local buildings are designed to increase student awareness of local architecture and architectural resources.

#### AHS 2600

##### Survey of African Art

[G/C] This course serves as a survey of the arts and cultures of Africa. Lecture topics will include the arts of initiation, masquerade, figure sculpture, textiles, ceramics, architecture, royal regalia, female artistic production, African systems of belief, contemporary art in Africa and issues related to the collecting and exhibiting of African art. The organization of the course attempts to aid students in identifying major artistic styles in Africa. Course content will also demonstrate how historical background and belief systems influence and inform artistic production. We will discuss the collecting and display of African art in order to examine issues surrounding Western perceptions of African objects when viewed outside of their intended contexts. The course goal is to teach recognition of objects from Africa and place them in 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 an understanding of the world and the meaning of art.

#### AHS 2601

##### Survey of Asian Art

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

#### AHS 2602

##### Survey of Chinese Art

[G/C; Asian Studies minor] In this course we will examine the art of China beginning with its emergence in the Neolithic period through modern times. We will discuss the great burial finds of such periods as the Shang, Qin and Han Dynasties, see the development of art related to Buddhism and Daoism (Taoism) and explore the variety of paintings and ceramics produced in the Song Dynasty and the periods that follow. Paintings,

sculptures, bronzes, ceramics, jades and lacquer ware will be examined both chronologically and thematically. We will take into consideration the various social, religious and cultural contexts under which the art was produced.

#### AHS 2603

##### Survey of Islamic Art and Architecture

[G/C; Asian Studies minor] This course will trace the history of Islamic art and architecture beginning with its formation in the 7th century. We will consider a wide variety of media — including textiles, ceramics, manuscripts and metalwork — as we explore this diverse culture. Emphasis will be placed on understanding artworks within their religious, political and cultural contexts.

#### AHS 2604

##### Survey of Japanese Art

[G/C; Asian Studies minor] 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 in which the art was produced.

#### AHS 2605

##### Survey of Native Art of the Americas

[G/C] 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.

#### AHS 2606

##### Survey of Oceanic and Aboriginal Art

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

#### AHS 2609

##### Survey of Latin American Art

[G/C] This course is an overview of the arts, architecture, and material culture produced in the area that is now Latin America. Organized chronologically in three periods—pre-Hispanic, colonial, and modern—this

survey studies the artistic heritage of the region south of the United States. We start by examining objects made in precious and semi-precious materials, ceramics, textiles, and the architecture of ancient Indigenous cultures. This is followed by the analysis of the painting, sculpture and material culture produced in the Spanish colonial period. Finally, the survey ends with the study of the artworks produced in the region after its independence from colonial powers. This last section emphasizes the global nature of local art movements and the work of various influential artists of the period, especially women.

#### AHS 2801

##### Survey of Costume History

[Modern; Renaissance/Baroque] This course will survey the history of Western costume and fashion beginning with early clothing from Ancient Middle East to present day United States and Europe. Over the course of the semester, we will explore the development of clothing from function – to protect the body – to an expression of one’s social condition, an expression of culture, and the birth of the concept of fashion. By studying costume and how it changes over time we shall examine many interesting perspectives about people, different social classes, and political and social changes. The evolution of clothing will be studied in conjunction with correlated fine arts, literature, decorative arts, sculpture, and architecture. Socio-economic, religious, and political influences on dress and fashion will be discussed. Emphasis is placed on research, critical thinking, and understanding the relevance of the course as it relates to current design.

#### AHS 3006

##### Topics in Ancient/Medieval Art: Roman Art and Architecture

[Ancient/Medieval] This course will explore the Republic and Empire periods of the ancient Roman culture. In order to understand the meaning and importance of these objects for the Romans, these artworks will be discussed in terms of their cultural and historical contexts, with reference to pertinent political, social, religious, and cultural institutions. Paintings, mosaics, sculptures, monuments, bridges and buildings that span centuries and have endured for millennia express themes of leadership and propaganda, as well as the changing religion from polytheism to Christianity in the Late Empire. Students will read primary resources preserved in Latin, as well as texts of great Roman writers who spoke of these visual arts traditions. The preservation of Greek art forms by the Romans, as well as the inspiration to later cultures will be addressed, and the Nelson-Atkins Museum of Art collection will be incorporated into the course.

#### AHS 3008

##### Topics in Ancient/Medieval Art: The Face of Power—Art and Architecture in the Service of Empire

[Ancient/Medieval] We explore how new rulers--both men and women--establish and solidify their authority by the commission of great--and often radical--art and architecture. We also see how later generations look back on these works as models--or defile them. We begin with Queen Hatshepsut's quest for legitimacy and Akhenaten's and Nefertiti's ill-fated and radical rule. After exploring the propaganda of the great age of Athens and the imagery of Alexander the Great, we look to Augustus, the Empress Livia, and Rome's great enemy, Cleopatra.

#### AHS 3009

##### Topics in Ancient Art: Built for Eternity—From Stonehenge to the Pyramids to the Great Mosques

[G/C; Ancient/Medieval] The startling discovery of Stonehenge’s ancestor 7,000 years earlier in distant Turkey sets the stage for a vigorous rethinking of ancient western architecture. Politics come to the fore: Hatshepsut’s flair for propaganda at her mortuary temple, Akhenaten’s building a new city, and the Roman emperor’s

construction of the Colosseum. Practical issues abound: Just how good is mudbrick? Roman concrete? How did the Greeks earthquake-proof their temples? How did the Egyptians raise an obelisk? Religious contention is explored: Christians cannibalizing pagan Roman temples; mosques challenging Christian churches. Non-Western comparisons are drawn: from India's Chausath Yogini Temple to Mali's Great Mosque. The impact of everlasting ancient architecture on the modern world is charted from Pei's Pyramide to Holl's addition to the Nelson-Atkins.

#### AHS 3010

Topics in Ancient Art: Art in Context--The Greek Experiment

[Ancient/Medieval] We explore the unprecedented development of Archaic and Classical Greek sculpture and the powerful political, social, and economic forces behind it. Greek perceptions of gender (Amazons, Medusa, and more) and the development of "The Other" (the barbaric enemy) lead to a greater understanding of the powerful imagery of this art.

#### AHS 3011

Topics in Ancient Art: Pompeii, Herculaneum, and the Bay of Naples

[Ancient/Medieval] In this class you will travel back in time to learn about the violent, triumphant, bloody, and sometimes bawdy art and archaeology of Pompeii and other famous cities in south Italy, from their origins as settlements established by local south Italian groups, to their sudden, violent ends as Roman colonies in 79 CE. We will move through the cities both chronologically and thematically to develop a close familiarity with the art, history, and topography of Pompeii, Herculaneum, and other nearby cities, while also exploring their significance within the wider context of the Roman Empire. In addition to the history, art, and archaeology, we will discuss the excavations of the cities covered by the eruption of Mt. Vesuvius to consider the reception of ancient art in the early modern period.

#### AHS 3012

Topics in Ancient Art: The Art of Greek and Roman Mythology

[Ancient/Medieval] Stories of Greek and Roman mythology have long captivated the interest of artists and makers. Ranging from early Greek painted pottery, to modern TV series, ancient myth has been a fruitful source of inspiration from antiquity to the present. This class examines artistic representations of classical mythology in a variety of media. Each meeting will focus on either a single story or later receptions of Greek and Roman mythology. After reading one or more versions of the ancient myth, we will examine the ways artists communicated those stories in visual, written, and/or cinematic forms. Students will finish the semester with not only a fuller understanding of the varied stories of classical mythology, but also its enduring impact on visual landscapes throughout history.

#### AHS 3100

Topics in Medieval Art: Sense and Sensibilia

[Ancient/Medieval] This course will explore how vision, light, touch, pain, sound, smell, and taste were evoked or incorporated in the art and architecture of the Middle Ages. From small, personal objects to large, sacred spaces, from devotional works to scenes of courtly romance, we will examine a variety of art from this thousand-year period of history. This course will further investigate how materials such as wood, ivory, cloth, glass, and parchment informed the sensory reception of art among medieval viewers. Additionally, we will contextualize our exploration within a broader understanding of medieval attitudes toward the senses and their relationship to the spiritual realm and imagination.

### AHS 3101

#### Topics in Medieval Art: Manuscript Illumination Across the Medieval Globe

[Ancient/Medieval] This course will explore the development and use of illuminated manuscripts across the medieval world. Students will study the history of the book from 300 to 1600 concentrating on the varied roles visual imagery plays in textual reception and interpretation and the status and use of illuminated books in medieval and early modern cultures. In addition to discussing the predominant styles of ancient, medieval, and early modern illumination, participants in this course will consider such topics as methods of book production, the development of visual cycles for secular and religious manuscripts, and the relationship between western and non-western manuscript forms.

### AHS 3102

#### Topics in Medieval Art: Medieval and Early Modern Material Culture Across the Globe

[Medieval] In this course we will investigate the rich potential of things. Through readings and discussion on medieval and early modern material culture, we will study artifacts that might have been considered "everyday objects" (like ceramics, glass and metal vessels, textiles, jewelry, armor, manuscripts, etc.) and discover the meanings that these cultural products held for their creators as well as their consumers. The first half of the course will focus on the roles of the makers and their materials and techniques of production. Our investigatory lens will then shift to discover more about the circulation, reception, and historic and geographic contexts in which we find these objects—exploring what a study of material culture can reveal about the religious, political, economic, cultural, and intellectual history of the medieval and early-modern world.

### AHS 3103

#### Topics in Medieval Art: Art & Architecture of Gothic France and England

[Ancient/Medieval] This course examines the art of France and England during the Gothic period, from 1140–1500. Architecture, sculpture, stained-glass, manuscript illumination, metalwork, painting, and furniture are explored in relation to their political, religious, and social contexts.

### AHS 3104

#### Topics in Medieval Studies: Gold, Gems, Silk, and Bone—Decorative Arts of the Medieval World

[Ancient/Medieval] This course explores the rich and varied world of medieval decorative arts, focusing on the objects that adorned churches, courts, and homes across Europe from roughly 500 to 1500 CE. From jewel-encrusted reliquaries and ivory carvings to embroidered textiles and enamelwork, students will examine how materials, techniques, and craftsmanship gave form to devotion, power, and identity in the medieval world. Through close analysis of objects and their contexts, the course considers the cultural, religious, and political meanings of the decorative arts. Topics include the role of pilgrimage and relics, the circulation of luxury goods through trade and conquest, the labor and status of artisans, and the interplay between utility, beauty, and symbolism. Special attention will be paid to the sensory and material qualities of these works—how they shimmered, smelled, sounded, or were touched—and to the varied sources and influences that shaped them, including Byzantine and Islamic traditions. Students will gain an understanding of how so-called "decorative" objects were central to medieval life, and how their meanings were embedded in both their materials and their making.

### AHS 3202

#### Topics in Renaissance Art: Northern Renaissance

[Renaissance/Baroque] This course will examine the arts of Northern Europe from the late 14th through the

late 16th century. Emphasis will be placed on German and Netherlandish artistic traditions with additional attention directed toward French and English art. We will study a variety of media including illuminated manuscripts, panel painting, prints and sculpture. Course lectures will also address issues of methodology in the study of Northern Renaissance art, including the debate regarding “hidden symbolism” in works of the period. While many Northern Renaissance works of art are religious in subject matter, consideration will also be made regarding secular traditions such as landscape and portrait painting.

#### AHS 3203

##### Topics in Renaissance Art: Italian Renaissance Sculpture

[Renaissance/Baroque] This course will examine sculpture produced in Italy between c. 1400 and 1600. Through both primary sources and recent secondary scholarship, we will study the history of Italian Renaissance sculpture through works by artists like Donatello, Ghiberti, Michelangelo and Cellini. We will explore a variety of issues including technique, stylistic change, the artist’s workshop and the relationship between patron and artist for both public and private commissions.

#### AHS 3204

##### Topics in Renaissance Art: The Art of Venice

[Renaissance/Baroque] “La Serenissima,” the Most Serene Republic, at the height of its power during the Renaissance: Venice 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 14th century through the 18th 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.

#### AHS 3205

##### Topics in Renaissance Art: Renaissance Florence—Patronage and Politics, 1400-1600

[Renaissance/Baroque] Dirty politics is not a new phenomenon. From 1400 to 1600, revenge, intrigue, and assassination attempts were part of the Florentine political scene as power volleyed between the Albizzi and Medici families, to the religious zealot Savonarola and statesman Piero Soderini, and then back to the Medici popes and dukes. All the while, art served as a signifier of political power for each faction. This course will study the works of art and architecture that were commissioned for display in the city’s churches, piazza, and the palazzi during this period, and consider how the urban landscape served as a venue for patrons to promote their own political propaganda.

#### AHS 3206

##### Topics in Renaissance Art: Bosch and Bruegel—The Ordinary and Extraordinary

[Renaissance/Baroque] This course investigates the unique and sometimes enigmatic art of two Netherlandish painters, Hieronymus Bosch (c. 1450-1516) and Pieter Bruegel the Elder (c. 1525-1569). We will discuss the social, religious, and political aspects of Dutch and Flemish life that provide a context to understand the art. We will encounter works that reflect everyday life and those that visualize a fantastical realm. Issues of interpretation will be explored, especially concerning those related to the comic mode, moralizing messages,

and alchemy.

#### AHS 3207

##### Topics in Renaissance Art: Art as Social Media

[Renaissance/Baroque] In the 21st century, platforms such as Tiktok, Instagram, and X (formerly Twitter) are essential for connecting with others, sharing information, and promoting causes. While the internet is a recent invention, the roots of “social media” stretch back centuries. In this course we will examine how artwork produced in Europe from 1400-1700 served as a powerful social tool. Special emphasis will be placed on prints as we explore how artists, publishers, and patrons communicated ideas to their audiences long before the digital age.

#### AHS 3208

##### Topics in Renaissance Art: At Home in Renaissance Italy

[Renaissance/Baroque] This course will explore the history of art and architecture in the Italian home, with a special emphasis on Florence, from c.1350–1600. Domestic architecture, religious works made for private devotions, the material culture of the home, and various types of portraiture will be examined within the contexts of contemporary theories of virtue and magnificence, the rituals of marriage and childbirth, and the public and private promotion of political and personal agendas.

#### AHS 3300

##### Topics in Baroque Art: Northern Baroque

[Renaissance/Baroque] This course will examine the art produced in northern Europe (England, France and the Netherlands) during the 17th 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.

#### AHS 3403

##### Topics in Modern Art: Constructivism and the Bauhaus

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

#### AHS 3412

##### Topics in Modern Art: Impressionism and Post-Impressionism

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

#### AHS 3415

##### Topics in Modern Art: The History of Modern Design

[Modern] This course examines the development of design from the 19th century to the present, with particular attention focused on its relationship with other major art, architecture, and design movements. These are viewed in the context of political, social, economic, scientific, and cultural developments that occurred throughout history. Architecture, graphic design, industrial design, “decorative arts,” product design, photography, painting, television, film, and new technologies all affect each other in fluid and often unpredictable ways. Since the course deals as much with history as with art, students will also learn and be expected to understand the different historical events, media, and philosophical theories that inform the work presented in the class, as well as relate how these “design” objects are inextricably connected to the “fine arts” of the period from which they come.

#### AHS 3416

##### Topics in Modern Art: History of Photography

[Modern] This course is a study of the history of photography as an artistic medium from its invention in the nineteenth century until present day. We will dive into how varying methods are used to fix light onto a surface to form an image, including their respective benefits and technical limitations. To do so, we will look at daguerreotype, calotype, cyanotype, wet-plate, dry-plate, and digital photographs, among others. We will also consider the history of photography as art, examining such movements as early studio portrait photography, pictorialism, straight photography, documentary photography, and more. Students will gain the chance to examine the origins and development of a medium now ubiquitous in our daily lives.

#### AHS 3417

##### Topics in Modern Art: Women Artists of Nineteenth-Century France

[Modern] This course will explore the works of nineteenth-century French women artists. While such artists have often been left out of the canon, a rise in scholarship and museum exhibitions focused on them has signaled a growing interest in their lives and oeuvres. We will discuss such artists as Élisabeth Vigée Le Brun, known for serving as Marie-Antoinette’s court painter; Rosa Bonheur, who challenged gender norms in her personal and working life; the Countess of Castiglione, whose photographic self-portraits are precursors to selfies; Mary Cassatt, Berthe Morisot, and Marie Bracquemond, the women of the Impressionist Exhibitions; Suzanne Valadon, who entered the art world through being a model, and more. Along the way, we will consider how these artists were working during a time when anxieties were rife in France about women’s changing roles in society.

#### AHS 3507

##### Topics in Contemporary Art: The Postmodern Condition

[Contemporary] Postmodernism is less about style and more about strategies of making art. This course will begin by examining significant works of art from the late 1970s and early 1980s that counter aspects of modernism and embrace critiques of originality. Then we will study postmodern and contemporary artists who engage in a range of conceptual strategies that include simulation and appropriation, parody and performativity, the anti-aesthetic and anarchitecture, activism and deconstruction, and doubt and failure. Photography, video, painting, performance, bricolage, sculpture, installation art, and institutional critique will be discussed.

#### AHS 3509

##### Topics in Contemporary Art: Minimalism and Its Discontents

[Modern or Contemporary] Focusing on art of the 1960s and 1970s, this course is an extensive study of minimalism and the divergent practices of post-minimalism, process art, and conceptual art. Artists to be considered include Frank Stella, Carl Andre, Dan Flavin, Donald Judd, Anne Truitt, John McCracken, Jo Baer, Agnes Martin, Robert Morris, Sol LeWitt, Eva Hesse, Lee Bontecou, Richard Serra, Robert Smithson, Gordon Matta-Clark and others. The readings will include primary source material as well as recent art historical scholarship that uses various methodologies.

#### AHS 3512

##### Topics in Contemporary Art: Art in the Galleries

[Contemporary] This course investigates contemporary issues in art, including themes of appropriation, multiculturalism, gender identity, globalism, environmental/social/political commentary, and art as activism. We will make use of local, national, and international publications, as well as PBS's Art21 documentaries to explore themes and processes. We will use eyes-on experience of the vast art resources available locally, including museums, galleries, and publications. Designed to experience art in a variety of settings, writing assignments will increase your awareness of local art institutions, refine your visual acuity, enhance your research and descriptive writing skills, and develop a broader view of contemporary artists in Kansas City and beyond.

#### AHS 3513

##### Topics in Contemporary Art: The Politics of Abstraction

[Contemporary] Countering conventional claims about the purity of abstraction, this course focuses on the political and social potential of abstract art from 1960 to the present. We will examine a range of media to explore how artists convey meaning through the language of abstraction and material choices. The course will include case studies on the following artists: Donald Judd, Frank Stella, Agnes Martin, Byron Kim, Glenn Ligon, David Hammons, Harmony Hammond, Felix Gonzalez-Torres, Maya Lin, Rachel Whiteread, Zarina Hashmi, El Anatsui, Julie Mehretu and Mark Bradford.

#### AHS 3516

##### Topics in Contemporary Art: Institutional Critique

[Contemporary; Social Practice minor] This course focuses on the artistic practice of institutional critique. We will study the development of institutional critique from the 1960s to the present. We will examine a range of strategies that artists have used to challenge aesthetic and cultural hierarchies and to comment on systems and structures of power.

#### AHS 3517

##### Topics in Contemporary Art: Video Art

[Contemporary; Sound minor] This course focuses on video art. We will study the development of video art from the 1960s to the present. We will examine a diverse range of works, including early experimentations with television monitors and large projections with surrounding sound.

#### AHS 3600

##### Topics in Asian Art: Asian Animation

[G/C; Asian Studies minor] In this course we will examine, through viewing and discussing various animations, the development and relative popularity of animation in Asian countries, particularly in China and Japan. We will consider differences in political and social conditions that had an impact upon animation in

these countries as well as influences from the West. The nature of animation before and after the Cultural Revolution in China will be addressed, noting the dominance of Japan's animation production in more recent times. We will discuss the place of animation within the culture of post-war Japan and the shifting societal perspectives that affect the content and style of animation. Issues of identity, sexuality and gender within the Japanese anime subculture will also be explored.

#### AHS 3601

##### Topics in Asian Art: Asian Ceramics

[G/C; Asian Studies minor] In this course, we will examine the history of ceramics in China, Japan, and Korea. We will study the simple to complex forms of Neolithic pottery produced by the Yangshao and Jōmon cultures to refined examples of celadons from the Chinese Song and Korean Koryo Dynasties. Our concerns will range from an understanding of the elegantly defined Ming Dynasty porcelains and the market for them to notions of *wabi-sabi* reflected in rustic tea wares of Momoyama Period Japan. We will also consider how contemporary ceramists respond to tradition or experiment with technical innovations and new styles. Discussions will focus on examining historical contexts, materials and techniques, aesthetic concerns, and utilitarian to expressive, spiritual functions.

#### AHS 3605

##### Topics in Japanese Art: Art of the Edo Period

[G/C; Asian Studies minor] When Tokugawa Ieyasu assumed the title of shogun and established Edo as his seat of power, a new era of stability 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 course explores a range of art from 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 Kanō and Tosa school works, *Rinpa*, *Ukiyo-e* (Japanese prints), art related to Zen Buddhism, *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.

#### AHS 3606

##### Topics in Japanese Art: Contemporary Japanese Art

[Contemporary; G/C; Asian Studies minor] This course will examine the art of Japan from primarily the 1960s to today, with some consideration of artistic movements that arose after World War II such as the Gutai Bijutsu Kyokai (Gutai Art Association). We will study various groups and individual artists who respond to natural materials and spiritual sources that have long been a part of the traditional Japanese aesthetic, such as the Mono-ha group, to movements that reflect a dialogue with the global context of avant-garde art. We will explore the unique qualities of many contemporary Japanese artists' works that reference the legacy of Japanese art history while creating a dynamic interplay with such popular cultural phenomena as "manga" and anime. Discussions will focus on issues of nationalism, cultural memory, spatiality, temporality, Western influences, imaging violence and cuteness, gender and popular culture.

#### AHS 3608

##### Topics in Global/Comparative Studies: Art and Performance of the African Diaspora

[G/C] This course focuses on the art, altars and performance found in the Maroon cultures of Suriname, Candomblé, and Umbanda practitioners in Brazil, Santería in Cuba, Voodoo in Haiti, Rastafarianism in Jamaica, and folk artists of the southern United States, as well as international contemporary artists continuing these

traditions and addressing issues like cultural identity in their art.

#### AHS 3609

Topics in Global/Comparative Studies: Pre-Colombian/Meso-American Art

[G/C] This course will explore the rich and varied history of Pre-Colombian and Meso-American art and architecture. The regions covered in this course are the present-day countries of Belize, Guatemala, Honduras and Mexico. The rough time period of this class will be from approximately 1500 BCE (before common era, or BC) through approximately 1500 AD (or CE, common era). The right to go beyond this time frame is reserved to show and expound on important subjects. This course will also cover the major theoretical and ethical issues related to this art, as well as the histories of its discovery.

#### AHS 3610

Topics in Asian Art: Contemporary Chinese Art

[Contemporary; G/C; Asian Studies minor] This course will examine the art of China from the latter part of the 20th century to today. We will study various groups and individual artists who redefined the content and aesthetics of art, diverging from the state sanctioned Social Realist style. We will discuss how complex and changing political, historical, and social contexts in China have influenced art since the end of the Cultural Revolution, with the development of avant-garde movements from The Stars Group and Xiamen Dada to the formulation of Political Pop and Cynical Realism. The works of Ai Weiwei, Cai Guo-Qiang, Xu Bing, Zhou Hongbin, Qiu Zhijie, Cao Fei, Zhang Huan, and many others will be discussed, illuminating the range of influences, approaches, and concerns to be found in contemporary Chinese art. We will examine a wide range of media and discover artists who confront the inheritance of the past as well as those who engage in a continuing dialogue with it.

#### AHS 3611

Topics in Japanese Art: Japanese Prints

[G/C; Asian Studies minor] In this course we will examine Japanese woodblock prints from their inception during the 17th century to the 20th 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 and issues of print connoisseurship and collecting, as well as the connection of prints to kabuki and other cultural and political influences. Additionally, we will study the influence of woodblock prints on Western art during the end of the 19th century and discuss how modern Japanese prints reflect the growing internationalization of the 20th century art world.

#### AHS 3615

Topics in Global/Comparative Studies: Textiles of the World

[G/C] From commissioned luxury items to homemade objects of utility, textiles are pervasive across human cultures, time periods, and social stations. This course will cover a selection of textile traditions from regions around the globe, including Europe, West Africa, East Asia, and the Americas. We will discuss how artists have deployed techniques such as weaving, embroidery, and block printing in the creation and decoration of textiles and how these processes inform function as well as visual and textural qualities. Our exploration will interrogate the lack of textiles in the traditional art historical canon and consider methods for interpreting these objects in their cultural and historical contexts. Given the timely exhibition, *Weaving Splendor: Treasures of Asian Textiles*, at the Nelson-Atkins Museum of Art, the class will also investigate how global trade and the availability

of materials have influenced developments in production and artistic exchange over time.

#### AHS 3616

##### Topics in Global/Comparative Studies: Art of the Maya

[Ancient/Medieval; G/C] This course focuses on the art and architecture of the Maya. The Maya thrived in Mesoamerica (Mexico, Guatemala, Honduras, and Belize) as powerful city-states ruled by kings for 1300 years. The visual world of the Maya includes ruins of vast cities with temple-pyramids, large monuments and exquisite figurines, wall paintings, painted pottery, and even rare late manuscripts. The deciphered glyph system of writing used by the Maya reveals many insights into this ancient culture. We will explore many of the latest discoveries of Maya sites that continue to be made using advanced technologies, including LiDAR (light detection and ranging) and satellite images.

#### AHS 3617

##### Topics in Asian Art: Buddhist Art in East Asia

[Medieval; G/C; Asian Studies minor] This course will examine Buddhism through the visual arts of China, Japan, and Korea. We will explore temples, cave sites, painted scrolls, spiritual sculptures, and other artistic media traditions from these regions and consider these works using visual, historical, political, and social perspectives. Through museum visits and in-class discussions, students will analyze artworks by means of regional and historical contexts, but also consider how Buddhist-related material functions within museums and local collections today.

#### AHS 3619

##### Topics in Global/Comparative Studies: Art of the Iberian World

[G/C; Renaissance/Baroque] This course examines the artistic production of the Iberian world, globally understood (Spain, Portugal, and the Americas) between 1492-1800. It addresses topics such as imperialism, colonialism, and Christian evangelization. Moreover, it discusses the artistic and commercial intersections between Europe, the Americas, and Asia. Besides studying the work of renowned masters of the Spanish Golden Age—such as Velázquez, Zurbarán, Ribera, and Murillo—, this course focuses on the artistic production of marginalized groups, including those with Indigenous and African ancestry, as well as women.

#### AHS 3620

##### Topics in Global/Comparative Studies: Arts of the Andes

[Ancient/Medieval; G/C] This course examines the arts, architecture, and material culture produced in the territories of Ecuador, Peru, Bolivia, and Chile, from ca. 1100 BCE to 1600. Organized chronologically, this course analyses artistic techniques and local concepts of value related to the production and use of mosaics, textiles, ceramics, lapidary sculpture and architecture, and feather- and metalwork. The focus will be on cultures of the pre-Hispanic period, including Chavín de Huantar, Paracas, Tiwanaku, and Inka, among others.

#### AHS 3621

##### Topics in Japanese Art: Women in Japanese Art: From Courtly Beauty to Contemporary Voices

[G/C; Asian Studies minor] This course examines the evolving representations, roles, and contributions of women in Japanese art from the Heian period to the present. We will explore how ideals of femininity, beauty, and power were visualized in classical court paintings, ukiyo-e prints, and religious iconography, as well as how women themselves became artists, patrons, and subjects of visual culture. In modern and contemporary contexts, the course highlights the growing presence of female artists and how their work engages with cultural

traditions in thoughtful and innovative ways through media such as painting, photography, installation, and performance. Students will analyze artworks in historical and cultural context, drawing from visual analysis, scholarly perspectives, and primary sources.

#### AHS 3801

##### Topics in Art & Religion: Spiritual Landscapes

Secular landscape painting emerged as a genre of painting during the Renaissance and Baroque, 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 18th and 19th century images invested with notions of the sublime to the 20th century expanses of Newman and Rothko. Discussions will focus on issues of construction, artificial and natural boundaries, nature as moral exemplar, individual journeys and cultural memory.

#### AHS 3802

##### Topics in Art & Society: Renaissance Rivals

[Renaissance/Baroque] This course will examine late Italian Renaissance art framed by the rivalry between Leonardo, Michelangelo, Raphael and Titian. Through both primary sources and recent secondary scholarship, we will study how their competitive natures and egos led them to be the most successful artists of their time. We will explore a variety of issues including technique, stylistic change and patronage, as we learn about these artists and this intense period of artistic change in Italy.

#### AHS 3803

##### Topics in Art & Society: Representations of Foreign Peoples in Early Modern Northern Europe

[Ancient/Medieval or Renaissance/Baroque] Throughout history, different cultures and groups have sought to better understand themselves by defining what they are not. In the European Middle Ages, this impulse birthed a variety of representations and literary accounts of monsters inhabiting the edges of the world, barbaric and cannibalistic non-believers, and distant peoples or opposing factions that were defined strictly by their strangeness. Through a mixture of fantasy and fear, these Othered figures reinforced the medieval Christian worldview, serving as manifestations of what happens when Western expectations of religion and civility go astray. As the world became increasingly mobile in the premodern era, however, these seemingly firm classifications of difference began to break down. When faced with an expanding globe and the emergence of trade routes and political alliances that brought previously near-mythical populations into direct contact with Europeans, the similarities between Us and Them became likewise unavoidable. This class will explore the process of Othering and how it manifests visually within medieval and Early modern Europe (ca. 1100-1650). The course will center on the study of manuscripts and prints and examine how sameness and difference were depicted and how they functioned at various times and for different audiences. We will likewise interrogate how these categories were negotiated by artists and thinkers alike moving into the Renaissance. Throughout we will also interrogate a variety of complex racial, ethnic, and religious issues that continue to plague us well into our modern era.

#### AHS 3809

##### Topics in Art & Society: Art History on Film

[Modern or Contemporary] This course will examine how modern and contemporary art has been represented, interpreted, and mythologized on film. Biopics and recent documentaries have played an

important role in shaping the public's understanding of artists and art history. Film has been an important medium in constructing the mythos of the modern artist. This course will feature films that present a conflict between the popular narrative and scholarly history of modern and contemporary artists, which include constructs of the martyr and the genius. We will also critique how films reflect the cultural values of their own era, in concert with historical reality. Beyond viewing films and engaging in critical discussion, there will be course readings, several in-class writing responses, and one longer-format research paper based on a film of your own choosing. By the end of the class, students will be able to analyze films not only as important contributions to visual material culture, but also how they construct or distort the history of art.

#### AHS 3810

##### Topics in Art & Society: Rebellion in Art

[Modern or Contemporary] This course will explore the concept of rebellion in art from the late 19th century to the present. Focusing on political upheaval, gender identity, race, and economic circumstances, we will examine how modern and contemporary art has variously challenged prevailing ideologies, interrogated established conventions and norms, and offered alternative interpretations of social and cultural frameworks. Rebellion can be traced to artistic movements, such as Dada and Surrealism, artists who subvert, question, and break traditional artistic norms and trends. Revolution can be manifested as political disobedience, such as anti-fascist protests and political imagery. Cultural and social interventions by feminist and queer artists and movements demonstrate how artists have interrogated the patriarchy, the male gaze, and the biases of institutionalization. Artists who focus on themes of slavery, colonialism, and systemic racism critique race and representation in important ways. Moving thematically, students will recognize rebellion to be a strategy in modern and contemporary art. Critical readings, class discussion, and independent research culminating in a substantive research paper on a topic of their choosing will help students develop the necessary tools for interpreting art as a form of social action.

#### AHS 3815

##### Topics in Art & Society: Art and Ecocriticism—Medieval to Modern

[Social Practice minor] As issues of sustainability and environmental impact have become increasingly pressing concerns, scholars and artists alike have sought to interrogate humanity's complex relationship with nature. Ecocriticism emerged in response to this drive, exploring how different peoples throughout time have understood the role of nature and the value it held within their culture. This course will examine art and architecture from diverse cultures spanning from the Middle Ages to our modern era. The class will investigate the central role that nature has played in spiritual, political, and social concerns throughout history, as well as how artists today use ecocriticism to comment upon environmental problems and humanitarian issues across the globe. We will discuss works from a multitude of locations, including but not limited to, the Middle East, Western Europe, Africa, the Americas, and the Pacific Islands.

#### AHS 3817

##### Topics in Art & Society: Women, Art, and Society

This course examines the various roles women have played in the history of art – as artists, patrons, teachers, subjects and activists. Students in this course will investigate (chronologically and thematically) prominent women in history who have had significant impact on the arts from the Middle Ages to the present. In addition to women as active participants in the art world, we will also study the ways in which women have been depicted in art (religious, mythological, and secular images of women) – beginning with the prehistoric and Egyptian periods and continuing to the present day. Lastly, we will investigate activism of contemporary

women artists working today. Artists will be studied in slide and video format in class, through the reading of primary sources, and in site visit opportunities to local museums.

#### AHS 3818

##### Topics in Art & Society: Art and the World's Fairs

This course will explore the visual culture of the international exhibitions that flourished during the nineteenth and twentieth centuries. Starting with the first large-scale event of this kind, the Great Exhibition of 1851 in London, a series of fairs provided a place on the global stage for nations to promote themselves and celebrate advancements in technology, science, art, and trade. At the same time, such exhibitions were also sites of popular amusement and tourism. We will examine iconic structures built for these events, such as the Crystal Palace, the White City, the first Ferris wheel, and the Eiffel Tower. We will discuss what world's fairs can teach us about national identity, Imperialism, and the modern era. We will also consider how elements of world's fairs continue today in different formats, such as theme parks and Olympic Games opening ceremonies.

#### AHS 3900

##### Topics in Theory & Criticism: Contemporary Art and Theory

[Contemporary] This course is a study of significant philosophical and critical theories that influence aesthetic debates in visual art and culture from 1960 to the present. Knowledge and understanding of the various methodologies used to create and interpret works of art is emphasized, with special attention given to the emergence of New Art History. Students will gain the skills and knowledge necessary to apply these methodologies to their studio practice through course content, readings, writing assignments and discussions in class.

#### AHS 4001

##### Art History Seminar: Painting and Polychromy in the Ancient Mediterranean

[Juniors and seniors only; Seminar; Ancient/Medieval] The ancient world was full of color. Contrary to modern imaginations, which place white marble sculptures within monumental monochromatic structures, few surfaces in ancient Greece, Rome, Etruria, or Egypt went left untouched by color. This course examines paintings and surfaces decorated in multiple vivid hues (polychromy) from the ancient Mediterranean to highlight the now-lost importance and prominence of color in these societies. We will discuss the technical, historical, and art historical elements of painting in antiquity to address the pigments utilized, painting techniques developed, and the socio-political histories of color (or the lack thereof) in art. Not only will we work to reconstruct the polychromy of ancient life, but we will also critically evaluate the profound impact color has had on post-antique receptions of Mediterranean art.

#### AHS 4100

##### Art History Seminar: The Art and History of Archaeological Drawings and Sketchbooks

[Juniors and seniors only; Seminar; Ancient/Medieval] Illustrations have been a critical part of the science and practice of archaeology since the inception of the field in the 18<sup>th</sup> century. Not only do they document essential information about archaeological sites and artifacts, but they also reflect the ideas, styles, and values of the periods in which they were created. In this course we will explore the history of archaeological drawings and artists' sketchbooks of archaeological sites in the ancient Mediterranean to study the history and development of technical illustrations. We will examine the art and history of a wide variety of archaeological sites, as well as the artists who visited those sites in the early modern period. This will allow us to take an in-depth look at the drawings these artists produced and consider the important role of illustrations in the practice of archaeology

and dissemination of knowledge. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4101

##### Art History Seminar: Infames—The Art and Archeology of Non-Elite Romans

[Juniors and seniors only; Seminar; Ancient/Medieval] From the Colosseum to the grand imperial palaces in Rome, nearly all of the best-known ancient Roman monuments were created for elite members of Roman society. However, the vast majority of people living within the Roman Empire were neither wealthy nor of high social status. This seminar will examine the art and archaeology of non-elite Romans, some of whom were considered infames, or those without legal status. In studying infames (including gladiators and actors) alongside other types of non-elite Romans (freed[wo]men and the enslaved), we will work to better understand the multiplicity of identities and experiences that existed throughout the Empire. Although the existing material record of non-elite Romans is far less robust than that of elite Romans, we will examine art historical and archaeological evidence to underscore the important contributions of non-elite individuals, debate the visibility of non-elite individuals in art, and explore the question of what it meant to be Roman. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4102

##### Art History Seminar: Art and Multisensory Experience in the Ancient City

[Seminar; Ancient/Medieval] The cities of the ancient Mediterranean were lively places, full of sights, smells, tastes, textures, and noises. Although many of those sensations are lost today, such sensory environments would have amplified the experience of ancient works of art and architecture. This seminar seeks to explore the multisensory qualities and experiences of ancient cities and their art through the study of archaeological evidence, modern scholarship, and primary sources. By investigating how sensory experiences shaped identity, power, religion, and daily life, this course emphasizes the interconnected nature of the senses in ancient environments and the ways sound, smell, taste, and touch can augment works of art. We travel through cities such as Rome, Athens, and Pompeii, to unravel the scent of marble sculptures, sounds of the theater, and flavors of sumptuous banquets, to arrive at a more nuanced understanding of art and the senses in the ancient world.

#### AHS 4500

##### Art History Seminar: Art of the Sixties

[Juniors and seniors only; Seminar; Contemporary or Modern] This seminar on the 1960s, a celebrated and controversial decade, will focus on the following art movements: Nouveau Réalisme, Happenings, Pop, Minimalism, Post-Minimalism, Arte Povera, and Conceptual art. Topics addressed in the readings, class discussions and writing assignments will include: art, irony, and spectacle; consumerism and mass culture; politics and the war in Vietnam; labor and industry; time and technology; and anti-form and the dematerialization of the art object. We will examine a broad range of artists working in Europe and America, and the readings will include primary source material as well as recent scholarship. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4501

##### Art History Seminar: Abstract Expressionism

[Juniors and seniors only; Seminar; Modern] 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. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4600

##### Art History Seminar: Life Beyond — Ghosts, Demons & Death

[Juniors and seniors only; Seminar; G/C; Asian Studies minor] In this course we will examine Asian and Western art that concerns the end of life and the afterlife — or some alternative demonic realm. We will see art depicting witches who summon demonic forms, elaborate sarcophagi that honor the dead yet speak to the living, depictions of ghosts whom the living failed to appease and images of wronged spirits seeking retribution. We will discuss religious ideas, such as those found in Buddhism and Christianity, that often foster such representations, in addition to folk tales and legends that have contributed to the iconography. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4601

##### Art History Seminar: East Meets West

[Juniors and seniors only; Seminar; G/C; Asian Studies minor] This course will examine the intersections between European-American and East Asian art. Focusing our study between 1500 and the present day, we will explore how the cultures stimulated each other, and how artists responded to perceived conflicts and cultural differences. Some questions we will address include: How do we define imitation or inspiration in the historic context? How do tradition and modernity interact in a global world? Does artistic imitation lead to cultural understanding or stereotyping? Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4602

##### Art History Seminar: Art of Zen

[Juniors and seniors only; Seminar; G/C; Asian Studies minor] This seminar course will examine the arts inspired by Zen Buddhism. We will begin with a study of Zen ideas and doctrines and then pursue an in-depth discussion of how art functions as a meditative and didactic tool for the Zen master. Although our primary focus will be on ink painting from the 12<sup>th</sup> century to the present, we will also explore the arts associated with the tea ceremony, Zen gardens and architecture. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### AHS 4803

##### Art History Seminar: Global Contemporary Art

[Juniors and seniors only; Seminar; Contemporary; G/C] This seminar focuses on art from the mid-1990s to the present. We will examine a wide range of practices and media (video, performance, photography, painting, sculpture, printmaking, and installation art) by prominent artists from diverse ethnic, cultural, and geographical backgrounds. Emphasis will be on artists from Latin America, Asia, Africa, and the Middle East. In addition to aesthetic issues, we will explore themes of war, displacement, and exile; trauma, memory, and loss; colonialism and identity politics; the lure of spectacle; and the politics of journalism and narration. Since this is

an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

### ***History Electives***

#### HST 3000

##### Topics in Art as History: Film & the Holocaust

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? Holocaust survivor Elie Wiesel asks, “Does there exist another way, another language, to say what is unsayable?” Perhaps the medium of film becomes that alternative language that carries the power to depict the horrors and unthinkable tragedy of the Holocaust. The author of over two dozen award-winning books on the Holocaust, Wiesel candidly claims that the alternative language of film proves the camera may “succeed where the pen falters.” As we view and analyze the works of some of the most accomplished directors from Europe and the United States, we will critically examine the three-fold purpose of Holocaust films: The ability to educate, create memory, and act as an influential tool to send a moral message to future generations. We will examine how artists have employed 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.

#### HST 3001

##### Topics in Art as History: Screening Cold War America: 1945-1965

The class examines American culture from the mid-1940s through the early 1960s, through the medium of film and television. American culture in this era was defined by the Cold War, a period of intense military, political, and ideological struggle between the United States and the Soviet Union and their allies. But we also think of this era as one of conformity, cultural uniformity, and the dominance of “normalcy” with nuclear families, solidified gender roles, stifled sexuality, and suburban crabgrass frontiers. So how did these international and domestic aspects of “Cold War America” interact to shape American culture from 1945 to 1965? This class will look at how underneath the surface of this “normalcy” lurked a culture of insecurity, anxiety, paranoia, and even panic. And movies and television of the era reflected and commented on these tensions. Visions of secretive spies, sleeper agents, alien invasions, and nuclear war, alongside stories of repressed suburbanites, hidden sexual desires, voyeuristic longings, and psychological horrors will help us critically engage with the culture of Cold War America. Films and TV shows screened include: *The Third Man*, *The Manchurian Candidate*, *Seven Days in May*, *Dr. Strangelove*, *Invasion of the Body Snatchers*, *The Twilight Zone*, *Kiss Me Deadly*, *All That Heaven Allows*, *Rear Window*, *All About Eve*, *On the Waterfront*, and more.

#### HST 3002

##### Topics in Art as History: A Cinematic History of America in the ‘60s

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. 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 counterculture, and the sexual revolution. Several novels will be required, as well as a packet of selected

readings.

HST 3006 (cross-listed with LIT 3404 and SOC 3104)

Topics in Art as History: The African American Experience

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.

HST 3008

Topics in Art as History: Kansas City Jazz

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

HST 3011 (cross-listed with SOC 3011)

Topics in Art as History: The Long 1930s

[Sound minor] This course will examine the history of the United States from the late 1920s through the early 1940s (the “long 1930s”) using the medium of film. The Great Depression and its effects on the lives of Americans is the central historical backdrop of this era, but we will also discuss issues such as prohibition and organized crime, African-American culture, changing conceptions of women and gender roles, the effects of industrial capitalism on individuals, the New Deal and the arts, and the early years of WWII. This course will also examine Hollywood history during the 1930s, including the transition from silent films to talkies, the studio system, and classic Hollywood film genres (westerns, musicals, screwball comedies, gangster films, etc.). Finally, this course will pose questions about historical memory and how the past is represented in film. This includes how prior historical events (such as the Civil War and Westward expansion) were represented in Hollywood films of the 1930s as well as how Hollywood has represented the Great Depression era in more recent films.

HST 3012

Topics in Art as History: Screening History

How does film shape the way we understand the past? How do stories from the past and set in the past help us make sense of history today? If history is made up of multiple and competing narratives, what kinds of storytelling does historical film engage in? This course explores these questions through the genre of the historical film, broadly conceived. We will explore both 1) films made during a previous time-period, and 2) films that offer an interpretation of a historical time-period. First, can films made in a specific time-period be read as pieces of historical evidence shedding light on that era? How can we critically read films as historical “time-capsules”, offering us glimpses of the hopes, dreams, fears, anxieties, social issues, cultural debates, political contestations, etc. of those times? Second, what can films consciously set in the past (the more traditional “historical film”) tell us about history? How do we judge the “authenticity” of these films - or do issues of historical accuracy even matter? Why do historical films interpret a past era, event, or person in a

certain way? And what do these cinematic representations of the past tell us about the contemporary moment in which they were made? We will explore these questions and more through films such as: *Intolerance* (1916), *Gone with the Wind* (1939), *Spartacus* (1960), *M\*A\*S\*H* (1970), *Daughters of the Dust* (1991), and *12 Years a Slave* (2013).

### HST 3013

#### Topics in Art as History: The History of Early Queer American Cinema

This course explores the history of queer cinema in America from the early 20th century to the 1960s. From the silent film era through the height of the studio system until the dawn of “New Hollywood,” we will examine how movies reflected and shaped societal attitudes about gender and sexuality. We will also investigate the history of how queer characters and narratives were portrayed—often coded or subtextual - on the screen, as well as the lives and influence of queer individuals working both in front of and behind the camera. Finally, we will engage in “queer readings” of movies, to look at how cinema acted as a space for non-normative representations of gender roles, gender identity, and sexual desire. Films studied in this class include: *Salome* (1922), *Frankenstein* (1931), *Queen Christina* (1933), *The Women* (1939), *Strangers on a Train* (1951), *Written on the Wind* (1956), *Tea and Sympathy* (1956), *Some Like It Hot* (1959), and *The Haunting* (1963).

### HST 3102

#### Topics in American Studies: Vietnam as Myth & Metaphor

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.

### HST 3103

#### Topics in American Studies: America in Crisis—1929 to 1945

This course explores the social and cultural history of the United States from the onset of the Great Depression through the end of World War II. From the stock market crash of 1929 until the end of hostilities of the Second World War in 1945, American society experienced a number of dramatic events and changes. How did these crises affect and alter American society and American culture? And how did American culture reflect, comment on, and respond to events such as the Great Depression and World War II? These questions, and more, will be examined through specific topics, including: cultural conceptions of wealth and poverty, screwball comedies, art and the New Deal, representations of labor and unions, social understandings of “big government,” the WWII homefront, gender and the military, the development of an organized racial equality movement, internment of Japanese-Americans, and the reactions to the dropping of the first atomic bombs. Throughout the class, we will address how these developments in American cultural and social history continue to affect us today.

### HST 3104

#### Topics in American Studies: Entrance and Exclusion—American Migration History

[Social Practice minor] This course will examine the history of immigration to the United States from the 17<sup>th</sup> century to the present. We will study the diverse experiences of immigrants to the U.S. from Africa, Asia,

Central and Latin America, Europe and the Middle East. The conflict of whether to include or exclude various groups of people who wish to become part of American society is a drama that has been played out through the course of American history. With the objective of seeking to provide historical context to current debates on immigration reform, integration and citizenship, this course will address themes such as assimilation, gender differences, generational conflict, transnationalism, nativism and xenophobia, racialization and racism. This course will adopt a multi-disciplinary approach towards the history of U.S. immigration which will include the study of immigration law and legal cases, oral history, fiction and film, and both primary and secondary historical sources. Required text: *Coming to America: A History of Immigration and Ethnicity in American Life* by Roger Daniels (2nd Edition), 2002, Visual Education Corporation ISBN 0-06-050577-X

### HST 3105

Topics in American Studies: The Moving Image and American Culture, 1900-1930

[Sound minor] This course explores American cultural history in the early 20th century through the history of the moving image. We will trace the development of moving image technologies, the changing content and form of motion pictures, and the far-reaching socio-cultural effects of movie-going in America from 1900-1930. From precursors to film in the 1800s (such as the camera obscura and magic lantern), through the heyday of the silent film era to the transition to sound with “talking pictures” in the late 1920s, this course will examine American culture of this era through the interrelationship between film technologies, movie content, and cinema audience reception. How did a variety of storytelling forms in the silent era give way to the standard classic Hollywood style? What was the experience of audiences viewing these moving images, from cheap nickelodeons to lavish movie palaces? And how did these spaces of cinema spectatorship help to both unite and divide Americans, along lines of class, gender, race, and geography? What can the content of films from this period tell us about the American experience in the early 20th century, including progressive reform movements, industrialization, immigration, urbanization, wealth and poverty, WWI, prohibition, and changing gender roles? And how did the rise of Hollywood and celebrity culture in the silent era help influence and change American society? We’ll explore all these historical issues and more through the lens of the moving image.

### HST 3106 (cross-listed with LIT 3422 and SOC 3106)

Topics in American Studies: Industry and Its Discontents

Writers have been critiquing industrialization since poet Oliver Goldsmith lamented his “Deserted Village” in 1770. Since that time, Western and Eastern societies alike have been undergoing a perpetual cycle of industrial revolutions—and worker unrest—while artists and thinkers have been debating the pros and the cons, proposing solutions, portraying the physical and economic consequences as well as the emotional and spiritual. In this course, we will study the history of industry through the texts, artwork, and movements that have defined it. We’ll read works by Herman Melville, George Orwell, Karl Marx, Upton Sinclair, and others.

### HST 3601

Topics in Global/Comparative Studies: Modern Chinese History

[G/C; Asian Studies minor] This course is a study of Chinese history from the fall of the Ming dynasty in 1644 to the present day. Although we will focus specifically on events in the history of what we recognize today as the People’s Republic of China, attention will also be given to both Taiwan and Hong Kong. We will look closely at the dynamic between the often seemingly incongruous domestic and foreign policies of the PRC Communist regime. The class will attempt to discern common social and political patterns in Chinese history by examining various facets of Chinese society including philosophy, literature, science, and art. Our class will

focus on the growing role of the PRC as a world power and will also give special consideration to the question of whether or not China's continued economic development and prosperity is indicative of a move towards more democratic freedoms for the Chinese people.

HST 3603 (cross-listed with LIT 3601 and SOC 3600)

Topics in Art as History: The Asian American Experience

[G/C; Asian Studies minor; Social Practice minor] 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 Boy* and watch films such as Ang Lee'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*.

HST 3604 (cross-listed with SOC 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media

[G/C; Asian Studies minor; Social Practice minor] This class will examine images of Asia and Asian Americans in American and transnational film and media, and how these reflect the national anxieties and fantasies precipitated by Asian immigration, labor policies, and US imperialist interests in Asia. We will address the shifting perceptions of Asian Americans as Other in film and media, with particular attention to the presence of Orientalist discourse in representations of Asian Americans as "the yellow peril" or "the model minority" and other stereotypes. The course will also explore the intersectionality of race, national identity, gender, sexuality, and socio-economic class in the depictions of Asian Americans in film and media.

HST 3701

Topics in Gender Studies: Gendering the Holocaust

This course will study the Holocaust through the lens of gender, both the historical event and subsequent cultural representations of it. The course will explore gender's role in shaping the individual's experience in the Holocaust- how women and men faced different dangers and employed different strategies for survival, and how Nazis' perpetration was influenced by traditional gender expectations. Moving beyond the historical event, this course will study film, memoir, and theatrical representations to challenge the "universal" narrative of the Holocaust. Major topics include: Memory, identity, gender theory, photographic analysis, agency, and violence.

HST 3703

Topics in Gender Studies: Queer American History

[Social Practice minor] This course provides a comprehensive synthesis of the field of LGBTQ+ U.S. history. Utilizing *The Routledge History of Queer America (RHQA)* as our primary text, we will explore the historical development of sexual and gender diversity from the colonial era to the present. To bring these stories to life, students will work as historians, utilizing primary sources and various digital archives to uncover hidden narratives. By engaging with oral histories, physical artifacts, and manuscript papers, we will explore the lived experiences of LGBTQ+ individuals and the radical intentionality to live authentically. This course emphasizes the development of a historical mindset, teaching students to navigate complex archives and synthesize regional

stories into the broader tapestry of American history.

### ***Literature Electives***

“CRW” designates a Creative Writing Workshop. “LIT” designates a literature course.

Students can take either a “CRW” or an “LIT” course to satisfy the liberal arts requirement for at least one course (3 credit hours) in literature.

#### CRW 2500

##### Narrative Technique

In this reading- and writing-intensive course, we will read and write fiction, exploring various elements of narrative technique, including plot, setting, character, conflict, symbol, style, tone, image, and point of view. We will closely read a number of short stories, study fiction’s role in cultural memory and observe and respond to its ability to form fantastic worlds of uncharted realities. Students will participate in intensive writing experiments, revision of material, and peer critique, to develop a substantial body of original work.

#### CRW 2501

##### Poetic Technique

In this introductory course, we will read and write poetry, exploring various aspects of poetic technique, including imagery, metaphor, line, stanza, music, rhythm, diction, and tone. We will examine a number of poetic traditions, study poetry’s place in culture and society, and through journaling, intensive writing experiments, revision work, and peer critique, develop a substantial body of original work.

#### CRW 3504

##### Experimental Writing Workshop: Hyper Texts, Hybrid Forms

In this workshop you will create and investigate work that occurs at the meeting places of literature, visual art, and electronic media. Expect to experiment with a variety of innovative forms including video poetry, neo-benshi performance, hyper-text fiction, conceptual writing, and more. We will explore the history of hybrid and innovative forms from the rise of modernism to the ultra- contemporary, and the way these forms fit into the changing literary landscape. Through in-class experiments, intensive journal keeping, and daily writing, you will develop and discuss a substantial original body of work.

#### CRW 3505

##### Minute Fiction

In 1976, *Tri-Quarterly* issued a volume called *Minute Stories*, each story no more than two pages long. Now, a half-century later, the form has developed into what is variously referred to as “the short-short,” “flash fiction,” “sudden fiction,” “kitchen fiction,” or, in the case of Kawabata, “palm-of-the-hand stories.” *McSweeney’s Quarterly Concern*, *Quarterly West*, *American Short Fiction*, *PANK Magazine* and a profusion of other literary magazines—print, as well as online—now devote entire issues to the form, and there are anthologies galore. In this reading- and writing-intensive course, we will consider the form (does it have one?) and its history (ditto). Required texts: Jerome Stern, ed., *Micro Fiction: An Anthology of Really Short Stories*; Italo Calvino, *Invisible Cities*; and Julio Cortázar, *Cronopios and Famas*. In addition, we will read excerpts from Eduardo Galeano’s *The Book of Embraces* and *The Pillow Book of Sei Shōnagon*, as well as work by writers—classic to contemporary—from Barthelme, Borges, Kafka, Walser and Woolf to Lydia Davis, Jamaica Kincaid, Becky Robison, Sejal Shah, and KCAI’s own Casey Hannan. Students write micro essays on the readings, submit original minute fiction for

critique, and write response letters to peers.

CRW 3507

Writerly Nonfiction Workshop: The Memoir

In this workshop we will explore memoir from its early forms in Western culture (Augustine, Rousseau) to its ultra-contemporary, global iterations. We will do our own memoir writing, exploring traditional narrative styles and innovative forms, and engage in a careful critique of the original work we develop in this course.

CRW 3508

Pastiche

Neither wholly original, nor wholly copy, the pastiche allows for the student of creative writing to “truly assimilate to the greatness of a writer, to penetrate his (her) soul and genius, be it as an homage or because he (she) wants to write in the master’s genre.” (Marmontel). Through reading, recalling, and discussing texts, students will become better storytellers and better storywriters. Students will also be asked to develop and refine a body of work that creatively interprets the elements that define and characterize a piece of “great” writing. At semester’s end, students will turn in a minimum of 25 pages of typed story starts, revisions, and a final reworking/reinterpretation of one story from our reader.

CRW 3511

The Literary Magazine

We will explore the history of small press publishing and the role of literary magazines, past and present. We will work to design, solicit submissions for, edit, and promote *Sprung Formal*, KCAI’s award-winning literary arts journal. At the same time, we will explore the history of small press publishing and the role of literary magazines, past and present, 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 course may be repeated one time for credit.

CRW 3513

Minute Fiction and the Prose Poem

Team taught by a specialist from each genre, this creative writing workshop explores the elusive and permeable boundary between the minute fiction--a short story only one or two pages long--and the prose poem, a poem, typically of similar brevity, written in sentences rather than verses. As the class works toward mastery of both genres, it will open up broader and deeper questions about what poetry and fiction are, and how--or if--they differ. The final project is a 20pp portfolio. Readings include:

Ashbery, *Three Poems*

Borges, *Collected Fictions (excerpts)*

Calvino, *Invisible Cities*

Cortázar, *Cronopios and Famas*

Lerner, *Angle of Yaw*

Nelson, *Bluets*

Rankine, *Don't Let Me Be Lonely*

Stein, *Tender Buttons*

Stern, *MicroFiction*

CRW 3514

### Writerly Nonfiction Workshop: Writing About Art

Writing About Art focuses on writing on and *as* contemporary artistic practice. We will investigate the forms of writing vital to studio and post-studio practice, including artist essays, critical writing, and writing for new media. We will also address publication strategies for artists and artist-critics. Our readings will include contemporary and classic art writing, and by course's end, each student will have created a substantive body of original work.

### CRW 3515

#### Style and the Sentence

In this reading-intensive writing course we focus on the basic unit of prose composition: the sentence. In addition to crafting a portfolio of original prose (fiction and/or nonfiction), students will learn grammar essentials such as how to identify parts of speech and how to diagram sentences. Reading as creative writers, students will also experience a selection of world-class novels, novellas, essays, and reference texts united by their preoccupation with beautiful sentences. This classroom is analog-only--no screens, no digital media. Hard copies required: James Baldwin, *Collected Essays*; Lydia Davis, *Essays One*; Jon Fosse, *Trilogy*; Gerald Murnane, *Barley Patch*; William Strunk and E.B. White's *The Elements of Style*; and Virginia Tufte, *Artful Sentences: Syntax as Style*.

### CRW 3516

#### Writing for Sequential Art

In this workshop, we will explore narrative storytelling through sequential art—primarily graphic novels and comics, but also, through select zines and other examples of visual narratives that fall within the boundaries of the art form. Students will read, discuss, and practice foundational components of narrative technique such as setting, character, plot, motivation, and style, and further their understanding of these techniques through a focus upon the relationship between written narratives and visual storytelling. This course prioritizes the individual writer and, necessarily, the individual artist; as we engage with a wide array of graphic novels and unique approaches to pacing, panels, flow, frame, and storytelling, students will consider the interplay between the stories they want to tell and their personal artistic inclinations. Through in-class writing assignments and exercises, readings, peer critique, and revisions, students will conclude this course with a substantial body of original work.

### CRW 3517

#### The Sonnet

This creative-writing workshop focuses on the single best-known form in lyric poetry: the sonnet. Students will learn the fundamentals of poetic meter and poetic form, including the skill of writing in iambic pentameter. Course readings span six centuries of the sonnet in English and include Ted Berrigan, Elizabeth Barrett Browning, Gwendolyn Brooks, Lucille Clifton, John Keats, Ben Lerner, Claude McKay, Edna St. Vincent Millay, John Milton, Sylvia Plath, Christina Rossetti, Diane Seuss, Edmund Spenser, Jean Toomer, Thomas Wyatt, and more. Coursework includes critiques, presentations, and final portfolio. This classroom is analog only—use of electronic devices is not permitted in the classroom.

### CRW 3518

#### Writerly Nonfiction Studio: The Personal Essay

This course explores the personal essay as both a literary tradition and an evolving form. From Montaigne's first attempts at "essaying" the self to the experimental structures of contemporary nonfiction, the personal

essay has long made space for writers to test ideas, narrate experience, and stage the dramas of thought on the page. Students will read widely across time and style, tracing how the essay shifts between confession, critique, ballad, analysis, intimation, and decree. Readings include essays by Maguerite Duras, David Foster Wallace, Eula Biss, Jo Ann Beard, and others, alongside selected historical and contemporary texts that map the essay's transformations. Students will write weekly exercises, read widely, and compose original full-length essays for in-class workshops.

#### CRW 3550

##### Poetry Studio

This reading-intensive writing course functions as a work group for reading, writing, researching, discussing, and critiquing poetry. Readings include both student and published work. Coursework includes presentations, peer reviews, and final portfolio of original writing. This course can be repeated one time for credit.

#### CRW 3552

##### Fiction Studio

This reading-intensive writing course functions as a work group for reading, writing, researching, discussing, and critiquing fiction. Readings include both student and published work. Coursework includes presentations, peer reviews, and final portfolio of original writing. This course can be repeated one time for credit.

#### CRW 3554

##### Nonfiction Studio

This reading-intensive writing course functions as a work group for reading, writing, researching, discussing, and critiquing writerly nonfiction--forms such as nonfiction narrative, memoir, literary essay, and travel writing. Readings include both student and published work. Coursework includes presentations, peer reviews, and final portfolio of original writing.

#### CRW 3801

##### Poetry Translation Studio

This reading-intensive creative writing course does not require knowledge of a second language. It's a great way to start learning one, though! Using an array of resources ranging from the old (dictionaries, books, and language acquisition) to the new (translation software, artificial intelligence, Google), students will explore the huge and fascinating problem of the translation of poetry. Working at your own pace over the course of the semester, you will research, select, and translate into English a portfolio of poems from the language of your choice. Class sessions revolve around sharing, discussing, troubleshooting and critiquing this work. These weekly meetings will also serve as an introduction to key ideas in the theory of translation, including readings such as:

- Jorge Luis Borges, *This Craft of Verse*
- Walter Benjamin, "The Task of the Translator"
- Anne Carson, *NOX*
- Lydia Davis, *Essays Two: On Proust, Translation, Foreign Languages, and the City of Arles*
- William Gass, *Reading Rilke*
- George Steiner, *After Babel*

Coursework includes portfolio and presentations.

LIT 3002 (cross-listed with PHL 3002)

### Topics in Aesthetics: The Problem of Beauty

What is beauty? Is beauty the aim of art? Is beauty always good? Is beauty fair? What is the relationship of contemporary experience to beauty? Is beauty ever political? Our class will read, discuss, and write about aesthetic theory from the classical to the contemporary in an attempt to find answers for these questions.

### LIT 3100

#### Topics in Prose: *Moby-Dick*

A reading-intensive course focused on Melville's masterpiece. By the end of this class, you should know *Moby Dick* as well as you know a favorite movie. You should also be able to situate yourself in a cultural, technological, and ecological history that includes *Moby Dick*, which is, among many other things, a story of self-discovery, a story of self-government vs. tyranny, and a story of the conflicts between resource extraction, profit, and justice. Coursework includes presentations, quizzes, midterm exam, and final exam. Average weekly reading load: 48pp. This classroom is analog-only—no screens, no digital media.

### LIT 3102

#### Topics in Prose: Three Victorian Novels

This reading-intensive course makes a deep dive into some of the greatest English novels of the Victorian Era: Emily Brontë's *Wuthering Heights* (1847), Charles Dickens' *Little Dorrit* (1856), and George Eliot's *Middlemarch* (1871). These profound and unforgettable stories serve as critical investigations into systems of gender, social class, imprisonment, and justice. Coursework is restricted to weekly quizzes, midterm, and final exam.

### LIT 3103

#### Topics in Prose: *Don Quixote*

We will read an English translation of the 17th century Spanish novel, *The Ingenious Gentleman Don Quixote of La Mancha*, as well as study *Don Quixote*-inspired and *Don Quixote*-adjacent work in literature, art, criticism and film. We will examine the historical context around *Don Quixote* and how it shifts through the centuries, as well as apply this text to our own era and experiences. This is a reading intensive course with an emphasis on discussion and creative synthesis through interpretive projects and journal-keeping.

### LIT 3200

#### Topics in Poetry: Whitman and Dickinson

In this course, we will study the poetry of innovative poets Emily Dickinson and Walt Whitman in the context of the tumultuous social, political and intellectual landscape of 19th-century America. In addition to careful readings of their poetry, we will also look at Dickinson's letters, Whitman's prose, and historic and contemporary responses to their work.

### LIT 3201

#### Topics in Poetry: The Long Poem

The poet Dean Young is fond of saying that the wonderful thing about a poem is that, however arduous and intimidating it may appear, one can often see its end. This is a fantastic selling point, and one that should not only be applied to lyric poetry but to Brussels sprouts as well. Yet in an age when immediacy reigns, the long poem remains as one of the strongest indications there are still tribal aspirations to engage with history as both a private and public act. In its resistance to consumption, the long poem resembles an intensely limitless activity, much like a lifetime, much like a living organism in the slow search of its limits. In this reading-intensive course, students will analyze, synthesize, and interpret some of the most important long

poems of the 19th, 20th and 21st centuries, while also writing their own longer poetic works.

LIT 3202 (cross-listed with PHL 3904)

Topics in Poetry: The Ancient Quarrel: Poets and Philosophy

In this class, we will study what has been called the “ancient quarrel” between poetry and philosophy. We will read what philosophers have to say about poetry and the figure of the poet, and will explore how poetry challenges and transforms philosophy. Our readings will be both historical and contemporary, and will include Plato, Kierkegaard, Anne Carson, Audre Lorde, Lisa Robertson, and others.

LIT 3203

Topics in Poetry: Re-imagining the Everyday

In this course, we will turn our attention to the seemingly ordinary, guided by Baudelaire’s idea that poets nurture a “vivid interest in things, even those that appear most trivial.” Poetry has long held the power to transform lunch breaks, waiting rooms, and red wheelbarrows into catalysts for deeper engagement with the world. Through reading, discussion, and creative writing, we’ll fine-tune our poetic attention to help us see beyond routines, question assumptions, and forge connections. Freedom is where the artist begins: there are no rules; the principles and practices are up to us to re-imagine.

LIT 3302

Topics in Drama: Ten Plays That Shook the World

Dramatic tragedy and comedy have from Classical Greece to the present engaged virtually all the art forms, from poetry to painting to puppetry. The plays students will read in this course bring to life such intellectual currents as classicism, neoclassicism, realism, Modernism, psychological approaches to art, feminism, Marxism, racism and anti-Semitism. More importantly, they typify how great drama blends delight and entertainment with serious art and even ritual. Readings include *Lysistrata* by Aristophanes; *The Love Suicides at Sonezaki* by Chikamatsu Monzaemon; Shakespeare’s *The Merchant of Venice*; Aphra Behn’s *The Rover*; Stephen Sondheim’s *Sunday in the Park with George*; Anton Chekhov’s *The Cherry Orchard*; Henrik Ibsen’s *Hedda Gabler*; Lorraine Hansberry’s *A Raisin in the Sun*; George Bernard Shaw’s *Mrs. Warren’s Profession*; and, *Hoppla Wir Leben!* by Ernst Toller. Two papers, a midterm, a final, as well as class presentations.

LIT 3303

Topics in Drama: Shakespeare in Translation

This course concentrates on a close reading of selected Shakespeare plays. We will explore each play’s historicity, its place in the history of theater, its social and political concerns, and, above all, Shakespeare’s use of language. We will then study various “translations” of the plays—in art, music, and film. Students will write weekly “translations” of particular portions of each play. A 15-page research paper comparing two distinct versions of a single scene is required.

LIT 3304

Topics in Drama: Shakespeare

Team-taught by Phyllis Moore and Cyrus Console, this class provides an intensive and rigorous study of the most influential writer in English. Coursework includes performances, quizzes, exams, essays, and a research paper. No screens or electronic devices are allowed in this classroom, and hard copies are required for each of the assigned texts.

LIT 3400

### Topics in Narrative: The Short Story

A reading-intensive course focused on the art of the short story. A wide range of authors, classic and contemporary. Average weekly reading load: 50 pp. Weekly reading comprehension exams. We will, as Lawrence Weschler says, "Write as if reading mattered, and read as if writing mattered."

### LIT 3401

#### Topics in Narrative: The Novella

This reading intensive-course defines the novella as a prose fiction between 20,000 and 50,000 words. Coursework includes midterm exam, final exam, and presentation. Required readings: Herman Melville, Leo Tolstoy, Edith Wharton, Willa Cather, Clarice Lispector, Penelope Fitzgerald, Mariama Ba, Octavia Butler, Helen Garner, Javier Marías, César Aira, Roberto Bolaño, Gerald Murnane.

### LIT 3402

#### Topics in Narrative: Folk Literature

Folklore: sex, violence, death, love, longing, heroism, tragedy—the imagination as passed down through generations—to become witness, to explain our fantastic human condition. This course in folklore will trace the passage of folktales from their earliest oral traditions to our postmodern age. Students will discover how elements of folk literature are still used today to explore the archetypes of our minds and the dailiness of our days. Readings: Gilgamesh; trans. David Ferry, Maria Tatar, Tracy Arah Dockray, Wilhelm Grimm; Snow White; Donald Barthelme, various handouts.

### LIT 3403 (cross-listed with SOC 3102)

#### Topics in Narrative: Western Attitudes Towards Death and Dying

[Social Practice minor] As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present", Leo Tolstoy's "The Death of Ivan Ilyich", Don DeLillo's *White Noise*, and various poems and short stories that have death as their subject. Students will write two close reading response essays, and produce a final creative project accompanied by a detailed artist statement.

### LIT 3404 (cross-listed with HST 3006 and SOC 3104)

#### Topics in Narrative: The African American Experience

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.

### LIT 3405

#### Topics in Narrative: The Literature of Distress

How does one process the effects of war, addiction, or the psychic corrosion that results from oppression or discrimination? Just as Virginia Woolf recognized, "you cannot find peace by avoiding life," this

reading-intensive course will examine how writers artistically respond to personal experiences of trauma and distress. Together we will close read Kurt Vonnegut's *Slaughterhouse-Five*, Toni Morrison's *The Bluest Eye*, Denis Johnson's *Jesus' Son*, and KCAI alum Casey Hannan's *Mother Ghost* to deepen our understanding of the process of external and internal confrontation and the path towards healing and catharsis. It will be our job throughout our weeks together to grasp how these writers are able to revisit certain atrocities that others may simply choose to ignore or forget.

#### LIT 3406

##### Topics in Narrative: Literature of the Absurd

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 work addressing similar themes.

#### LIT 3408

##### Topics in Narrative: Literature and Art of the Holocaust

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

#### LIT 3409

##### Topics in Narrative: From the Beast to the Blonde

A reading-intensive course focused on the evolution of the fairy tale—its historicity, psychology, cultural distinctions, and narrative significance. Oral tradition versus literary tradition. Contemporary retellings in art, cinema, and literature. Weekly reading comprehension exams. Research paper, 18-20 pages. Average weekly reading load: 50 pp. Required text: Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*.

#### LIT 3410

##### Topics in Narrative: Literature of Addiction

This reading-intensive course explores literary works on the theme of substance abuse and investigates current thinking about addiction as scientific fact and cultural phenomenon. Required texts:

Michael Clune, *White Out*

Thomas De Quincey, *Confessions of an English Opium-Eater*

Philip K. Dick, *A Scanner Darkly*

Carrie Fisher, *Postcards from the Edge*

Avital Ronell, *Crack Wars*

Alexander Trocchi, *Cain's Book*

Amos Tutuola, *The Palm-Wine Drinkard*

Maia Szalavitz, *Unbroken Brain*

#### LIT 3411

Topics in Narrative: Modernist Literature—Excess, Wreckage, and the Multitudinous Mind

As the poet and essayist Anders Monson cleverly notes, “The history of literature is the history of experimental literature.” Nowhere is this observation more accurate than when applied to the modernist literature produced between 1910 and 1950. These were writers in the midst of a radical new world, responding to the tremors and speed caused by industrialism and the shock of World War I in radical and liberating ways. In this reading-intensive course, students will explore and discuss a diversity of modernist novels and writings. Assigned novels include Virginia Woolf’s *Mrs. Dalloway*, William Faulkner’s *As I Lay Dying*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and Samuel Beckett’s *Murphy*, as well as shorter works and excerpts by T.S. Eliot, Wallace Stevens, F. Scott Fitzgerald, Djuna Barnes, Gertrude Stein, Katherine Mansfield, W.B. Yeats, Ernest Hemingway, and Jean Rhys.

#### LIT 3412 (cross-listed with SOC 3412)

Topics in Narrative: Asian American Literature

[G/C; Asian Studies minor] This course traces the development of Asian American Literature from the late 19th century to the present. Readings will include novels, short stories, essays and poetry written by Asian American writers from different cultural and ethnic backgrounds. Together, we will examine how various literary forms of representation inform the construction of Asian American identities, emphasizing that these identities are not monolithic but shaped by multiple perspectives and experiences. Through close engagement with historical, political and social contexts, the course will explore how Asian American literature responds to and reflects broader cultural conditions. Topics will include immigration, racial discrimination, assimilation, transnationalism and the Asian diaspora, queer identity and the intersections of gender inequality and cultural hegemony.

#### LIT 3414

Topics in Narrative: Science Fiction

Climate emergency. Deep fakes. Mass extinction. Continuous surveillance. Machine learning. Nuclear catastrophe. It’s a great day to read some masterworks of science fiction. This course explores the books from a literary perspective, and the world from a scientific one. Authors include Octavia Butler, Ted Chiang, William Gibson, Ursula Le Guin, China Mieville, and Mary Shelley.

#### LIT 3415

Topics in Narrative: Funny, How? Humor Studies in Literature and Film

“Life is a tragedy when seen in close-up, but a comedy in long-shot.” – Charlie Chaplin

Plato saw humor as a lowbrow form of cruelty, an expression of superiority, a kind of pleasure mixed with malice. Contemporary comics and humorists like John Oliver, Wanda Sykes, Matt Stone, George Saunders or Patricia Lockwood might say humor is the very angle into dismantling hypocrisy and cultural forms of oppression, and one of the most effective modes of removing moral blind spots and promoting democratic debate. Tig Notaro, Patton Oswalt, and Mel Brooks might argue that humor helps us to endure rather than to suffer, to laugh at death, tragedy, and senseless brutality instead of becoming overwhelmed with dread and victimhood. And Hannah Gadsby or Lynda Barry might say that humor is the very gateway into confronting

avoidance; a kick in the pants to come clean with who we are and who we want to become. In this reading-intensive course, we will study traditional and nontraditional theories of humor. We will also read comedic novels, plays, poetry and memoir, and watch, analyze, and discuss comedic films and live stand-up performances.

#### LIT 3416

Topics in Narrative: Contemporary Native/Indigenous Experience

[G/C] Recent decades have brought an efflorescence of creativity among poets, prose writers, and dramatists of Native American/Indigenous heritage. That body of work transcends stereotyped images of reservation squalor or sentimental images of vanishing cultures. Native/Indigenous writers wrestle with postcolonial concerns of tribal sovereignty, cultural appropriation and commodification, identity/blood quantum, and language preservation; the reality that the majority of Natives who do not live on reservations and often confront urban and intertribal concerns; the epidemic of murdered and missing Native women; veterans' concerns; and Native experience in a global context that includes environmental threats, especially from the extraction economy. Authors considered include Sherman Alexie, Kimberly Blaeser, Trevino Brings Plenty, Natalie Diaz, Diane Glancy, Joy Harjo, Allison Hedge Coke, Geary Hobson, Linda Hogan, LeAnne Howe, Bojan Louis, Mary Catherine Nagle, Linda Rodriguez, Kim Shuck, Gerald Vizenor, et al.

#### LIT 3417

Topics in Narrative: The Ecstasy of Influence

In this course, we will study the issues regarding adaptation and appropriation in literature, art, film and music. We will examine multiple treatments of the same subject by different writers, artists, filmmakers and musicians: D.H. Lawrence/Raymond Carver; Jane Austen's *Emma*/Amy Heckerling's *Clueless*; DaVinci and Dali's *The Last Supper*; DaVinci *Mona Lisa*/Duchamp's "L.H.O.O.Q."; Caravaggio and Cindy Sherman, Shakespeare's *Macbeth*/Billy Morrissette's *Scotland, PA.*; Disney's *Fantasia* /Bill Morrison's *Decasia*, Marilyn Monroe and T-Bone Burnett; Sinatra/Sid Vicious, Sonny and Cher/The Raconteurs—the list is endless. We will examine how and why people adapt, appropriate, and outright steal consciously or subconsciously (cryptomnesia). We will try and figure out what can and what cannot be considered *original*—if being original is even possible, even desirable. Our conversation begins with Jonathan Lethem's "The Ecstasy of Influence," for which this course is named.

#### LIT 3419

Topics in Narrative: The Short Story as Form

In this course, we will analyze the stories, writers, theories, and techniques that have defined the 'short story'. From Realism to Surrealism, Modernism to Postmodernism; from minimalist to maximalist, sacred to profane, genre-bending to genre-blending; from Chekhov to Kafka, O'Connor to Barthelme, Hemingway to Wallace, George Saunders to Nana Kwame Adjei-Brenyah; from the 19th century to present day, we will study the evolution of this simultaneously concise yet intricate form.

#### LIT 3422 (cross-listed with HST 3106 and SOC 3106)

Topics in Narrative: Industry and Its Discontents

Writers have been critiquing industrialization since poet Oliver Goldsmith lamented his "Deserted Village" in 1770. Since that time, Western and Eastern societies alike have been undergoing a perpetual cycle of industrial revolutions—and worker unrest—while artists and thinkers have been debating the pros and the cons, proposing solutions, portraying the physical and economic consequences as well as the emotional and spiritual.

In this course, we will study the history of industry through the texts, artwork, and movements that have defined it. We'll read works by Herman Melville, George Orwell, Karl Marx, Upton Sinclair, and others.

LIT 3600

Topics in Global/Comparative Studies: World Poetry

[G/C] "*The lyric is the genre in which the poet, like the ironic writer, turns his back on his audience.*" – Northrop Frye

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, essays pertaining to lyric, and other readings applicable to this course. There will be some attention to longer poems but mostly we will be reading (and hearing) short works.

LIT 3601 (cross-listed with HST 3603 and SOC 3600)

Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Asian Studies minor; Social Practice minor] 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 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*.

LIT 3604 (cross-listed with PHL 3604 and SOC 3606)

Topics in Global/Comparative Studies: The Intellectual Heritage of China

[G/C; Asian Studies minor] This course explores topics in philosophical and religious traditions originating in and associated with China. These include Confucianism, Taoism, Buddhism, Neo-Confucianism, and Maoism in the history of China.

LIT 3605

Topics in Global/Comparative Studies: Japanese Cinema

[G/C; Asian Studies minor] This course is a study of Japanese film from its early history to the modern era by examining different eras, focusing on specific genres, and exploring the works of select cinematic masters.

LIT 3702 (cross-listed with SOC 3701)

Topics in Gender Studies: Constructing the Woman Warrior

[G/C; Social Practice minor] This course is a multidisciplinary study of feminist and gender theory and their methodologies. The central objective of this course is to foster critical reading and thought about gender and the ways it is contingent upon historical, political, cultural, economic and national contexts. We will examine issues that are central to the concerns of gender. Our class will also focus on ways that feminist movements and movements for gender equity have resisted inequalities, dismantled systems of oppression and worked to create new systems. As Maxine Hong Kingston explains, a woman warrior must "make (her) mind large, as the universe is large, so that there is room for paradoxes." Specific attention will be given to the concept of a

gender warrior who confronts and negotiates dualities and inherent paradoxes in order to forge an authentic identity and sense of self.

#### LIT 3703

Topics in Gender Studies: The Witch in Literature and Society

Through a careful study of literature, history, and ethnography, we will explore the role that the witch plays in society and why so many people have been so afraid of her. We will begin with the European witch-hunts of the fifteenth to eighteenth centuries, then investigate the cross cultural occurrence of the figure of the witch, including her appearance in literature and film and her continuing presence in contemporary life.

#### LIT 3704 (cross-listed with SOC 3705)

Topics in Gender Studies: Major American Women Writers

In this course we will survey literary works by major American women authors from the late 19<sup>th</sup> century up to the present. The focus will be on both novels and short stories. We will discuss what impact each author and her work has had on the development of feminism and the role of women in modern American culture and society. We will also consider the female voices that may have been excluded from popular feminist discourses and the possible reasons for such exclusion. One chief objective of the course will be to define the parameters of the American Female Literary Tradition. In our attempt to do so, we will also consider if there is a “female voice” separate and distinguishable from that of dominant male discourse. Authors include: Willa Cather, Kate Chopin, Sandra Cisneros, Gish Jen, Zora Neal Hurston, Maxine Hong Kingston, Jhumpa Lahiri, Toni Morrison, Flannery O’Connor, Joyce Carol Oates, Cynthia Ozick, Leslie Marmon Silko, Alice Walker, and Eudora Welty.

#### LIT 3705

Topics in Gender Studies: In Search of Our Mothers’ Gardens

This course will focus on the study of literary works by Zora Neale Hurston, Alice Walker, and Toni Morrison and examine their unique contributions to the American literary tradition. Readings will include poetry, essays, short stories, and novels by these three Womanist/Feminist authors. As Alice Walker writes, “In search of my mother’s garden, I found my own.” We will look closely at how the various roles of black women throughout the turbulent history of slavery, the post-slavery reconstruction era, and the civil rights movement in America have informed the literature of Hurston, Walker and Morrison. The class will explore the formation of female identities through the textual representations of gender, class, race and cultural differences in the works studied. Class discussions will focus on themes such as the legacy of slavery, the development of black feminism, orality and textuality, sexuality, and the importance of (female) community in the literature of these three authors.

#### LIT 3706 (cross-listed with SOC 3706)

Topics in Gender Studies: Through the Lens—Gender and Nation in Contemporary Chinese Cinema

[G/C; Asian Studies minor] This course will examine the depiction of gender and sexuality in transnational Chinese cinema throughout the past century. The class will determine how the films reflect traditional, socially constructed gender roles and conventional ideas on sexuality and what critical commentary they offer on these normative standards. We will trace the development of modern Chinese attitudes on gender and sexuality by viewing representative films from specific historical time periods. Emphasis will be placed on how issues of national identity and historical context are conveyed through the lens of gender. Students will acquire knowledge of Chinese cinematic history and the movements that it encompasses as well as an understanding of cinematic techniques and modern Chinese history, politics and culture. No prior knowledge of Chinese

language or dialects (Mandarin/Cantonese) or history is required. All films will have English subtitles.

#### LIT 3800

Topics in Translation Studies: Constance Garnett and the Russian Golden Age

In this reading-intensive course, we study a few of the more than 70 books produced by revered and controversial translator Constance Garnett. Detested by writers such as Vladimir Nabokov and Joseph Brodsky, Garnett was championed by others such as Joseph Conrad and D.H. Lawrence. She single-handedly brought much of the Russian literature of the 19th century within reach of English-speaking writers of the 20th, whom it influenced deeply. The course will function as a survey of 19th C. Russian “masterworks,” but it will also raise important questions about translation, authorship, and literary “greatness.” What is a “masterpiece” and how do we distinguish it from “ordinary” works of literature? What parts of it are translatable, and what are the translator’s responsibilities to the work? How do we know when we are reading Turgenev, and when we are reading Garnett? What can we learn from literatures whose language we do not speak, and what risks do we run by exploring them in translation? Coursework includes quizzes, midterm and final exam. Readings: Leo Tolstoy. *War and Peace* (1869; tr. Garnett 1904) and Fyodor Dostoevsky. *The Karamazov Brothers* (1880; tr. Garnett 1912).

#### LIT 3801

Topics in Translation: Modern Chinese Narrative

[G/C; Asian Studies minor] This class will present a survey of the major authors and trends in Chinese narrative from the late 1910’s to the present. Students will read and study examples of Chinese narrative from various genres including short stories, novels, and reportage literature. The class will discuss how the fictional works reflect and offer critical commentary on social, political, and economic events and trends in contemporary Chinese history. In addition, we will look closely at how individual Chinese writers endeavor to develop their own artistic voice amidst the country’s struggle to establish and develop its national identity. Also, we will examine the impact that political ideologies and Chinese government policies such as political censorship have had on the development of Modern Chinese narrative. Viewing of Chinese films and readings of current literary criticism will also support study of the works. No prior knowledge of Chinese language or history is required.

#### LIT 3803

Topics in Translation: Traditional Chinese Literature

[G/C; Asian Studies minor] This course will introduce students to different literary genres in the traditional Chinese context. The class will focus on the development of Chinese narrative from early times (c. 1027 BCE) through the beginning of the Qing dynasty (c. 1644). We will examine how the various components of the syncretic belief system, which includes Buddhism, Confucianism, and Daoism, are reflected in traditional literary works. We will read translations of some traditional Chinese literary “masterworks,” including *Journey to the West* and *The Story of the Stone* (also known as *The Dream of the Red Chamber*). Through our readings we will explore important features of traditional Chinese society: religious and philosophical beliefs, gender relations and sexuality, family and class structure, and attitudes towards the imperial system and dynastic change. Viewing of Chinese films and readings of current literary criticism will also support study of the works.

#### LIT 3805

Topics in Translation: Modern Japanese Narrative

[G/C; Asian Studies minor] In this course, students will read and study major authors and literary trends in

Japanese literature, including short stories, novels, and essays. Each text will be discussed in the context of historical and political events, social developments, and cultural movements. The class will examine themes related to the tensions between tradition and modernity, the impact of Westernization on concepts of the self, gender, and class, the effects of World War II and its aftermath, as well as postmodern sensibilities and aesthetics.

LIT 3900 (cross-listed with PHL 3900)

Topics in Interdisciplinary Studies: Metaphors Be With You

This course is an introduction to conceptual metaphor theory, which treats metaphor not as mere literary device, but as a fundamental aspect of human thought. Contemporary metaphor theory is driven by a community of writers and researchers working in and across disciplines including philosophy, neuroscience, psychology, linguistics, and literature. Our goal in this course will be to establish a firm theoretical grasp of conceptual metaphor—basically, the process of understanding one concept in terms of another—and then to apply it to research or creative projects of our own design. Coursework includes in-class presentations, quizzes, midterm exam, and final project. Required texts: Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); and Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003).

LIT 3906 (cross-listed with PHL 3906)

Topics in Interdisciplinary Studies: The Problem with Freedom

Mid-twentieth-century French existentialists responded to the rise of fascism, the reality of genocide, the moral bankruptcy of colonialism, and unprecedented challenges to the Enlightenment's ideal of freedom. The existentialist movement fused philosophical inquiry with artistic creation in efforts to come to terms with the radical absurdity of the human condition in the aftermath of World War II, the Holocaust, and the first nuclear war. Simone de Beauvoir, Jean-Paul Sartre, Eugène Ionesco, Albert Camus, Samuel Beckett, Marguerite Duras, and other philosophers, writers, dramatists, and filmmakers recognized that each individual must claim their own freedom by embracing the personal search for life's meaning. Existentialism's roots go back to Kant, Kierkegaard, and Nietzsche. Today, a new, global generation of post-existential/postcolonial thinkers and writers continue to struggle with the meaning of freedom in the face of such threats as racism, nationalism, and xenophobia.

LIT 3907 (cross-listed with PHL 3907)

Topics in Philosophy & Literature: Human and Post-Human

Our collective understanding of what it means to be human is changing—and that is changing the world. Whereas Aristotle once defined the human as “a rational animal,” or Protagoras made humankind “the measure of all things,” or Descartes started within himself when he said “I think, therefore I am,” contemporary scholars are asking whether it might be time to entirely relinquish the notion of the human. We are, some would say, post-human now. Post-humanism unsettles the longstanding view, implied by Descartes, that a human is a mysterious composite of a body and a soul. Some posthumanists insist we are only body's structure or function, while others insist that our humanity lies in an informational pattern that is unique to each one of us. How we define “human” has a profound influence on a range of ethical questions related to development, ability, gender, race, and technology. In this seminar we will read both literary works and philosophical theories to understand what it has meant to be human. We will also consider some of the new alternatives that have been proposed. Finally, we will question the implications of changing our understanding of being human, first and foremost for our fellow humans, but also for animals and our environment as well.

LIT 3908 (cross-listed with PHL 3908)

Topics in Philosophy & Literature: Philosophy of Technology

Although its roots, *techne* (“craft”) and *logos* (“words about,” “logic of”) can be traced to ancient Greece, the word *technology* wasn’t used to describe the mechanic arts until the early twentieth century. Leo Marx has argued that when we attribute social change to technology—“Technology is changing how we work and learn”—the term is unclear and that makes it difficult for us to reason ethically about how to structure our country, our culture, and our lives. In this course we’ll seek clarity on a number of questions: What do we mean when we say “technology”? How much agency does technology have in shaping our world and history? How can we wield and develop technologies ethically, and how is our sense of ethics affected by our development and use of new technologies?

### ***Philosophy Electives***

PHL 3002 (cross-listed with LIT 3002)

Topics in Aesthetics: The Problem of Beauty

What is beauty? Is beauty the aim of art? Is beauty always good? Is beauty fair? What is the relationship of contemporary experience to beauty? Is beauty ever political? Our class will read, discuss, and write about aesthetic theory from the classical to the contemporary in an attempt to find answers for these questions.

PHL 3502

Topics in Philosophy & Ethics: Thinking About Animals

The earliest representation of an animal by a human artist, found in a cave in Sulawesi, Indonesia, is over 35,000 years old. Since then, animality has been bound up in human making processes, including the Greeks’ war machine at Troy, the heraldry system of feudal Europe, the animal automata of the Renaissance, and, most recently, biorobotic devices that look and move like nonhuman species. How humans think about animals matters; and in this course we will cover the history of thinking about animals from Descartes to the present, in an effort to think about whether and how animals should be incorporated in making. As such, this is partly a history of philosophy course, and partly an ethics course.

PHL 3503

Topics in Philosophy & Ethics: Thinking About Nature

[Social Practice minor] As the globe warms, cities sprawl, traffic crawls (or flies through the telecom infrastructure), and humankind hangs satellites in near space, we find we’ve come to a crisis as we think about the impact of our outlook on, attitudes toward, and beliefs about the environment. Just how durable is our world? What assumptions have we made about its capacity to return to equilibrium? What actions do we take or what habits have we made that we’ve never even considered risky? In this course, we will read writing on the environment from the past century and rethink our own thinking about the environment in order to understand its problems more clearly and find what solutions we can while there’s still time.

PHL 3504

Topics in Philosophy & Ethics: Descartes and Modern Bioethics

The thinking of René Descartes has profoundly influenced Western culture. In this course we will explore two of his most influential ideas—his dualistic view of the self as a mind and a body working in tandem, and his notion that animals are merely complex automata—and the ways they have shaped modern culture in the past 150 years. How does the notion that humans have a soul shape bioethical questions like whether we should permit genetic editing, clone members of our species, or work to embody humans in computers and other

machines? And how has the idea that animals are merely complex machines shaped the ways we use animal bodies to advance science and medicine, the ways we design machines, and the ethics of both?

#### PHL 3603

Topics in Global/Comparative Studies: The Intellectual Heritage of India

[G/C; Asian Studies minor] This course explores topics in philosophical and religious traditions originating in and associated with India. These include Buddhism, Hinduism, Islam, and secular thought in the history of India.

#### PHL 3604 (cross-listed with LIT 3604 and SOC 3606)

Topics in Global/Comparative Studies: The Intellectual Heritage of China

[G/C; Asian Studies minor] This course explores topics in philosophical and religious traditions originating in and associated with China. These include Confucianism, Taoism, Buddhism, Neo-Confucianism, and Maoism in the history of China.

#### PHL 3605

Topics in Global/Comparative Studies: The Intellectual Heritage of Japan

[G/C; Asian Studies minor] This course explores topics in philosophical and religious traditions originating in and associated with Japan. These include Shinto, Confucianism, Buddhism, neo-Confucianism, Native Studies, and secular thought in the history of Japan.

#### PHL 3606 (cross-listed with SOC 3601)

Topics in Global/Comparative Studies: World Religions

[G/C; Asian Studies minor] This course is a study of major religions around the world regarding sacred texts, beliefs, rituals, ways of life, ethical teachings, and communal structures. Religious traditions studied will include indigenous religious traditions, the Abrahamic Faiths: Judaism, Christianity and Islam, as well as Asian religious traditions: Hinduism, Sikhism, Jainism, Buddhism, and Taoism. The course will also study “new religious movements” originating in the last three hundred years. The purpose of the course is to help students to compare similarities and differences between traditions and to learn from local practitioners and insiders of the traditions covered who reside in the Kansas City area. Topics discussed will include interpretation of sacred texts, religion and gender, religion and sexuality, art and ritual in spiritual practice, and the role of religion in contemporary political and social issues.

#### PHL 3900 (cross-listed with LIT 3900)

Topics in Philosophy & Literature: Metaphors Be With You

This course is an introduction to conceptual metaphor theory, which treats metaphor not as mere literary device, but as a fundamental aspect of human thought. Contemporary metaphor theory is driven by a community of writers and researchers working in and across disciplines including philosophy, neuroscience, psychology, linguistics, and literature. Our goal in this course will be to establish a firm theoretical grasp of conceptual metaphor—basically, the process of understanding one concept in terms of another—and then to apply it to research or creative projects of our own design. Coursework includes in-class presentations, quizzes, midterm exam, and final project. Required texts: Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); and Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003)

#### PHL 3904 (cross-listed with LIT 3202)

Topics in Philosophy & Literature: The Ancient Quarrel: Poets and Philosophy

In this class, we will study what has been called the “ancient quarrel” between poetry and philosophy. We will read what philosophers have to say about poetry and the figure of the poet, and will explore how poetry challenges and transforms philosophy. Our readings will be both historical and contemporary, and will include Plato, Kierkegaard, Anne Carson, Audre Lorde, Lisa Robertson, and others.

PHL 3906 (cross-listed with LIT 3906)

Topics in Philosophy & Literature: The Problem with Freedom

Mid-twentieth-century French existentialists responded to the rise of fascism, the reality of genocide, the moral bankruptcy of colonialism, and unprecedented challenges to the Enlightenment’s ideal of freedom. The existentialist movement fused philosophical inquiry with artistic creation in efforts to come to terms with the radical absurdity of the human condition in the aftermath of World War II, the Holocaust, and the first nuclear war. Simone de Beauvoir, Jean-Paul Sartre, Eugène Ionesco, Albert Camus, Samuel Beckett, Marguerite Duras, and other philosophers, writers, dramatists, and filmmakers recognized that each individual must claim their own freedom by embracing the personal search for life’s meaning. Existentialism’s roots go back to Kant, Kierkegaard, and Nietzsche. Today, a new, global generation of post-existential/postcolonial thinkers and writers continue to struggle with the meaning of freedom in the face of such threats as racism, nationalism, and xenophobia.

PHL 3907 (cross-listed with LIT 3907)

Topics in Philosophy & Literature: Human and Post-Human

Our collective understanding of what it means to be human is changing—and that is changing the world. Whereas Aristotle once defined the human as “a rational animal,” or Protagoras made humankind “the measure of all things,” or Descartes started within himself when he said “I think, therefore I am,” contemporary scholars are asking whether it might be time to entirely relinquish the notion of the human. We are, some would say, post-human now. Post-humanism unsettles the longstanding view, implied by Descartes, that a human is a mysterious composite of a body and a soul. Some posthumanists insist we are only body’s structure or function, while others insist that our humanity lies in an informational pattern that is unique to each one of us. How we define human has a profound influence on a range of ethical questions related to development, ability, gender, race, and technology. In this seminar we will read both literary works and philosophical theories to understand what it has meant to be human. We will also consider some of the new alternatives that have been proposed. Finally, we will question the implications of changing our understanding of being human, first and foremost for our fellow humans, but also for animals and our environment as well.

PHL 3908 (cross-listed with LIT 3908)

Topics in Philosophy & Literature: Philosophy of Technology

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### *Electives in the Sciences*

### SCI 3002

#### Topics in Ecology: From Hubris to Humility—Humanity Through an Ecocentric Lens

[Social Practice minor] This course will guide students to evaluate their role as citizens of the world through an ecocentric lens in an era where species across the world struggle with climate change and the Sixth Mass Extinction. After laying a foundation of ecology and species concepts, the course will build through exploring the human-caused ecological crises, both ancient and modern, the environmental movement of the 1960s, where we are heading with the modern sustainability and Rights of Nature movements, and exciting recent discoveries that make us question what we thought we knew about our fellow species and our own. Along the way, we will be introduced to naturalist writers and environmental philosophers, old and new, and examine artistic portrayals of the human-nature dynamic.

### SCI 3102

#### Topics in Life Science: Unraveling Inheritance--Searching for Meaning in Our Genes

If you could read the three billion pairs of letters in your DNA, what story would they tell? Are you a descendant of royal bloodlines, or did you inherit faulty genes that predispose you to cancer? In the reproductive chromosome shuffle, will your kids inherit defective genes, or will they win the genetic lottery? And can we find secret clues to our ancient human ancestors hidden in our genome? In this course, students will learn how and what DNA can tell us about our traits, our ancestry, and our distant past. We will focus on the language of DNA and how it is inherited, read, interpreted, and sometimes misinterpreted or distorted. Topics include heredity, eugenics, ancestry DNA testing, ancient DNA and mutations. We will also peer into our immediate future and the brave and promising new world that cutting-edge DNA technologies are ushering in. Can our DNA destiny be changed by diet, exercise, and a healthy environment, or are we doomed to a life of errors in our code? With cheap DNA sequencing and powerful CRISPR gene editing, where is humankind headed and how are we changing life on our planet? Topics covered include epigenetics, chimeras, CRISPR-cas9, and genetically engineered organisms.

### SOC 3000

#### Topics in Political Science: Contemporary Issues/Critical Perspectives

[Social Practice minor] This is a reading/discussion course in which students will study various controversial issues facing today's society, enabling them to discover their values and responsibilities as informed and engaged citizens of the world. As our nation approaches the 2024 Presidential and Congressional Elections, Americans find themselves more deeply and bitterly divided on social, political, economic, and cultural issues than at any time since the 1960s. We will examine how a number of these volatile issues are depicted in American popular culture, for example, an analysis of racism in the recently award-winning film *Get Out*, Jordan Peele's provocative cinematic vision of the world through a black man's eyes and *Do the Right Thing* by director Spike Lee. Students will be responsible for seminar presentations, at least two research and analytical papers. Intellectual discourse, thoughtful reflection, and a healthy, rigorous civil debate on controversial issues will be encouraged and welcomed.

### SOC 3011 (cross-listed with HST 3011)

#### Topics in Art as History: The Long 1930s

[Sound minor] This course will examine the history of the United States from the late 1920s through the early 1940s (the "long 1930s") using the medium of film. The Great Depression and its effects on the lives of Americans is the central historical backdrop of this era, but we will also discuss issues such as prohibition and organized crime, African-American culture, changing conceptions of women and gender roles, the effects of

industrial capitalism on individuals, the New Deal and the arts, and the early years of WWII. This course will also examine Hollywood history during the 1930s, including the transition from silent films to talkies, the studio system, and classic Hollywood film genres (westerns, musicals, screwball comedies, gangster films, etc.). Finally, this course will pose questions about historical memory and how the past is represented in film. This includes how prior historical events (such as the Civil War and Westward expansion) were represented in Hollywood films of the 1930s as well as how Hollywood has represented the Great Depression era in more recent films.

#### SOC 3100

##### Topics in Sociology: Peace and Conflict Resolution

[Social Practice minor] This course will explore the nature of conflict, peacemaking, and conflict resolution from various perspectives and prepare students with conflict resolution and change skills to participate actively and creatively in building a global society based on peace, justice, and the nonviolent resolution of conflicts. We will come to see that peace is not the absence of conflict; it is 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 will enable students to both understand and analyze peacemaking and conflict resolution skills including presentation of major concepts, readings, discussions, films, and skill demonstrations and practice.

#### SOC 3102 (cross-listed with LIT 3403)

##### Topics in Sociology: Western Attitudes Towards Death and Dying

[Social Practice minor] As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present", Leo Tolstoy's "The Death of Ivan Ilyich", Don DeLillo's *White Noise*, and various poems and short stories that have death as their subject. Students will write two close reading response essays, and produce a final creative project accompanied by a detailed artist statement.

#### SOC 3104 (cross-listed with HST 3006 and LIT 3404)

##### Topics in Sociology: The African American Experience

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.

#### SOC 3106 (cross-listed with LIT 3422 and HST 3106)

##### Topics in Sociology: Industry and Its Discontents

Writers have been critiquing industrialization since poet Oliver Goldsmith lamented his "Deserted Village" in 1770. Since that time, Western and Eastern societies alike have been undergoing a perpetual cycle of industrial revolutions—and worker unrest—while artists and thinkers have been debating the pros and the cons, proposing solutions, portraying the physical and economic consequences as well as the emotional and spiritual. In this course, we will study the history of industry through the texts, artwork, and movements that have

defined it. We'll read works by Herman Melville, George Orwell, Karl Marx, Upton Sinclair, and others.

#### SOC 3200

##### Topics in Psychology: Abnormal Psychology

The study of abnormal psychology helps us better understand the human experience. The goal of this class is to increase student awareness of, and sensitivity to a variety of mental health problems (disorders). This course will cover the history of abnormal psychology, with a focus on the clinically-identified causes, symptoms, and treatments of psychological conditions interrupting functional daily life like anxiety, mood disorders, personality disorders, substance abuse, and thought disorders. This course will use a seminar-format where students prepare for and contribute to the class discussions and write reflection papers about selected readings, films, and student and instructor presentations.

#### SOC 3300

##### Topics in Archaeology: Ancient Mediterranean Ceramics—Craft, Use, and Society

This course will examine significant examples of the ceramic industry in the ancient Mediterranean world, from the Bronze Age through the late Roman Empire (c. 3000 BCE-500 CE). Case studies will primarily be drawn from Greece and Rome, though examples from Etruria, North Africa, and Gaul will also be discussed. Major topics include stylistic, typological, and technical developments; how and where these ceramics were used in their historical setting; the organization of ceramic workshops; the social status of potters; and how archaeologists use ceramics to interpret, date, and reconstruct ancient sites. Students will gain an understanding of the important role pottery played in the ancient world, learn to identify forms and functions of ancient ceramics, and consider interactions between craft, industry, and social hierarchies in the ancient world.

#### SOC 3412 (cross-listed with LIT 3412)

##### Topics in Narrative: Asian American Literature

[G/C; Asian Studies minor] This course traces the development of Asian American Literature from the late 19th century to the present. Readings will include novels, short stories, essays and poetry written by Asian American writers from different cultural and ethnic backgrounds. Together, we will examine how various literary forms of representation inform the construction of Asian American identities, emphasizing that these identities are not monolithic but shaped by multiple perspectives and experiences. Through close engagement with historical, political and social contexts, the course will explore how Asian American literature responds to and reflects broader cultural conditions. Topics will include immigration, racial discrimination, assimilation, transnationalism and the Asian diaspora, queer identity and the intersections of gender inequality and cultural hegemony.

#### SOC 3600 (cross-listed with HST 3603 and LIT 3601)

##### Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Asian Studies minor; Social Practice minor] 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 Boy* and watch films such as Ang Lee’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*.

SOC 3601 (cross-listed with PHL 3606)

Topics in Global/Comparative Studies: World Religions

[G/C; Asian Studies minor] This course is a study of major religions around the world regarding sacred texts, beliefs, rituals, ways of life, ethical teachings, and communal structures. Religious traditions studied will include indigenous religious traditions, the Abrahamic Faiths: Judaism, Christianity and Islam, as well as Asian religious traditions: Hinduism, Sikhism, Jainism, Buddhism, and Taoism. The course will also study “new religious movements” originating in the last three hundred years. The purpose of the course is to help students to compare similarities and differences between traditions and to learn from local practitioners and insiders of the traditions covered who reside in the Kansas City area. Topics discussed will include interpretation of sacred texts, religion and gender, religion and sexuality, art and ritual in spiritual practice, and the role of religion in contemporary political and social issues.

SOC 3604 (cross-listed with HST 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media

[G/C; Asian Studies minor; Social Practice minor] This class will examine images of Asia and Asian Americans in American and transnational film and media, and how these reflect the national anxieties and fantasies precipitated by Asian immigration, labor policies, and US imperialist interests in Asia. We will address the shifting perceptions of Asian Americans as Other in film and media, with particular attention to the presence of Orientalist discourse in representations of Asian Americans as “the yellow peril” or “the model minority” and other stereotypes. The course will also explore the intersectionality of race, national identity, gender, sexuality, and socio-economic class in the depictions of Asian Americans in film and media.

SOC 3606 (cross-listed with LIT 3604 and PHL 3604)

Topics in Global/Comparative Studies: The Intellectual Heritage of China

[G/C; Asian Studies minor] This course explores topics in philosophical and religious traditions originating in and associated with China. These include Confucianism, Taoism, Buddhism, Neo-Confucianism, and Maoism in the history of China.

SOC 3701 (cross-listed with LIT 3702)

Topics in Gender Studies: Constructing the Woman Warrior

[G/C; Social Practice minor] This course is a multidisciplinary study of feminist and gender theory and their methodologies. The central objective of this course is to foster critical reading and thought about gender and the ways it is contingent upon historical, political, cultural, economic and national contexts. We will examine issues that are central to the concerns of gender. Our class will also focus on ways that feminist movements and movements for gender equity have resisted inequalities, dismantled systems of oppression and worked to create new systems. As Maxine Hong Kingston explains, a woman warrior must “make (her) mind large, as the universe is large, so that there is room for paradoxes.” Specific attention will be given to the concept of a gender warrior who confronts and negotiates dualities and inherent paradoxes in order to forge an authentic identity and sense of self.

SOC 3702

Topics in Gender Studies: Gender Literacy

Students will acquire literacy of gender and feminist scholarship, and a fluency in the language of this discipline. The course will include a history of feminism and practical applications of theory. Most importantly, this course will serve as a conceptual toolkit to aid students in the transmission and communication of such knowledge to affect change in their communities, countries and world. We will address the formation of gender and its intersection of race, class, and sexuality. Questions to be addressed include: How are gender identities constructed and what is their relationship to culture/location/time? What is the legacy of feminism and its mission for the 21<sup>st</sup> century? We will look at representations and issues of gender in film, media, politics, and popular culture. Students will learn to identify examples of sexism and gender discrimination, address LGBTQAI issues, challenge gender binaries.

SOC 3705 (cross-listed with LIT 3704)

Topics in Gender Studies: Major American Women Writers

In this course we will survey literary works by major American women authors from the late 19<sup>th</sup> century up to the present. The focus will be on both novels and short stories. We will discuss what impact each author and her work has had on the development of feminism and the role of women in modern American culture and society. We will also consider the female voices that may have been excluded from popular feminist discourses and the possible reasons for such exclusion. One chief objective of the course will be to define the parameters of the American Female Literary Tradition. In our attempt to do so, we will also consider if there is a “female voice” separate and distinguishable from that of dominant male discourse. Authors include: Willa Cather, Kate Chopin, Sandra Cisneros, Gish Jen, Zora Neal Hurston, Maxine Hong Kingston, Jhumpa Lahiri, Toni Morrison, Flannery O’Connor, Joyce Carol Oates, Cynthia Ozick, Leslie Marmon Silko, Alice Walker, and Eudora Welty.

SOC 3706 (cross-listed with LIT 3706)

Topics in Gender Studies: Through the Lens—Gender and Nation in Contemporary Chinese Cinema

[G/C; Asian Studies minor] This course will examine the depiction of gender and sexuality in transnational Chinese cinema throughout the past century. The class will determine how the films reflect traditional, socially constructed gender roles and conventional ideas on sexuality and what critical commentary they offer on these normative standards. We will trace the development of modern Chinese attitudes on gender and sexuality by viewing representative films from specific historical time periods. Emphasis will be placed on how issues of national identity and historical context are conveyed through the lens of gender. Students will acquire knowledge of Chinese cinematic history and the movements that it encompasses as well as an understanding of cinematic techniques and modern Chinese history, politics and culture. No prior knowledge of Chinese language or dialects (Mandarin/Cantonese) or history is required. All films will have English subtitles.

### ***Courses in Japanese Language and Culture***

JLC 2600

Japanese Language and Culture I

[G/C; Asian Studies minor; Sound minor] [There are no prerequisites for this course.] 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.

JLC 2601

## Japanese Calligraphy

[G/C; Asian Studies minor; Sound minor] An iconic example of Japanese culture is learning to write with a brush. Japanese character writing skills will be explored with both the pen and calligraphy brush. Students will learn to recognize the different scripts using ancient and modern resources from scrolls to manga and advertising. Students will also learn to write Hiragana, Katakana, and select Kanji in the three classic styles of Japanese calligraphy: Kaisho (regular), Gyosho (semi-cursive) and Sosho (cursive). Japanese language skills are not a requirement.

## JLC 3600

### Japanese Language and Culture II

[G/C; Asian Studies minor; Sound minor] [Prerequisite: JLC 2600, or permission of the instructor] This is the second in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

## JLC 4600

### Japanese Language and Culture III

[G/C; Asian Studies minor; Sound minor] [Prerequisites: JLC 2600 and JLC 3600, or permission of the instructor] This course is the third in a series of Japanese Language & Culture courses. Emphasis is on complex grammar patterns and intensive Kanji study that will allow the students to explore the culture using authentic source materials such as advertisements, magazines, and websites.

## JLC 4601

### Kanji I: Reading Japanese Characters

[G/C; Asian Studies minor; Sound minor] [There are no prerequisites for this course.] [This is an online course.] This is an online course, introducing the meaning and writing of Japanese characters using the first step in the Heisig Method for Kanji acquisition. Topics include the historical development of the characters, identification of Kanji in historical and modern settings, and brush calligraphy styles. Rigorous participation in online forums, written assignments, online research, and submission of the Kanji journal project at the end of semester are required. **NOTE: students do NOT need prior language experience to participate successfully in this course.** Students interested in the written Chinese language are encouraged to enroll although there are some differences between the simplified Chinese and modern Japanese characters.

## JLC 4602

### Kanji II: Reading Japanese Characters

[G/C; Asian Studies minor; Sound minor] [Prerequisite: JLC 4601] [This is an online course.] Kanji II is a continuation of the Kanji I course. Students will explore the "ON" pronunciations of Kanji introduced in Kanji I, focusing on those characters and vocabulary found in levels 2-5 of the Japanese Language Proficiency Test.

## JLC 4603

### Japanese Language & Culture Online

[G/C; Asian Studies minor; Sound minor] [This is an online course.] The Japanese Language & Culture Online course offers multi-level learning through the Moodle platform. In addition to completing coursework

online, students will participate in a minimum of five fact-to-face sessions to explore Japanese culture with hands-on activities, and practice their language skills.

JLC 4604

Japanese Language and Culture IV

[G/C; Asian Studies minor; Sound minor] [Prerequisite: JLC 2600, JLC 3600, and JLC 4600, or permission of Instructor] This is the fourth in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The writing system of Kanji will be further studied. Cultural awareness through the language will also be explored. Students at this stage are able to use a computer to write in Japanese and perform basic research in the Japanese language. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

### ***Other Opportunities for Completing Liberal Arts Requirements***

Directed Individual Studies

Internships

Off-Campus and Study Abroad Programs

Special Topics – Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Academic Majors**

### **Animation**

KCAI's animation department provides students with a singularly unique education in the history and application of the medium. Our curriculum is organized into a suite of courses designed to progressively develop essential ideas, skills, and competencies over three years. All animation majors receive immersive instruction in classical, experimental, and digital animation techniques and technologies as well as animation history, professional practice, and interaction with renown visiting artists. We encourage our students to creatively interact with powerful tools and ideas to challenge and refine their individual perspectives and goals while working critically in partnership with faculty and peers.

Sophomore and Junior years present a thorough exposure to the full palette of approaches and outcomes animation has to offer so that students may discover individually and collaboratively which best suit their visions and aspirations. Seniors are offered a year long studio to fully produce an original animated work and to create a portfolio reel. Our students graduate with the momentum to continue producing and the know-how to begin building sustainable creative careers across a broad spectrum of roles.

### *Animation Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Communication & Presentation:** Articulate artistic intent and creative process through written and oral presentation, and engage constructively in critique through actively listening and respectful dialogue.

- **Creative Scholarship:** Produce original animated work through sustained studio practice informed by research, creative inquiry, and intentional decision-making.
- **Conceptual & Critical Frameworks:** Critically analyze animation practices and situate their own creative work within relevant artistic, cultural, historical, and professional contexts.
- **Creative Resilience & Risk-Taking:** Demonstrate creative resilience through experimentation, iteration, revision, and informed risk-taking.
- **Technical Mastery & Emerging Technologies:** Plan, produce, and refine animated works using specialized tools, design principles, and emerging technologies with proficiency across independent, alternative, and industry-standard workflows.
- **Cultural Awareness & Ethical Engagement:** Apply culturally informed and ethical decision-making in animation practice through responsible cultural engagement.
- **Professional Practices:** Demonstrate professional readiness through meeting deadlines, clear communication, and producing work that meets the professional expectations for industry and independent practice standards.

<b>ANIMATION – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	ANIM 210	Soph Studio: Principles of Animation	6
	ANIM 215	History of Animation: Origins	3
Spring Semester	ANIM 251	Sophomore Studio: Animators Toolbox	6
<b>Junior Year</b>			
Fall Semester	ANIM 310	Junior Studio: Explorations in Animation	6
Spring Semester	ANIM 320	Junior Studio: Ideas in Motion	6
	ANIM 313	History of Animation Since 1960	3
<b>Senior Year</b>			
Fall Semester	ANIM 415	Senior Studio: Graduation Animation 1	6
Spring Semester	ANIM 420	Senior Studio: Graduation Animation 2	6
<b>Studio Electives: (5)</b>		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
<b>Note:</b>	Recommended Studio Electives: Real-time Animation; Experimental Animation; Motion Graphics: History & Practice; Intro to 3D Animation; Advanced Toon Boom Harmony; Character Development & Design		

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

ANIM 210

Sophomore Studio I: Principles of Animation

6 credit hours (6 studio)

Animation is the art and design of motion. This course represents a comprehensive introduction to the core

principles of animation. Instruction emphasizes creative discipline while acquiring and incorporating traditional and alternative animation techniques with one's art practice. Course structure allows students to successfully produce weekly skill building assignments and to establish a solid foundation for the creation of future work.

#### ANIM 215

##### History of Animation: Origins

3 credit hours (3 lecture)

This survey course traces the origins and contributions of the early pioneers who established animation as an art form and commercial entertainment industry during the first half of the 20th century. Students will be guided through a comprehensive and immersive introduction to this period in an effort to expand their historical awareness of the medium's context and cultural impact. Course structure: lectures, screenings and readings.

#### ANIM 251

##### Sophomore Studio II: Animators Toolbox

6 credit hours (6 studio)

Students will apply the principles of animation learned in the fall semester by acquiring a new set of tools, Adobe Photoshop and After Effects Software. This introductory course progresses the student towards basic mastery of the software's interfaces, tool sets and animation capabilities while developing stronger visual communication skills in animation. Additionally, students will learn how to incorporate diverse digital and analogue techniques to create hybrid forms of 2-D animation. Students will creatively explore all aspects of the technology through assignments and will complete a finished sequence of animation.

#### ANIM 310

##### Junior Studio: Explorations in Animation

6 credit hours (6 studio)

The goal of this course is to foster a creatively dynamic and collaborative studio environment for students to explore new ideas and approaches to the medium. Through weekly lectures, critiques and screenings, students are mentored through the creative development of their original concepts and techniques. Students will experiment and incorporate various approaches as well be encouraged to push the limitations of the medium through bi-weekly topic-based projects. The course culminates with a collaborative final sequence of animation.

#### ANIM 320

##### Junior Studio: Ideas in Motion

6 credit hours (6 studio)

Students will learn to advance and fuse the development of their concepts and projects with established industry production pipelines. The goal of this course is to prepare students to fully manage larger scale, multifaceted projects. Through the study and practice of industry standards, students will craft unique approaches to pre-production, animating and final output. Additionally, students will learn to self-evaluate their own strengths and weaknesses by designing short, individualized assignments and projects. Class will culminate with the full completion of an individualized project.

#### ANIM 313

##### History of Animation Since 1960

3 credit hours (3 lecture)

Building on the foundation established in History of Animation: Origins, students will now self-direct their journey into the history of the medium after 1960 by participating in small decade-specific research groups. With curatorial assistance from the instructor, students will take turns presenting their summaries and leading their classmates through discussion each week. The goals of this exchange are to strengthen students' working knowledge of animation history and progressing them towards becoming more fully empowered media makers better able to contextually navigate and express an ever evolving and expanding medium.

#### ANIM 415

##### Senior Studio: Graduation Animation 1

6 credit hours (6 studio)

All animation seniors are required to produce and complete a minimum of three minutes of animation in order to graduate. This course represents part one of this intensive yearlong process and is designed to provide the structured studio environment and mentorship necessary for students to successfully achieve this critical goal. Students are expected to fulfill a series of set production deadlines that progress them towards the completion of at least fifty percent of their Graduation Animation projects. Additionally, through lectures and critiques, students will forge a deeper understanding of their work and how it relates to the world.

#### ANIM 420

##### Senior Studio: Graduation Animation 2

6 credit hours (6 studio)

All animation seniors are required to produce and complete a three-minute animated film, installation, or presentation to graduate. This course represents part two of this year-long process and is designed to provide the structured studio environment, tools, and mentorship necessary for students to successfully achieve this critical milestone. Students are expected to fulfill a series of set production and professional practice deadlines in addition to completing all aspects of their graduation animation project. Additionally, students will be prepped for successful entry into the field.

### Animation Department Electives

#### ANIME 201

##### Introduction to Animation for Artists

3 credit hours (3 studio)

[Non-majors only] This course is designed to introduce artists from all disciplines to the essentials of animation as they apply to the art and design of the moving image. No prior experience or familiarity with animation or its related technologies is required. Through weekly in-class demos, creative tasks, and lectures, students will practice and learn the core essentials of animated movement and explore how they apply and interact with different approaches and mediums.

#### ANIM/ANIME 205

##### Experimental Animation

3 credit hours (3 studio)

Animation began in the 19th century when artists started exploiting the frame-by-frame capabilities of emerging film technologies to design the illusion of apparent motion. Unbridled experimentation on behalf of early pioneers would eventually give birth to both a unique new art form and a thriving commercial industry. This course explores the history and contemporary practice of the non-commercialized, experimentally based approach to animation. Both as a means of expression and a non-objective alternative to narrative-dominant

applications. Students will learn how animation and its essential technologies work and apply their knowledge through various techniques, approaches, and conceptual frameworks. Course structure is lectures/demos, discussions, and bi-weekly tasks. Students will produce a short final project to conclude the course.

#### ANIM 207

##### Real-Time Animation

3 credit hours (3 studio)

[Animation majors only] This studio course explores the creation of visual media for interactive applications. Students will gain a foundational understanding of the concepts and techniques involved with art production for real-time graphics and animation. Class structure is lecture, demonstration and special projects.

#### ANIME 241

##### Drawing for Animators

3 credit hours (3 studio)

The act of drawing undergoes a profound evolution when applied to the art of animation. Instead of crafting single static images, animators must learn to render multiple incremental images that, when composed, present the believable illusion of motion over time. Strong 2-D life-drawing and observational skills create the essential artistic and expressive foundation for all styles of animation, no matter the application or technology. This course will teach animators to isolate the human figure as well as objects in the environment as they apply to both the creation of special composition and motion design. Additionally, students will learn to progress and strengthen the traditional concepts of proportion, perspective and form as they apply to the medium. Classes are studio based and students will create both still drawings and animated exercises exploring the principles of drawing in motion.

#### ANIM/ANIME 245

##### Animation as Documentary

3 credit hours (3 studio)

[Social Practice minor] Students will develop skills and understanding of documentary storytelling utilizing the medium of animation. This course provides an advanced exploration of the uses and functionality of animation within the context of documentary filmmaking. The class structure will allow students to spend a semester studying the theory of documentary narrative storytelling, screening a broad range of documentary animations and to the production of their own short, animated documentary.

#### ANIM/ANIME 280

##### The Art of Stop Motion Puppetry

3 credit hours (3 studio)

This class will introduce students to professional stop motion puppet fabrication techniques and provide experience working as a member of an animation crew. Puppet construction will be explored through the creation of one's own stop motion puppet. Students will improve their animation skills and gain experience working as a team by using their puppets to develop a collaborative class project.

#### ANIM 302

##### Intro to 3D Animation

3 credit hours (3 studio)

[Animation majors only] Digital 3D animation has become an essential tool in the modern animators kit. From the highest production value feature film to photo realistic visual effects to assisting with pre-production, layout, and cinematography, these digital processes allow an artist to more quickly and efficiently realize their ideas. This course will focus on exploring the various animation tools and techniques within modern 3D animation software. With an emphasis on making frames, this course will allow students to bring their established skills as animators and actors into the technical and complex world of 3D animation.

#### ANIM 306

##### Advanced Toon Boom Harmony

3 credit hours (3 studio)

[Animation majors only; prerequisite: ANIM 251] This course will explore the principles of working in Toon Boom Harmony Premium and will delve into advanced techniques and workflows. Students will explore many aspects of 2D animation, from character design and performance to compositing and rendering. Through a series of lectures, projects and workshops, students will expand on their animation skills and technical expertise in Toon Boom Harmony Premium.

#### ANIM 312

##### Motion Graphics: History and Practice

3 credit hours (3 studio)

[Animation majors only] This course covers the history and practice of motion graphics and how the practice has evolved over time. Through a series of workshops and exercises, students will be introduced to the core concepts of the practice of motion graphics and how those concepts are applied in a professional production environment. Students will learn a range of workflows ranging from creating pitch documents for motion graphics projects to using industry-standard software to create motion graphics work. Students will apply these techniques and principles using industry-standard software and learn how to apply those principles using the Adobe Creative Cloud software and Cinema 4D.

#### ANIM/ANIME 341

##### Character Development & Design

3 credit hours (3 studio)

Students will develop their skills in character development in relation to the medium of animation. The focus will go deeper than the outward appearance of a character, and include character driven narrative strategies and the development of fictional personalities informed by backstory and internal and external stimuli. Various approaches to character development, including stylistic iteration, will be explored through lecture, readings and exercises.

#### ANIME 371

##### Visual Effects: Practice and Experiments in VFX

3 credit hours (3 studio)

This course will introduce students to the fundamentals of working with visual effects for live-action production. This class will consist of a series of workshops that introduce students to both small and large concepts and workflows used in visual effects, culminating in a sequential narrative utilizing skills acquired during the course. Students will learn compositing techniques such as green-screen, rotoscoping, and matchmoving, as well as the fundamentals of 3D asset creation, including modeling, texturing, lighting, and rendering. Practical hands-on training with the Adobe Creative Cloud applications for use in visual effects and

compositing, and how to integrate 3D elements from Cinema 4D into their live action footage, will be core elements of this course.

#### ANIM 380

Compositing for Animation

3 credit hours (3 studio)

[Animation majors only] Compositing is a key step in the post-production process for animation, in which artists combine a variety of visual elements to create a cohesive final image. Compositing also adds mood and atmosphere through lighting, color correction, blurs, and visual effects. In this class, students will learn foundational and professional compositing techniques that can be applied to all mediums of animation, including 2D, 3D, and mixed media. This course will primarily focus on compositing in Adobe After Effects, but students will explore a variety of industry standard programs and workflows to develop an understanding of the professional tools available to them.

#### ANIM/ANIME 2ST/3ST

Special Topics in Animation

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

### **Art History**

Art history at an art college is intrinsically different. At KCAI, the art history program reflects a unique approach that combines academic rigor with an understanding of studio practice. The program as a whole takes an object-based approach. This infuses the curriculum with a deep understanding of media, technique and the dynamics of art-making in tandem with the history and theories of art. The art history program is structured to stimulate and enrich critical thinking, intellectual inquiry, investigation, research and analysis between liberal arts and the studio disciplines, as well as throughout the campus community. Investigating art historical methodology and scholarship within the context of a studio-based environment provides the student with insights into and perspectives on the relationships between concept and practice.

As an art history major at KCAI, students have opportunities to enrich their academic experience with internships, directed individual research, travel and writing. Recent hosts for internships have included the Nelson-Atkins Museum of Art, the Kemper Museum of Contemporary Art, The Mellon Fellowship, the H & R Block Artspace, the KCAI Gallery: Center for Contemporary Practice and other local, national and international organizations. Graduates of the art history program at KCAI work in museums and galleries and as educators, writers and editors. They become the critical thinkers of the art world — people who put past and present work into perspective.

As students progress in the major they have opportunities to select from a wide variety of upper level courses, such as “Built for Eternity--From Stonehenge to the Pyramids to the Great Mosques,” ”Renaissance Florence--Patronage and Politics,” “Japanese Prints,” “The Politics of Abstraction,” “Asian Animation,” and “Textiles of the World,” and “Seminar: *Infames*: The Art and Archaeology of Non-Elite Romans” to name only a few. The program dovetails with the college’s minor programs in Social Practice and Asian Studies, and the art history curriculum includes courses that examine the artist’s role in society and diverse aspects of Asian art, history literature, language and studio practice.

Dedicated to their teaching, the full-time art history faculty are also active as scholars in their fields — curating,

publishing, working with museums and serving on boards of leading professional associations and societies. In the classroom and in professional practice sessions, which junior and senior year students attend as a means of career preparation, art historians talk with students about the symbiotic relationship between studio artists and art historians. Discussion focuses on how the two interact professionally throughout their careers, intersecting in virtually all art venues, including grant-making agencies, critical journals and newspapers, collegiate and university art departments, art galleries and museums and public art programs.

Studies stress content, examination of texts, research and writing. Concurrently, students stay actively involved in the studio.

*Art History Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Communication:** Effectively communicate and express ideas orally and in writing.
- **Critical Thinking:** Evaluate readings and develop written arguments by integrating ideas from multiple perspectives and approaches.
- **Research Skills:** Conduct independent research through critical engagement with scholarly sources, using proper citations practices.
- **Emerging Technologies:** Use emerging technologies ethically and transparently in support of human-centered creativity and sustained authorship.
- **Analysis & Interpretation:** Analyze and interpret works of art by evaluating style, technique, process, and possible meaning(s).
- **Cultural & Global Perspectives:** Interpret art with cultural awareness and global understanding.
- **Inquiry:** Formulate questions that extend beyond one’s lived experience and deepen critical inquiry.

Art history major with studio minor	
Art history	30 credit hours
Liberal arts	24 credit hours
Studio	60 credit hours
Open elective	6 credit hours
Total:	120 credit hours

Art history major with studio major (double major)	
Art history	30 credit hours
Liberal arts	24 credit hours
Studio	75 credit hours
Open elective	6 credit hours
Total:	135 credit hours

The 30 credit hours in art history include: three hours of Art Historical Studies I, three hours of Art Historical

Studies II, three hours of either Ancient or Medieval Art, three hours of either Renaissance or Baroque Art, three hours of Modern Art, three hours of Contemporary Art, three hours of Global/Comparative Art, three hours of Senior Seminar and six hours of art history electives.

The 24 credit hours of liberal arts include: three hours of Writing Seminar, three hours of Critical Studies (formerly History of Thought), three hours of history, three hours of literature, three hours of philosophy, three hours of science or social science and six hours of liberal arts electives (to be taken from any of the six disciplines: art history, history, literature, philosophy, science or social science).

The 60 credit hours of studio are governed by that particular studio's requirements and are required of students majoring in art history and minoring in a studio. The 75 credit hours of studio are required of students double majoring in art history and a studio.

The 6 hours of open elective can be either a studio elective or a liberal arts elective.

### Lower Division Art History Required Courses

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

#### **Sample courses:**

##### **AHS 1001**

##### **Art Historical Studies I: You Can Take it with You -- Death and the Afterlife**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

This course will examine the global theme of death and the afterlife, which will focus on the anxieties of, and the practicalities and preparations for, an individual's, or group's, final journey into the next life. This 'next life' has been imagined and interpreted differently across civilizations and time, thus providing this class with diverse visual cultures to analyze. We will explore depictions of and/or objects and monuments associated with burials, remembrance, renewal, rebirth, and various religious beliefs concerning mortality. We will discuss funerary art and practice from many regions, including, but not limited to, East Asia, Africa, Western Europe, the Middle East, and Mesoamerica.

##### **AHS 1001**

##### **Art Historical Studies I: Fantastic Beasts -- Animals in Global Art**

The Art Historical Studies sequence provides an introductory and thematic study of art from prehistory to the present and recognizes multiple art histories. Emphasis is on critical thinking skills, visual analysis, and a broadened awareness of global cultural and historical contexts. Each section explores a specific theme and selection of works across historical periods and geographic regions determined by the instructor. Art Historical Studies I focuses on art prior to 1600; Art Historical Studies II focuses on art after 1600.

From the earliest paleolithic cave paintings to late medieval tapestries, images of animals frequently appear throughout the history of art across regions of the globe. This course will survey the depiction of animals in art before 1600 and investigate objects as diverse as Egyptian sculpture, illuminated bestiaries, and Tang dynasty tomb figures, among many other works. We will explore various stylistic approaches to the representation of animals, their artistic contexts, and how human relationships to the animal world are visually described. Additionally, we will consider animal-derived materials in the production of art and how they are utilized.

### Upper Division Art History Electives

**Art History electives can be found under the Liberal Arts Department section on pages 33-51.**

### **Ceramics**

The ceramics program provides an in-depth technical, visual, critical, and conceptual foundation for the education of artists. Students explore the vessel, figure, and architectural applications of ceramic art and technology as they pertain to contemporary forms, from functional designs to diverse sculptural practices. Ceramics department facilities support student work with equipment of all kinds, including clay mixers, wheels, a plaster area for advanced mold making, a glaze room, and kilns for ceramics and kiln-formed glass. To safeguard health, students learn procedures and protocols to ensure ongoing safe practice throughout their careers.

The curriculum begins with technically and formally challenging studies in the sophomore year. Once exposed to a broad palette of information, students are supported as they become increasingly self-directed in concept, material, and process through the junior and senior years. Studio elective courses in the ceramics department and across campus offer subjects and media to complement and extend students' explorations, with topics ranging from various disciplines and themes to those that support studio minors such as social practice and entrepreneurship. Students exercise verbal articulation and critical thinking through discussion with faculty, group critiques with peers, and written assignments. Students sharpen their abilities to analyze creative choices and ask their own questions. The program encourages discovery through the process of making and the pursuit of individual research.

Exposure to exhibitions in galleries and museums and direct contact with visiting artists informs historical and global perspectives, a sense of the contemporary, and a knowledge of the diverse working lives of artists and arts professionals. Professional practice skills and internships are stressed so that students will graduate with abilities to work within the arts, present their art, and enter careers in the field. The peer group is an invaluable resource for students, as undergraduates and for future contacts. The faculty seeks to create a sense of community, affirming the learning that occurs outside formal class structure.

### *Ceramics Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Communication Skills:** Communicate ideas clearly through oral, written, and visual presentations.
- **Conceptual & Critical Framework:** Analyze and apply conceptual and critical frameworks to guide

artistic inquiry and creation.

- **Inquiry & Research:** Conduct independent research using historical, cultural, and contemporary sources to inform one's studio practice.
- **Creativity, Curiosity & Risk Taking:** Experiment, take creative risks, and demonstrate curiosity through an evolving studio practice and iteration.
- **Technical Expertise:** Demonstrate technical proficiency in ceramic production and presentation, utilizing knowledge of forming and finishing techniques using historical and emerging technologies.
- **Professional Practice:** Develop professional materials appropriate to diverse career pathways within the discipline, including resumes, statements, proposals, and the presentation of a cohesive body of work.

<b>CERAMICS – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	CERM 200	Sophomore Studio: Figure & Structure in Clay	6
	CERM 205	Materials and Processes I	3
Spring Semester	CERM 220	Sophomore Studio: Innovation in the Multiple	6
	CERM 225	Materials and Processes II	3
<b>Junior Year</b>			
Fall Semester	CERM 300	Junior Studio: Source and Form	6
Spring Semester	CERM 320	Junior Studio: Process and Practice	6
<b>Senior Year</b>			
Fall Semester	CERM 400	Senior Studio: Thesis	6
	CEPP 480	Senior Professional Practice	3
Spring Semester	CERM 420	Senior Studio: Thesis, Exhibition and Presentation	6
<b>Other Required Studio Courses: (1)</b>	INTC 300	Ceramics Internship	3
<b>Studio Electives: (3)</b>		Non-Ceramic or Non-Glass Elective*	3
		Studio Elective from any department	3
		Studio Elective from any department	3
<b>Notes:</b>	*The Non-Ceramics or Non-Glass elective degree requirement must be completed at KCAI. Transfer credit hours cannot be applied to this requirement.		

### **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

CERM 200

Sophomore I: Figure and Structure in Clay

6 credit hours (6 studio)

The fall semester emphasizes figurative sculpture with a focus on the self-portrait. Constructing methods for coil, slab, and casting are introduced; form and the conceptual potential of the figure are primary considerations. Glazes and a variety of surface treatments are layered and applied in multiple firings, with attention to the operations of gas and electric kilns. Students study the history and contemporary uses of the

figure and representations of the body in global art practices. Group discussions, individual critiques, and journaling augment the studio experience to develop communication skills for analysis and critical thought.

#### CERM 205

##### Materials and Processes I

3 credit hours (2 lecture/4 studio)

This course will focus on individual clays, clay body components, and the various properties of clay that determine color, firing temperature, plasticity, and glaze compatibility. Utilization of the information will allow students to more effectively formulate clay bodies, slips, and terra sigillatas. Laboratory and firing methods will also be covered with an emphasis on safety procedures. Information is presented to complement the sophomore studio course work in the fall semester, enabling the student to more completely and accurately achieve their artistic visions.

#### CERM 220

##### Sophomore II: Innovation in the Multiple

6 credit hours (6 studio)

In the spring semester of the sophomore year students are introduced to two modes of vessel production - the potter's wheel and the plaster mold making/slip casting process. The combination of processes will lead to the production of multiple works so that students' innovations are realized in a technically proficient and personal way. Students learn the principles and subtleties that constitute good form. Porcelain clay and casting slip are introduced. Emphasis is placed on developing an understanding of the relationship of form and surface as students explore a variety of finishing techniques. High temperature glazes and firing in reduction and oxidation kilns are explored, as well as post firing techniques that include china paints and lusters. Students also learn resist methods, sgraffito, mishima, glaze trailing, and sandblasting. Students are encouraged to take risks through artistic experimentation as well as to exhibit a strong work ethic while developing and refining skills. Individual and group critiques are conducted throughout the semester. Students study historical and philosophical foundations of vessels through discussion and assignments, using personal experience and knowledge to support, generate, and develop ideas.

#### CERM 225

##### Materials and Processes II

3 credit hours (3 studio)

This course offers students a comprehensive understanding of ceramic glaze materials and processes. Through lectures, exams and laboratory projects, students learn essential glaze characteristics, the chemical elements, raw materials, and their individual glaze properties. Advanced testing procedures for adjusting glaze characteristics, the toxicity of glaze materials, and the effects of kiln firing is addressed. Laboratory and firing methods will be covered with an emphasis on safety procedures. Information is presented to compliment the sophomore studio course work in the spring semester, enabling the students to achieve their artistic visions more completely and accurately.

#### CERM 300

##### Junior I: Source and Form

6 credit hours (6 studio)

Fall semester junior course work builds on the knowledge base gained in previous studies. Students expand technical skills while increasing focus on specialized, personal, and creative investigations of the material.

Experimentation and risk taking in technique, vision, and concept are key notions. Research and collecting source material in areas of personal interest are emphasized; historical and contemporary examples will be gathered, studied, and presented. Through this investigation students achieve a greater understanding of context for their work, with participation and growth in critical thinking and articulation. Students select a concentration in the vessel or sculpture. In the vessel curriculum students learn to throw, slip cast, and hand construct advanced compound forms. Students acquire more complex knowledge of glaze, surface embellishment, and subject matter for decoration. Mid- and high-temperature oxidation, reduction, and atmospheric surfaces and firings are conducted. Issues of utility, design and craft are examined. There is an emphasis on enhancing skills to analyze the details of utilitarian and one-of-a-kind vessel forms. Juniors choosing the sculpture concentration explore the use of the medium in architecture - tile, relief, terra cotta, and sculpture. There is an in-depth experience with low-fire clay and glazes. Students identify and develop a personal approach to imagery, form, and the surface considerations of painting, relief, pattern, color, texture, and composition by designing, producing, and installing architectural ceramics.

#### CERM 320

##### Junior II: Process and Practice

6 credit hours (6 studio)

Second semester juniors continue to pursue an in-depth and focused investigation in ceramic art, identifying and using subject matter and forms of personal interest. Learning to develop ideas, and to process and direct them toward individual technical, visual, and conceptual growth, is the challenge of the semester. You will advance your critical skills for examining your works and the works of your peers through group and individual critiques/meetings with your classmates and the faculty. Students are expected to demonstrate a strong work ethic and a passionate pursuit for investigating personal artistic directions in ceramics throughout the semester, and to maintain openness and a willingness to take risks. You will explore display methods for your works in the mid-term critique, final critique, and Spring Exhibition.

#### CERM 400

##### Senior I: Context and Thesis

6 credit hours (6 studio)

Senior students define and implement a thesis - a set of subjects or questions that directs studio practice and source research for the duration of the semester. The thesis will encompass an approach to form, content, and technique in which students explore visual and conceptual issues that are individualized and particular to their interests. Sustaining an idea within the context of risk-taking and experimentation is the challenge of the semester. Students work with their professor to develop a structure for learning through studio practice, writings, and discussion. Skills are advanced for examining artworks through group and individual critiques with classmates and faculty. Students investigate presentation and installation solutions for their works in concert with the spaces and venues planned for end-of-semester exhibitions. Source research and the investigation of historical ceramics and contemporary art practice are conducted by each student in relation to their thesis. Students are expected to demonstrate a strong work ethic and passionate pursuit for investigating personal artistic directions in studio art throughout the semester, and to maintain openness to critique and a willingness to take risks.

#### CEPP 480

##### Senior Professional Practice

3 credit hours (3 studio)

This course provides ceramics students with tools to initiate and sustain a career in the arts. It covers a range of topics for understanding and navigating the field, identifying options and building strategies for professional pursuits. Studio practices will be examined along with approaches for exhibiting, marketing and selling work within the design and fine arts genres. Prospects for continued artistic growth via grants, residencies, and graduate programs will be explored. Additionally, there will be an investigation of opportunities within the areas of social practice, public art, arts administration, museums, and education. Along with lectures by faculty and field professionals, students will be engaged in researching and presenting regional and national resources. Each senior will present a lecture about their artwork and source research.

#### CERM 420

Senior II: Thesis, Exhibition and Presentation

6 credit hours (6 studio)

Seniors establish a direction and intent for a final undergraduate body of work - the Senior Exhibition - to be exhibited in the ceramics department spring exhibition at the end of the semester. Seniors are also required to create and submit a piece for the BFA exhibition to be held at the H & R Block Artspace or KCAI Gallery. Each senior must be motivated, focused, and determined to explore visual and conceptual issues that are individualized and personal. Sustaining an idea within the context of risk-taking and experimentation is the challenge for students in this course. You will work with the instructor to develop a structure for your semester's work, while investigating display and installation solutions in concert with the spaces and venues planned for the Senior and BFA exhibitions. Individual research and the investigation of historic ceramic and/or contemporary art practice are expected of each student. You will advance critical skills for examining your works and the works of your peers through group and individual critiques/meetings with your classmates and the faculty. Students are expected to demonstrate a strong work ethic and passionate pursuit for investigating personal artistic directions, and to maintain openness to critique and a willingness to take risks.

#### INTC 300

Ceramics Internship

(Variable credit hours) [Juniors and Seniors only]

The internship is designed to provide a professional and on-the-job experience in design or fine arts. This may include working in an artist's studio, a gallery, an industry/business or a teaching institution. Workplace learning experiences are valuable for students as they encounter first-hand the daily operation of art-related work opportunities. The internship is also an outreach tool and is mutually beneficial for students, KCAI programs and the local, regional and perhaps national or international community. Students must consult the department chair before initiating application procedures.

#### Ceramics Electives

##### CERME 226

Hand-building with Clay

3 credit hours (3 studio)

Hand-building with Clay will give students the skills necessary to produce, glaze, and fire a variety of ceramic forms. Commonly used ceramic construction and surfacing techniques will be covered, including but not limited to a variety of slab construction methods, pinching and coiling techniques, the production and use of press molds, and the fabrication of handheld tools for the forming, texture, and coloration of ceramic works. Through presentations and access to our Teaching Collection, students will gain a greater awareness of how these different forming methodologies have enabled ceramic artists to create meaningful works of art for

centuries. Students will have the opportunity to explore both functional and sculptural applications of the ceramic material in this course. Ceramic surface and appropriate finishing techniques will be covered. Students are encouraged to bring their own research and interests into the coursework. Prior experience in ceramics is not required to enroll in the course.

#### CERME 260

##### Replication, Molds, and Meaning

3 credit hours (3 studio)

In this course, students will learn a hands-on approach to making plaster molds from originals of found objects and from prototypes sculpted of clay. Pressing, slip-casting, and altering the forms created from molds will be explored along with glazing, finishing, and firing techniques for ceramics. Repetition, cloning, the multiple, mass production and other themes related to replication will be investigated. An experimental approach to creating sculpture via molds will be embraced, with students encouraged to incorporate materials and ideas from their major studio practice into projects offered by the instructor. Prior experience with ceramic materials is not required to enroll in the course.

#### CERME 358

##### Fundamentals of Glass: Kiln Forming

3 credit hours (3 studio)

This course explores and expands on kiln forming techniques for creating functional and sculptural works in glass. Students will learn five processes of kiln glass production: glass drawing, fusing, slumping, casting, and coldworking. Using non-traditional drawing materials such as glass powder, mosaic, stringers, and hot glass manipulation, students will translate their ideas and images into form and color. The fusing and slumping methods will teach the properties of melting glass and how it responds to various kiln temperatures. The casting approach explores dimensional glass forms along with cold working techniques to shape and polish them.

#### CERME 384

##### Advanced Glass: Kiln Forming

3 credit hours (3 studio)

[Prerequisite: CERME 240 or CERME 358] This course is open to students who have completed the Fundamentals of Glass: Kiln Forming elective. It is an advanced class for students who wish to continue their work in this technique and to conduct an intensive personal investigation in the medium. Each student will be encouraged to develop a continued understanding of material, equipment, and firing cycles, and to demonstrate a strong work ethic for pursuing artistic strengths and goals.

#### CERME 387

##### The Conversational Dish

3 credit hours (3 studio)

[Social Practice minor] The Conversational Dish will cover the creation of handbuilt vessels using a variety of popular forming techniques (pinch, slab, coil and the use of press molds) and decoration methods (slip, underglaze, glaze, monoprinting, inlay and carving/stamping) in clay. Wheel throwing will not be covered in this course. Students will explore the handmade vessel as an intimate and social object that has the power to start conversations, convey information, tell stories, change behavior, and create social interactions. Students will study the relationship of the ceramic dish—its design and function—to food and food-based gatherings.

As part of the coursework, students will design, create, and use their dishes in interactions with peers and the community at large. In addition to individual and collaborative studio projects, we will look at contemporary ceramic artists that use the vessel as a platform for social engagement, education, and activism. We will discuss the history of vessels as objects that respond to culture, food, and innovation. Prior experience with ceramics material is not required to enroll in the course.

CERME 2ST/3ST

Special Topics in Ceramics

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## Creative Writing

When you study creative writing at KCAI, you'll work closely with innovative, accomplished writers to develop a literary practice that complements and deepens your education as an artist. You'll experience engaged, passionate teaching and risk-taking writing grounded in literary fundamentals.

Through small classes, directed individual studies, internships, and opportunities with distinguished visiting writers, you'll develop technique and confidence as a writer. KCAI's award-winning literary magazine, *Sprung Formal*, allows you to practice real-world editing and publishing skills, while our selection of classes in fiction, poetry, nonfiction, memoir, pastiche, minute fiction, and hybrid forms provide you with the skills to work in the forms you choose. Literature courses are categorized in order to clarify our program's collective areas of expertise, interest, and concentration:

LIT 3000 topics courses:	Topics in Aesthetics
LIT 3100 topics courses:	Topics in Prose
LIT 3200 topics courses:	Topics in Poetry
LIT 3300 topics courses:	Topics in Drama
LIT 3400 topics courses:	Topics in Narrative
LIT 3600 topics courses:	Topics in Global/Comparative Studies
LIT 3700 topics courses:	Topics in Gender Studies
LIT 3800 topics courses:	Topics in Translation and Translation Studies
LIT 3900 topics courses:	Topics in Interdisciplinary Studies

Creative Writing at KCAI offers you a unique experience to integrate your writing and your studio practice while providing a rigorous intellectual framework in the liberal arts. Our program seeks to develop writers who are thinkers and artists and whose work will change the world for the better.

### *Creative Writing Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Communication:** Write clearly and expressively. Use language as an art medium.
- **Critical Thinking:** Analyze a literary text using logic and evidence, exercising close observation of

pattern, telling detail, and nuance.

- **Reading:** Develop a reading practice capable of sustaining ambitious creative work.
- **Research Skills:** Conduct creative and comprehensive research, using emerging technologies responsibly and ethically.
- **Technique & Craft:** Be conversant with poetic and narrative techniques.
- **Risk-Taking:** Practice formal, stylistic, and thematic inventiveness.
- **Cultural Literacy:** Contextualize literary work, expanding your lived experience.

Creative writing major with studio minor	
Courses in literature (5) and creative writing (4)	27 credit hours
Liberal arts	30 credit hours
Studio	60 credit hours
Open elective	3 credit hours
Total:	120 credit hours

Creative writing major with studio major (double major)	
Courses in literature (5) and creative writing (4)	27 credit hours
Liberal arts	30 credit hours
Studio	75 credit hours
Open elective	3 credit hours
Total:	135 credit hours

Lower Division Liberal Arts Core Courses (12 credit hours)

WRS 1001 Writing Seminar	3 CH (to be taken in the first semester of first year)
AHS 1001 Art Historical Studies I	3 CH (to be taken in the first semester of first year)
AHS 1002 Art Historical Studies II	3 CH (to be taken in the second semester of first year)
CRS 1001 Critical Studies	3 CH (to be taken in the second semester of first year)

Upper Division Liberal Arts Required Courses (18 credit hours)

Art History:	9 CH (to be taken in sophomore, junior, or senior year)
History:	3 CH (to be taken in sophomore, junior, or senior year)
Philosophy:	3 CH (to be taken in sophomore, junior, or senior year)
The Sciences:	3 CH (to be taken in sophomore, junior, or senior year)

At least 15 credit hours (five courses) must be taken at the 3000- or 4000-level.

At least one upper division course must be a course in Global/Comparative Studies.

**Creative writing and literature courses can be found under the Liberal Arts Department section on pages 56-70.**

**Fiber**

The fiber curriculum combines traditional and experimental practices to provide students with a broad technical foundation as well as a conceptual focus. Fiber as a medium crosses boundaries and interfaces with art, design, craft, and technology. Inherently multi-disciplinary, the field of fiber encompasses among others,

painting, printing, dyeing, pattern design, sewing, quilting, experimental fashion and costume, weaving, knitting, crochet, sculpture and basketry techniques, felting, spinning and papermaking. Emphasis in this medium is on skill development and the generation of ideas through a materials-based process of making.

### *Fiber Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Technical & Material Fluency:** Demonstrate technical proficiency in material selection, construction, and finishing across traditional and emerging technologies.
- **Critical & Conceptual Frameworks:** Create a cohesive and original body of work that demonstrates a developing artistic voice through idea-driven exploration of fiber materials, processes, and concepts.
- **Studio Practice:** Make intentional material and process decisions through experimentation and iteration that strengthen the quality, meaning, and innovation of the work.
- **Research & Inquiry:** Engage in critical inquiry and independent research drawing on historical, cultural, scientific, and theoretical frameworks to inform an individual practice.
- **Ethics & Cultural Awareness:** Situate textile traditions within global histories, social systems, and emerging technologies.
- **Communication & Critique:** Articulate material and conceptual decisions clearly in critique and presentation through informed critical reflection.
- **Professional Practice:** Demonstrate professionalism through effective project management, documentation, collaboration, and the exhibition or presentation of a cohesive body of work.

<b>FIBER – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	FIBR 264	Basic Sewn Construction	3
	FIBR 270	Fiber Properties	3
Spring Semester	FIBR 200-349*	Any 200-349 Fiber course*	3
	FIBR 200-349*	Any 200-349 Fiber course*	3
<b>Junior Year</b>			
Fall Semester	FIBR 200-349*	Any 200-349 Fiber course*	3
	FIBR 200-349*	Any 200-349 Fiber course*	3
Spring Semester	FIBR 375	Working in Series	3
	FIBR 395	Fiber in Context	3
<b>Senior Year</b>			
Fall Semester	FIBR 410	Senior Fiber/Textiles	3
	FIBR 415	Senior Studio: Fiber, Research, and Studio Practice	3
	FIPP 480	Senior Professional Practice	3
Spring Semester	FIBR 420	Senior Thesis Seminar	6

<b>Studio Electives: (6)</b>		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
<b>Notes:</b>	*Students will need to take at least one “Structure” course, one “Surface” course, and one “Form” course. (These are the 200-349 level courses.) In addition, all Fiber students must attend the weekly “Forum” meeting (FIBR 100) each semester of their sophomore, junior, and senior year.		

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

FIBR 100

Forum

0 credit hours

A weekly forum for the Fiber Department that brings together students, faculty, and guests to share updates, exchange ideas, and strengthen our community. Grounded in dialogue and collaboration, the gathering creates space for critical reflection on material practices, research, and creative work. Presentations by students, faculty, alumni, and guests are central to the program, offering diverse perspectives that enrich discussion, inspire new connections, and sustain a vibrant culture of shared inquiry.

FIBR 264

Basic Sewn Construction

3 credit hours (3 studio)

[Form] This technical studio course covers the basics of sewn construction techniques, including hand and machine sewing, using domestic and industrial machines, including sergers. Students will create a personal library of seams and finishes for use in a wide range of projects. Commercial patterns, patchwork, and dimensional possibilities with sewing will all be covered. While focusing on understanding and practicing the basics of sewn construction, students will have the opportunity to apply their skills to personal and creative outcomes.

FIBR 270

Fiber Properties

3 credit hours (3 studio)

[Structure] Fiber Properties is a class designed to teach about the characteristics and usage of natural and man-made textile fibers. The focus of this class is a close examination of the molecular arrangement, chemical composition and physical structure of fibers with an animal, plant or man-made origin. Simultaneously we will study various fabrication methods with a special emphasis on yarn construction and the process of knitting. Whenever possible, actual samples will be available for inspection and importance will be on hands-on experiments to increase understanding and stimulate ideas. Field trips compliment the theory discussed in class and establish a connection between theory and practice.

FIBR 375

Working in Series

3 credit hours (3 studio)

Students will identify the materials, processes, and ideas that are important to their work and develop these

areas through a variety of projects, readings, discussions, and critiques. The focus will be on beginning to develop research skills related to studio practice. A variety of dye processes and methods for subtraction and addition of materials and marks for both natural and synthetic fabrics using immersion and direct application methods will be covered. Students are expected to have adequate technical skills in sewing, weaving, printing, dyeing, knitting or related textile medium to be able to work independently on extensive sampling and experimentation.

#### FIBR 395

##### Fiber in Context

3 credit hours (3 studio)

This course will explore the different ways a fiber studio practice can have a public-facing component. Students will work together to plan, curate, and host an exhibition of their work and develop and teach workshops based on their specific fiber interests. Students will be introduced to professional practices in Fiber through writing artist statements and curating and presenting an exhibition. In addition, each student will identify and begin to establish an online presence for their studio practice which could include a product line in their chosen area of concentration.

#### FIBR 410

##### Senior Fiber/Textiles

3 credit hours (3 studio)

This component of the senior year is meant to provide students with opportunities to practice and develop their communication skills as they relate to addressing issues that are relevant to their chosen path in Fiber as well as the broader field. Students are required to participate in organized class activities, including discussions, critiques, artist studio visits, and exhibitions. By the end of the semester, students will have formed the basis for the development of a coherent body of work, which will be exhibited/presented as part of the requirements in FIBR 420, "Senior Thesis Seminar."

#### FIBR 415

##### Senior Studio: Fiber, Research, and Studio Practice

3 credit hours (3 studio)

For the majority of studio time, seniors will explore methodologies that are consistent with their chosen artistic direction. It is the student's responsibility to research relevant artists and ideas, to seek out faculty expertise and to work out technical and conceptual issues. By the end of the semester, students will have formed the foundation for a studio practice that will result in a coherent body of work, which will be exhibited/presented as part of the requirements in FIBR 420, "Senior Thesis Seminar."

#### FIPP 480

##### Senior Professional Practice

3 credit hours (3 studio)

Professional practice will help students develop professional standards for their on-line and print-based portfolio. The portfolio will include professional image documentation, resume, cover letters and an artist statement. Students prepare an artist presentation chronicling their creative journey and present this to the department in their final semester. All areas of professional practice specific to the field of fiber will be covered.

#### FIBR 420

##### Senior Thesis Seminar

6 credit hours (6 studio)

The focus of the second semester senior year is the further development of a body of work to be presented in an off campus exhibition, fashion performance or event/presentation appropriate to the nature of the work. With faculty supervision, the majority of class time will be dedicated to working independently in the studio. Faculty and students will meet as a group to discuss professional issues and participate in weekly critiques. Students are required to take part in organized class activities, including artist studio visits, discussions and related exhibitions.

### Fiber Electives

FIBR/FIBRE 200

Introduction to Surface and Color

3 credit hours (3 studio)

[Surface] This course will introduce students to color theory and surface design techniques as applied to textile materials. We will work with Fiber Reactive and Natural Dyes to explore the possibilities of immersion dyeing and resist methods as well as direct application techniques such as painting and screen printing. Students will be encouraged to explore their ideas through layering color, imagery, and visual texture with additional processes of over dyeing, discharging, and applying textile pigments.

FIBR/FIBRE 220

Textile Materials and Construction: Introduction to Weaving

3 credit hours (3 studio)

[Structure] Textile Construction: Weaving, introduces students to various approaches in constructed textiles using weaving. Weaving, as an art discipline, is able to convey understanding of the interaction between medium and process that results in form. In weaving, all elements are interrelated and function interdependently to create a unified whole. This semester we will examine each of these elements in a logical progression and use the structure of weaving as a vehicle in developing a problem-solving attitude. Emphasis in this course will be on individual solutions to a given problem that demonstrate knowledge and understanding of the processes used in weaving. At the same time and of equal importance will be the creative exploration and inventive approach to the development of your own visual language in constructed cloth and structured forms. In addition to learning about structure, we will closely examine the plant and animal fibers that have traditionally been used in the fabrication of textiles as well as their molecular arrangement, chemical composition and physical structure. Students will also learn yarn construction/spinning, yarn classification and finishing methods in order to make educated choices.

FIBRE 264

Basic Sewn Construction

3 credit hours (3 studio)

[Form] This technical studio course covers the basics of sewn construction techniques, including hand and machine sewing, using domestic and industrial machines, including sergers. Students will create a personal library of seams and finishes for use in a wide range of projects. Commercial patterns, patchwork, and dimensional possibilities with sewing will all be covered. While focusing on understanding and practicing the basics of sewn construction, students will have the opportunity to apply their skills to personal and creative outcomes.

FIBR/FIBRE 265

### Stitch: Acts of Purpose, Decoration, Repair, and Storytelling

3 credit hours (3 studio)

[Surface] Embroidery and other forms of needle arts are ancient, tactile forms of communication and care. The practice of using a needle and thread to patch, mend, tailor, reinforce, and decorate cloth can be traced back thousands of years, with examples found on nearly every continent. While practical and rooted in sustainability, stitching can also be a form of drawing, record-keeping, and storytelling. In this class, we will look at cultures that span time and place and how they have utilized a simple tool to create a variety of approaches for transforming, decorating, and enhancing the surface of pliable materials. Working with new and repurposed textiles, plus alternative substrates, we will explore a range of surface manipulation processes including hand and machine stitching, piecing, embroidery, cross stitch, and applique. This class will place equal emphasis on learning the skills and traditions of various needle arts from around the world, while also exploring our own unique voices and approaches to these ancient techniques.

### FIBR/FIBRE 280

#### Natural Dye

3 credit hours (3 studio)

[Surface] Dyes made from plants and insects have been used to decorate textiles for thousands of years. Students will learn how to create a variety of natural dyes, including locally grown and foraged options, while also exploring the history and cultural relevance of this ancient process. Immersion dye techniques including shibori will be covered as well as direct application processes including block and screen-printing. Students will learn the key concepts of natural dye chemistry, such as the use of mordants and natural discharging agents, and how to translate these processes into their own contemporary studio practices.

### FIBR/FIBRE 281

#### Synthetic Dye

3 credit hours (3 studio)

[Surface] This course will introduce students to color theory and surface design techniques as applied to textile materials. We will work with Fiber Reactive Dye to explore the possibilities of immersion dyeing and resist methods as well as direct application techniques such as painting and screen printing. Students will be encouraged to explore their ideas through layering color, imagery, and visual texture with additional processes of over dyeing, discharging, and applying textile pigments.

### FIBR/FIBRE 311

#### The Quilt: More than the Sum of its Parts

3 credit hours (3 studio)

[Surface] This course will explore the many facets of contemporary quilt-making, from function to fine art. Students will investigate traditional and non-traditional methods of constructing quilts, including stitching, joining, appliqué, improvisational machine piecing and machine quilting. Research and discussion of historic and contemporary quilting topics, including quilting and community, quilts as documents of history and the “Modern Quilt” movement will aid students in identifying their own interests within the field.

### FIBR 3112

#### The Quilt: More than the Sum of its Parts – Intermediate

3 credit hours (3 studio)

[Surface; Prerequisite: FIBR/FIBRE 311] This course is offered as an intermediate level alongside FIBR 311. The intent of this course is to provide students who have completed FIBR 311 with more in depth instruction

and challenge them with applying their foundational quilting skills with an individual/personal focus. Students are also required to assist the instructor with demos and class preparation in order to provide them with additional training.

#### FIBR/FIBRE 335

3 credit hours (3 studio)

##### Soft Bodies

[Form] This course will investigate various methods of construction to create three-dimensional forms in soft sculpture. We will address surface as well as form by exploring low relief layering techniques that include applique, stitching, collaging, laser cutting and gathering to develop individualized coverings for our sculptures. Approaching the topic through various lenses from experimental costuming, mask making and garment construction as well as more traditional approaches using armatures and stuffing techniques, assignments will center around skill development and exploration. Discussions will focus on contemporary artists and designers while students consider how forms and bodies exist in space, interact with gravity, gesture and drape.

#### FIBR/FIBRE 338

##### Knitwear and the Body

3 credit hours (3 studio)

[Structure] In Knitwear and the Body, students will apply the structure of knitting to create three-dimensional skins using the format of the body as a point of departure. Students will begin with basic hand and machine knitting instruction and will develop a series of proposed projects that support their individualized approaches. Readings and discussions will consider the body within a contemporary art context as well as the development of the fashioned body and how it has played a role in the formation of identity, class, and culture. No prior knitting experience is required.

#### FIBR/FIBRE 345

##### Hand and Machine Knitting

3 credit hours (3 studio)

[Structure] In this class students will learn to create fabric and 3-D forms by using the structure of knitting— an ancient technique consisting of a series of connected interlocking loops of yarn or fiber to create fabric. Students will learn the basic knitting stitches and techniques, study traditional applications for knitting and more contemporary approaches. Projects will start with mastering the basics then applying that understanding in solving problems in garment construction, sculptural forms or fabric yardage. This class introduces students to a range of materials and methods commonly associated with Textiles.

#### FIBR/FIBRE 353

##### Waste as Resource: Garment Construction and Material Reuse

3 credit hours (3 studio)

[Form; Social Practice minor] Waste as Resource is a studio course that will cover garment design and sewn construction within the context of material re-use. Students enrolled in the course will work with traditional and experimental garment forms, and they will develop basic sewing skills as well as a material awareness. This course is intended for students with all levels of sewing experience, and is directed towards students who are interested in thinking globally about fashion and garment design. It would be helpful that students have basic sewing machine experience. Students will be introduced to various mending techniques and develop material awareness. They will learn to read and employ commercially available patterns, and to construct and finish garments that are both functional as well as grounded in waste-led design.

## FIBR 3532

Waste as Resource: Garment Construction and Material Reuse - Intermediate

3 credit hours (3 studio)

[Form; Social Practice minor] [Prerequisite: FIBR/FIBRE 353] Waste as Resource is a studio course that will cover intermediate level garment design and sewn construction within the context of material re-use. Students enrolled in the course will work with traditional and experimental garment forms, and they will develop intermediate sewing skills as well as a material awareness. This course is intended for students with intermediate level sewing experience, and is directed towards students who are interested in thinking globally about fashion and garment design.

## FIBR/FIBRE 354

3 credit hours (3 studio)

The Felted Form

[Form] Felting is one of the oldest methods of making fabric, dating back at least 8500 years to its origin in Central Asia. The direct and adaptive nature of felting made it essential to early nomadic populations. Felting was and still is a culturally significant community activity. It brings together families and neighbors to work alongside each other - building relationships, sharing stories, and passing down mythologies all while creating clothing and shelter. The perceptible transformation that takes place when felting will appeal to those who enjoy working with their hands and who regard the physicality of a material-based process. In The Felted Form, students will examine various methods of working with wool to create two and three-dimensional surfaces and structures while exploring surface design and function. Readings and discussions will concentrate on the history of felt, its metaphorical associations, applications for architecture and garment, as well as felt's role in contemporary art. Students will be expected to develop samples to document their process in addition to creating final works.

## FIBR 355 / FIBRE 398

3 credit hours (3 studio)

Linear Elements

[Structure] A line, one of the simplest visual elements, can imply direction, delineate pathways and connect what was once separated. Linear elements in Fiber are mostly used to create forms and construct surfaces. In this course students will be introduced to various methods of connection and construction using linear elements. In a logical progression from single elements such as crochet and knitting to working with multiple elements such as weaving. Using these techniques students will investigate a multitude of materials, natural and man-made, to consider different approaches to creating textile structures.

## FIBR/FIBRE 381

Introduction to Garment Design and Construction

3 credit hours (3 studio)

[Form] This is a course that focuses specifically on garment design and construction, and includes studio-based inquiries into material re-use and the development of experimental garment forms. This course is intended for both intermediate and advanced students who are interested in using garments—as prompt, subject, or material—in their work. Students will learn advanced draping techniques, to read and employ commercially available patterns, and to construct and finish garments that are functionally driven as well as conceptually driven.

## FIBR 3812

## Intermediate Garment Design and Construction

3 credit hours (3 studio)

[Form] This course is an intermediate level to the companion course introduction to garment design and construction FIBR 381. It focuses on intermediate garment design and construction processes and includes studio-based inquiries into material re-use and the development of experimental garment forms. This course is intended for both intermediate and advanced students who are interested in using garments—as prompt, subject, or material—in their work. Students will learn advanced draping techniques, to read and employ commercially available patterns, and to construct and finish garments that are functionally driven as well as conceptually driven. Students in this class will take on a mentoring role and occasionally assist the instructor with demos and class organization. Students in this level are expected to build on their previously acquired skills and engage in more in depth research.

## FIBR/FIBRE 386

Advanced Weaving

3 credit hours (3 studio)

[Prerequisite: FIBR/FIBRE 220; Structure] Structure is the fundamental element in weaving. We will study various loom controlled Intermediate and Advanced weave structures, such as double weaves, block weaves, and jacquard weaves, and work with drafting techniques such as network drafting, profile drafting, computer dobby weaving and Jacquard design. In addition, we will focus on working with texture and color through yarn and fabric manipulation. We will use multi harness floor looms, mechanical Dobby looms, and computer Dobby looms with fly-shuttles. Jacquard Design using Pointcarre Software will be introduced and files will be woven on the TC-2.

## FIBR/FIBRE 391

Advanced Sewn Construction: From Idea to Physical Form

(3 credit hours)

[Form; Prerequisite: FIBR/FIBRE 264 or FIBR 320] In this course students will build on basic sewing skills to obtain a technically sound and advanced construction skill set; through acquiring proficiency in draping, custom pattern drafting and sewing techniques. Developing these skills in a series of small collections, students will explore their raw conception abilities and how to produce completely original designs with competitive industry standards and couture finishing. We will cover how inspiration is turned into physical form by focusing on the craft of draping onto the form, creating an original pattern and then sewing an authentic design after following those steps. The goal of this course is for the student to become very familiar with this process and to be able to produce any original idea going forward with advanced construction and finishing.

## FIBR/FIBRE 2ST/3ST

Special Topics in Fiber

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## Filmmaking

Still and moving images are the language of our time. Understanding how they are made—and why they matter—is essential to shaping the future of visual culture.

The Filmmaking program is grounded in the philosophy that lens-based practices are deeply interconnected. Students work fluidly across these forms, examining how each informs the other conceptually, technically, and culturally. They explore how images communicate ideas, construct perspective, and create meaning within contemporary visual practice.

The program opens with an immersive foundation across photography and filmmaking. Students study historical influences and engage contemporary practices while building fluency in analog and digital processes. Through critique, thoughtful research and investigation, and ongoing revision and refinement, they deepen how they see, think about, and make images, expand their technical range, and lay the groundwork for defining their direction within the discipline.

Building on this foundation, students concentrate their studies in Filmmaking, while maintaining opportunities for interdisciplinary exploration. Advanced studios deepen engagement with the moving image as a dynamic medium for expression while shifting toward student-initiated projects that integrate concept, research, and technical experimentation. Emphasis is placed on taking creative risks, pursuing ideas with depth and intention, and building a distinctive voice through sustained independent production while developing the ability to guide productions to bring complex ideas to life through integrated visual and sonic strategies.

Professional preparation is embedded throughout the curriculum, including project management, budgeting, distribution strategies, and industry-facing practices. Students graduate prepared to initiate ambitious projects, collaborate across creative teams, and navigate evolving media industries with technical fluency and conceptual clarity.

All Filmmaking students complete a required internship that connects studio production to professional contexts. These experiences place students within production environments, media organizations, cultural institutions, and creative studios—expanding networks, strengthening collaboration skills, and translating artistic vision into real-world application.

As creative technologies and industries evolve, students deepen their command of current tools while mastering principles that extend beyond any single platform. They learn to evaluate new systems, teach themselves emerging technologies, and adapt—strengthening their ability to lead productions and bring thoughtful human perspective to an evolving creative landscape.

Nearby museums such as the Nelson-Atkins Museum of Art and the Kemper Museum of Contemporary Art provide access to significant historical and contemporary collections, offering opportunities to engage with curators, attend screenings and gallery talks, and experience major exhibitions firsthand.

### *Filmmaking Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Creative Practice:** Generate original, conceptually driven photographic and film work that demonstrates a distinct artistic voice through sustained inquiry, creative risk-taking, and revision.
- **Communication & Critique:** Articulate ideas, research, and analysis through writing, critique, documentation, and audiovisual presentation, engaging in reflective listening, productive discourse, and

respectful exchange.

- **Technical Fluency:** Demonstrate advanced technical proficiency in camera, lighting, editing, sound, and installation across analog and digital methods, and evaluate how technical choices shape meaning.
- **Critical Contexts & Frameworks:** Analyze and situate their own work and the work of others within historical, cultural, theoretical, and contemporary frameworks in photography, filmmaking, and media arts.
- **Ethics & Representation:** Examine representational choices through ethical frameworks, recognizing the responsibilities involved in depicting others in photographic and film-based work.
- **Professional Practices:** Demonstrate professional readiness by managing projects effectively and applying transferable skills such as sustained project execution, responsiveness to feedback, and adaptability to changing constraints in careers across the arts, creative industries, or independent practice.
- **Emerging Technologies & Adaptability:** Demonstrate critical awareness and fluency with emerging technologies by independently learning and integrating new tools and platforms into creative practice.

<b>FILMMAKING – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	CAMA 201	Camera Arts: Fundamentals of Analog Film	3
	CAMA 202	Camera Arts: Fundamentals of Analog Photo	3
	CAMA 209	Photography and the Moving Image: Histories and Contexts I	3
Spring Semester	CAMA 203	Camera Arts: Fundamentals of Digital Film	3
	CAMA 204	Camera Arts: Fundamentals of Digital Photo	3
	CAMA 210	Photography and the Moving Image: Histories and Contexts II	3
<b>Junior Year</b>			
Fall Semester	CAMA 301	Camera Arts: Specializations in Filmmaking	3
	CAMA 302	Camera Arts: Specializations in Photography	3
Spring Semester	SOUNE 301	Audio-Vision: Sound for the Screen & Space	3
	CAMA 311	Filmmaking Studio I	6
<b>Senior Year</b>			
Fall Semester	CAMA 411	Filmmaking Studio II	6
Spring Semester	CAMA 421	Filmmaking Studio III	6
<b>Other Required Studio Courses: (1)</b>	CAMAE 349	Artist as Curator* *or any other professional practice course	3
<b>Studio Electives: (3)</b>		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3

<b>Note:</b>	Recommended Studio Electives: Visual Essay: Conceptual Films and Photobooks; Performance as Image, Interaction and Intervention; Cameraperson: Feminist Filmmaking and Moving Image; Principles of Camera Lighting.
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**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

CAMA 201

Camera Arts: Fundamentals of Analog Filmmaking

3 credit hours (3 studio)

This hands-on course immerses students in the art and technique of 16mm cinematography, exploring both its historical significance and contemporary applications. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and exposing film while also engaging with the aesthetic and conceptual possibilities of the medium. Students will be introduced to filmmakers and movements that have embraced 16mm, from classic cinema to experimental and avant-garde practices, gaining an understanding of how this format has been used to challenge cinematic conventions and expand visual storytelling. Through workshops and practical assignments, students will refine their visual language and develop their own projects on film.

CAMA 202

Camera Arts: Fundamentals of Analog Photography

3 credit hours (3 studio)

This course introduces the foundational principles of image-making through analog black-and-white photography. Students will develop technical proficiency in exposure, film development, darkroom printing, and scanning while exploring the medium's unique visual and expressive qualities. Emphasizing both technical mastery and creative exploration, the course encourages experimentation with form and technique as a means of engaging with photographic theory, aesthetics, and poetics. Through hands-on assignments, discussions, and critiques, students will refine their understanding of photographic image-making as a platform for conceptual and fine art practice.

CAMA 209

Photography and the Moving Image: Histories and Contexts I

3 credit hours (3 studio)

This course explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

CAMA 203

Camera Arts: Fundamentals of Digital Filmmaking

3 credit hours (3 studio)

This hands-on course immerses students in the art and technique of digital filmmaking production, while exploring its contemporary significance and applications. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and editing while also engaging with the aesthetic and conceptual possibilities of the digital medium. Students will be introduced to filmmakers and movements that

have embraced digital film, from traditional cinema to experimental and avant-garde practices, gaining an understanding of how this format has been used to challenge cinematic conventions and expand visual storytelling. Through workshops and practical assignments, students will refine their visual language and develop their own digital film projects.

#### CAMA 204

##### Camera Arts: Fundamentals of Digital Photography

3 credit hours (3 studio)

This course introduces the foundational principles of image-making through digital photography. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and digital printing and editing while also engaging with the aesthetic and conceptual possibilities of the digital medium while exploring the medium's unique visual and expressive qualities. Emphasizing both technical mastery and creative exploration, the course encourages experimentation with form and technique as a means of engaging with photographic theory, aesthetics, and poetics. Through hands-on assignments, discussions, and critiques, students will refine their understanding of photographic image-making as a platform for conceptual and fine art practice.

#### CAMA 210

##### Photography and the Moving Image: Histories and Contexts II

3 credit hours (3 studio)

This course builds upon Photography and the Moving Image: Histories and Contexts I that explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMA 301

##### Camera Arts: Specializations in Filmmaking

3 credit hours (3 studio)

Intended for first semester juniors with a solid foundational knowledge of film production. This course investigates advanced cinematic approaches and expanded notions of lens-based artwork while fostering the development of both conceptual and technical elements within a student's individual practice. Emphasis is on the integration of ideas and artistic expression through a guided exploration of self-directed artistic production and research through hands-on filmmaking demonstrations, production assignments, group discussions, professional practice techniques within filmmaking, and surveying historical and contemporary cinematic-based work.

#### CAMA 302

##### Camera Arts: Specializations in Photography

3 credit hours (3 studio)

Intended for first semester juniors with a solid foundational knowledge of photographic processes. This course investigates advanced photographic approaches and expanded notions of lens-based artwork while fostering the development of both conceptual and technical elements within a student's individual practice. Emphasis is

on the integration of ideas and artistic expression through a guided exploration of self-directed artistic production and research through hands-on photography demonstrations, photography-based production assignments, group discussions, professional practice techniques with photography, and surveying historical and contemporary photographic-based work.

#### SOUNE 301

Audio-Vision: Sound for the Screen & Space

3 credit hours (3 studio)

[Sound minor; required for Sound minor students] Perceptual embodiment in aural and visual experience is applied to developing audio production for screen and space. Hands-on technical demonstrations, production crew work, artistic and technical presentations, and soundtrack analysis will serve in developing audio for the screen. Sound works by artists and sound designers support our recording and editing of sound effects, contact mic recording, ambience, and voice recording culminating in a sound sync mix.

#### CAMA 311

Filmmaking Studio I

6 credit hours (6 studio)

Filmmaking Studio I centers on advanced methods and strategies for the development and realization of an independent filmmaking project while becoming self-aware of one's own creative process. Through a guided, self-driven, semester-long cinematic-based work and research project, students will be introduced to project proposals, filmmaking budgets, and filmmaking project management approaches in addition to advanced research methods while pursuing their own individualized investigations. Fostering the blending of historical, technical, and conceptual elements of a student's cinematic-based work and research and engaging within critical dialog surrounding expanded approaches to filmmaking is a focus within the course. Students are expected to take risks and explore new artistic territories while further advancing their technical filmmaking and critical skills in the context of group critiques and discussions. Screenings, assigned readings, research, fieldwork, grant writing assignments, technical filmmaking demonstrations, production coursework, and class presentations will parallel each individual student's area of focus.

#### CAMA 411

Filmmaking Studio II

6 credit hours (6 studio)

Filmmaking Studio II centers on the guided development and management of a self-directed, year-long, filmmaking-based thesis production and research project. Emphasis is on advanced professional practice skills based on each student's own creative process, mastery of cinematic-based techniques, and advanced research methods including fieldwork. Upholding the unification of historical, technical, and conceptual elements of a student's cinematic-based thesis production and thesis research project while engaging within critical dialog surrounding expanded notions of filmmaking is a focus within the course. Students are expected to take risks and build upon previously discovered artistic territories while further advancing their technical filmmaking expertise and critical skills in the context of weekly production presentations, group critiques, and discussions. Screenings, assigned readings, research, fieldwork, grant writing assignments, technical filmmaking demonstrations, production coursework, and class presentations will parallel each individual student's area of focus.

#### CAMA 421

### Filmmaking Studio III

6 credit hours (6 studio)

Filmmaking Studio III is dedicated to the post-production phase of your self-directed, year-long, senior thesis project, initiated during Filmmaking Studio II. Focus is on advanced film editing methods, advanced sound design, and professional exporting techniques for various distribution practices. Emphasis will be on the development, submission, and professional installation of students' BFA exhibition. Additionally, students are required to refine their presentation skills, artist statement writing, and cinematic-based self-promotional approaches that will culminate into both an artist talk and a senior printed catalog. Screenings, suggested readings, research, production coursework, and class presentations will parallel each individual student's filmmaking-based area of focus. Shared research and group critiques of work in progress take place on a regular weekly schedule.

### CAMAE 349

Artist as Curator

3 credit hours (3 studio)

[Juniors and Seniors only; Professional Practice] This course explores professional practice in various career paths and focuses on the process of exhibition making as a collaborative practice and ways of thinking about curating, not only from an artist perspective, but through engagement with processes that involve all parties relevant to specific presentations. Exhibitions are the central function of museums and art galleries and the dominant format to showcase artworks by individuals or groups of artists, particular genres, thematic areas, or collections. Spatial decision making, handling and placement of objects, and public program development, catalog, mailing lists and approaching galleries will be considered in a practical learning environment. Additionally, students are exposed to a range of resources and opportunities for artists and professionals with an in-depth understanding of written and organizational skills necessary to support their work in varied areas of the professional fields. The course will culminate in a group exhibition with artworks by the students of the class and an exhibition proposal based on the collaborative practice. This course fulfills the Professional Practice requirement for Filmmaking and Photography majors but it is open and encouraged to be taken by all students interested in curatorial practice.

### Filmmaking Department Electives

#### CAMAE 201

Camera Arts: Fundamentals of Analog Filmmaking

3 credit hours (3 studio)

This hands-on course immerses students in the art and technique of 16mm cinematography, exploring both its historical significance and contemporary applications. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and exposing film while also engaging with the aesthetic and conceptual possibilities of the medium. Students will be introduced to filmmakers and movements that have embraced 16mm, from classic cinema to experimental and avant-garde practices, gaining an understanding of how this format has been used to challenge cinematic conventions and expand visual storytelling. Through workshops and practical assignments, students will refine their visual language and develop their own projects on film.

#### CAMAE 203

Camera Arts: Fundamentals of Digital Filmmaking

3 credit hours (3 studio)

This hands-on course immerses students in the art and technique of digital filmmaking production, while exploring its contemporary significance and applications. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and editing while also engaging with the aesthetic and conceptual possibilities of the digital medium. Students will be introduced to filmmakers and movements that have embraced digital film, from traditional cinema to experimental and avant-garde practices, gaining an understanding of how this format has been used to challenge cinematic conventions and expand visual storytelling. Through workshops and practical assignments, students will refine their visual language and develop their own digital film projects.

#### CAMAE 209

Photography and the Moving Image: Histories and Contexts I

3 credit hours (3 studio)

This course explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMAE 210

Photography and the Moving Image: Histories and Contexts II

3 credit hours (3 studio)

This course builds upon Photography and the Moving Image: Histories and Contexts I that explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMAE 221

LIVE! - Audiovisual Concepts and Approaches for Creative Real Time Situations

3 credit hours (3 studio)

[Professional Practice; Social Practice minor; Sound minor] How can artists utilize audiovisual media's immediacy? Through experimentation and research, this studio course will concentrate on the use of visual and sonic media as a central component within live creative situations such as performance, installation, outdoor/architectural projection, and real time streaming. You will gain the foundational skills needed for projection mapping (technique for merging the projected image with physical space and/or objects, moving away from traditional flat projection surfaces), audiovisual mixers for live manipulation, multi-channel projection, fundamental lighting programming, and streaming. Documentation of artwork in this field will be a focus. In addition, there will be an examination of the historical predecessors who employed live audiovisual components as well as contemporary artists working in this field.

#### CAMAE 237

### Cameraperson: Feminist Filmmaking and Moving Image

3 credit hours (3 studio)

[Sound minor] This seminar-workshop course explores works by women artists behind the camera who discovered and invented new languages and approaches by refusing, redefining, and restructuring the conventional boundaries in moving image form. Through screenings, readings, visiting artist talks, and discussions, students will critically examine gender not only as in the realm of representation, but also as a historically embedded element in the development of the film production process, the cinematic apparatus, the cinematic language in visual and sonic realms, and the materiality of film. Students will work on individual filmmaking projects seeking to reevaluate the power and subjectivity of the camera while envisioning alternative possibilities of cinema and moving image.

### CAMAE 251

Performance as Image, Interaction and Intervention

3 credit hours (3 studio)

[Social Practice minor; Sound minor] In this seminar-style elective, students will delve into the conceptual, historical and technical underpinnings of performance art. We will consider creative methods to produce artworks that engage embodied experience, impermanence and physical movements for students to explore their personal engagement with these processes. The class will focus around three topical areas: performance as a live event and/or action for the camera, participatory performance and performance as intervention with an existing cultural or social sphere. This coursework will be structured through lectures, student research presentations, class discussions, work in progress and critiques. Drawing from the three areas, students will produce three studio projects over the course of the semester. Any media or cross disciplinary practice is welcome and encouraged to be employed through this experimental engagement with performance methodologies.

### CAMAE 260

Visual Essay: Conceptual Films and Photobooks

3 credit hours (3 studio)

This class explores the history and practice of two conceptual forms of image sequencing: essay films and photo books. Essay film can be defined by a hybrid form of cinema, blurring the lines between non-fiction, story and subjective investigation, to develop an idea or thought. Photobooks are distinguished as a cohesive photographic exploration of an idea that is developed through the sequence and placement of images, their relationship to text, and their scale and materiality. Through lectures, hands-on demonstrations, screenings and discussions, students will experiment with and discuss these artmaking practices. This class will focus on the research and studio production of two projects, where each student produces an essay film and a photo book by the end of the semester.

### CAMAE 349

Artist as Curator

3 credit hours (3 studio)

[Juniors and Seniors only; Professional Practice] This course explores professional practice in various career paths and focuses on the process of exhibition making as a collaborative practice and ways of thinking about curating, not only from an artist perspective, but through engagement with processes that involve all parties relevant to specific presentations. Exhibitions are the central function of museums and art galleries and the dominant format to showcase artworks by individuals or groups of artists, particular genres, thematic areas, or

collections. Spatial decision making, handling and placement of objects, and public program development, catalog, mailing lists and approaching galleries will be considered in a practical learning environment. Additionally, students are exposed to a range of resources and opportunities for artists and professionals with an in-depth understanding of written and organizational skills necessary to support their work in varied areas of the professional fields. The course will culminate in a group exhibition with artworks by the students of the class and an exhibition proposal based on the collaborative practice. This course fulfills the Professional Practice requirement for Filmmaking and Photography majors but it is open and encouraged to be taken by all students interested in curatorial practice.

CAMA/CAMAE 2ST/3ST

Special Topics in Camera Arts

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Graphic Design**

Design begins with the premise that the world is a mutable, transitioning, and shared place. Supported by a diverse array of media-fluid skills and methods, graphic design students at KCAI develop a holistic idea-driven creative practice through critical and exploratory thinking, making, and reflecting. Students learn how to make and shape meaning, and communicate ideas visually, through the innovative use of text, image, and space. Working in multiple orientations in collaborative and self-directed settings, students are encouraged to question and explore how design can be an instrument for collective expression, resistance, and social dialogue, and thus creatively impact the world.

The curriculum features a core track of six inquiry-based studio courses that cut across media [2d / 3d / 4d] and positions graphic design as equally important within civic, social and commercial contexts. These major studios are supported by a series of studies in essential design principles and practices in typography, image-making, and professional practices. Embedded in each six-credit studio is a constant thread of reading- and discussion-based mini-seminars that help students connect ideas and increase the relevance of their work in interaction, interdisciplinary studies, information and data visualization, social innovation, and branding + identity. Their inquiry-based track will culminate in a self-directed senior project and exhibition during their final semester. This flexible structure provides students with a foundation of generalist abilities and at the same time allows for the development of a specialist set of knowledge and skills. Students leave with the capacity to be future-focused, fluid and nimble designers in society within a constantly shifting world.

Overall, this customizable mix of exploratory thinking and making within an embodied learning community will provide them the agency to push on the boundaries of the practice and continue to evolve the field during their studies and onwards in various professional roles and contexts.

All students majoring in Graphic Design must participate in the mandatory laptop buy.

### *Graphic Design Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Research & Inquiry:** Conduct independent inquiry and research by critically engaging with wide-ranging, multidisciplinary information sources and analyzing the socio-cultural power dynamics that shape design contexts.
- **Communication, Presentation & Professional Practice:** Articulate design concepts and processes clearly and effectively in critique, presentation, discussion, and professional materials—including documentation, portfolios, and proposals—while demonstrating active listening.
- **Design & Visual Form:** Create critical, culturally appropriate, and meaningful digital and analog work with a high level of craft and attention to detail in response to defined design opportunities or interventions.
- **Collaboration & Community Practice:** Contribute constructively to collaborative work with designers, makers, and thinkers across all phases of the design process.
- **Tools, Technologies & Adaptability:** Adapt design processes in response to ambiguity, shifts in tools and technologies, and disruptive systems by applying criticality, flexibility, and reflective decision-making to sustain a resilient design practice.
- **Dedicated Creative Practice:** Demonstrate creative experimentation, risk-taking, intellectual curiosity, and a thorough process by investigating ideas that extend beyond one’s lived experience and informing the development of original design work.
- **Context & Inclusivity:** Apply a contextualized and pluralistic approach to design practice by recognizing diverse abilities and perspectives and making informed, inclusive design decisions.

<b>GRAPHIC DESIGN – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	DESN 201	Visual Inquiry	6
	DESN 221	Type and Image I	3
	DESN 240	Graphic Design Histories	3
Spring Semester	DESN 202	Communication Inquiry	3
	DESN 222	Type and Image II	3
	DESN 242	Media Inquiry	3
<b>Junior Year</b>			
Fall Semester	DESN 302	Professional Practices	3
	<b>DESN 321*</b>	<b>Interaction Inquiry OR</b>	6
	<b>DESN 341*</b>	<b>Branding and Identity Inquiry OR</b>	
	<b>DESN 361*</b>	<b>Social Innovation Inquiry</b>	
Spring Semester	DESN 304	Typographic Inquiry	3
	<b>DESN 322*</b>	<b>Interdisciplinary Inquiry OR</b>	6
	<b>DESN 342*</b>	<b>Information and Data Visualization</b>	
<b>Senior Year</b>			
Fall Semester	<b>DESN 321*</b>	<b>Interaction Inquiry OR</b>	6
	<b>DESN 341*</b>	<b>Branding and Identity Inquiry OR</b>	
	<b>DESN 361*</b>	<b>Social Innovation Inquiry</b>	
Spring Semester	DESN 402	Experiential Design Inquiry	3
	DESN 422	Self-Directed Inquiry	3
<b>Note:</b>	<b>*Choose from one of these courses; courses may be repeated for credit.</b>		

	It is strongly suggested that students take an internship in graphic design during the summer following their junior year. Internships are discouraged in the fall or spring. No more than 3 credit hours can be earned through any internship.		
<b>Studio Electives: (2)</b>		Studio Elective from any department	3
		Studio Elective from any department	3

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

DESN 201

Visual Inquiry

6 credit hours (6 studio)

As creative practitioners and makers, graphic designers are engaged with the powers and persuasions of the visual realm. We will engage in a rigorous study of techniques and processes that form the foundation of an expansive visual communication practice, including elements and principles of design, gestalt theory, composition, image/text combination, video editing and montage, photography, and sequential and non-linear narrative. Through the introduction of the design process — research, ideation, iteration, and prototyping, we will examine the designers’ roles in society as well as contextualize ethics and sustainability in design practice. We will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

DESN 221

Type and Image I

3 credit hours (3 studio)

We are constantly surrounded by text and images that inform, assist, persuade, and entertain us. Understanding these two fundamental building blocks of graphic design is critical to successful design practice. Consider this your starting point for a critical dive into making meaningful and conceptually-driven images, text, and the gray space between them. With an eye toward breadth and range and a bias toward making, we will explore typographic history, classification, and its roles as “language made visible” in information and visual expression. We’ll practice using a wide range of expected and unexpected analog and digital image-making tools and media, from pens and brushes to digital photo/video and all points in between.

DESN 240

Graphic Design Histories

3 credit hours (2 lecture/1 studio)

As critical thinkers and makers, the strongest graphic designers must develop an understanding of visual communication from prehistory to the present as a critical history of social, cultural and technological change. We will examine the history of the written word, production methods, mass communication, and other modes and means of design to study the changing values and ideas around distribution, circulation, literacy, and other activities core to design. Research methodologies establish and reinforce a foundation for independent research and writing. We will engage in group conversations to discuss, activate and share insights and ideas we glean from reading, watching, and listening to a range of relevant sources.

DESN 202

Communication Inquiry

3 credit hours (3 studio)

We are in near-constant communication every day, yet most people have no idea of the underlying processes and concepts that govern how and why communication works in the ways it does. Understanding the

fundamentals of a range of communication theories is vital for graphic designers to practice effectively with a deep understanding of the “why” and “how” of what we do. Through active and exploratory questioning, we will dig into theories such as semiotics, rhetoric, modes of persuasion, communication theory and similar ideas to understand what they are, how they work, and their impacts on graphic design and society at large in both commercial and social/civic contexts.

#### DESN 222

##### Type and Image II

3 credit hours (3 studio)

To continue our exploration of the visual power of type & image, we will investigate the wide-ranging possibilities of various formal combinations of text and image to produce meaning that is vital to social and cultural communication systems. Issues of composition and hierarchy, simultaneity and sequencing of image & text, together and in isolation, will be addressed through 2d, 3d, and 4d experimentation.

#### DESN 242

##### Media Inquiry

3 credit hours (3 studio)

We are living in an age of rapid and constant expansion of media. Our tools and platforms — our modes and means to design and tell stories — are advancing at bewildering rates. A fluency in how to effectively communicate with various media forms, and a fluidity to design across a diverse array of media channels, are essential traits for graphic designers operating in this exciting age of transmedia. We'll gain experience and skill in the technical processes of a graphic design practice, acquiring a basic command of our core toolset — Adobe Creative Suite — with an emphasis on the principles of how to most effectively operate across multiple programs. Additionally, we'll explore HTML/CSS, best practices in file building and management, creative hardware applications, and other processes that will allow us to continue on the most fruitful path of further inquiry and to build towards a proficient design practice. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

#### DESN 302

##### Professional Practices

3 credit hours (3 studio)

As contemporary graphic designers, we must understand the ways in which we develop, frame and share our work and processes. With focus on portfolio presentation and resume development, we will develop experience in documentation, writing, presenting, public speaking, and other essential skills to prepare for creative opportunities beyond the classroom. To support and shape our experiences within the studio and understand the broader design landscape, we will attend studio visits, research firms and studios, and engage in informational interviews with professional designers.

#### DESN 321

##### Interaction Inquiry\*

6 credit hours (6 studio)

Deliberate integration of interaction and usability is now a prerequisite for all graphic design work. Using both digital and analog technologies, we will examine fundamental principles governing this ever-evolving field. By wireframing, studying mobile-first methodologies, prototyping, and introducing ourselves to information architecture, user interface design, and user-experience principles, we focus on the user as the center of our designs in both social/civic and commercial contexts. Considerations for project usability are gathered through

user testing methodologies and seen through user-centered design fundamentals. In advanced levels we work with hardware and software applications (physical sensors, machine learning, internet of things, VR/AR, etc.) and emerging technologies that integrate with user interactions. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

#### DESN 341

##### Branding and Identity Inquiry\*

6 credit hours (6 studio)

With a fluency and fluidity to design with and in a transmedia world, for diverse audiences and contexts that are constantly shifting between modes of reception, we have the opportunity to create deep meaning and impact through the design of comprehensive systems. We will explore the full scope of the identity and branding design process, from research to concept development to production, learning how to apply an array of conceptual and visual elements across various media to create a cohesive system. We will investigate practical and speculative approaches, research new trends and strategies, and broaden our understanding of how design can help establish a unified message. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources. Subject matter draws from the fields of design, marketing, mass communication, and psychology. The class will focus on a range of identity and branding topics such as; identity design, guerrilla marketing, participatory design, designing for diverse cultures and subcultures, design applications for goods and services entities, and the use of machine learning and artificial intelligence. A second iteration of this course has students exploring advanced branding and identity topics such as: competitive branding, rebranding, damage and disaster mitigation, and market disruption.

#### DESN 361

##### Social Innovation Inquiry\*

6 credit hours (6 studio)

[Social Practice minor] As creative thinkers and makers, graphic designers have much to contribute to the complex societal issues we face with respect to justice, equity, sustainability, [dis]ability, and a range of other wicked problems worthy of our attention. We also have a responsibility to people and the planet to undertake our work within a thoughtful ethical framework. Through a student-initiated, question-led process, we will explore these interrelated topics in a holistic, strategic, and systematic way. We will respectfully center our audience and their relationships to the issue in a co-design process, with media, communication strategy, context, and visual form following suit, leading to innovative design propositions that seek to improve our communities within both social/civic and commercial contexts. Advanced students will focus more intently on independent, grassroots work and their role as designer-facilitator-community member in a real-world context. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

#### DESN 304

##### Typographic Inquiry

3 credit hours (3 studio)

As creative thinkers and makers, graphic designers are particularly aware of the power of typography as a primary mode of communication. In this student-initiated, question-led process and structure, each student will investigate the finer points of the art and craft of typography to produce meaning that is vital to social, cultural, and commercial communication systems. Activating our cumulative knowledge, we will choose a focus area for

the semester and investigate those ideas through a series of projects. Within the focus areas, critical attention to composition, sequence and narrative, simultaneity and sequencing in media, together and in isolation, will be addressed through 2D, 3D, and 4D output.

#### DESN 322

##### Interdisciplinary Inquiry\*

6 credit hours (6 studio)

As graphic designers with an expansive practice and a skillset built for transmedia communication, we are particularly equipped for interdisciplinary collaboration. We will engage with diverse makers and thinkers outside our department to form collaborative project teams, working together to address complex issues in social/civic, and/or commercial contexts through practical and theoretical projects. We will develop various collaboration strategies and methods in skill and resource sharing, team management, group research, participatory workshop facilitation, and diversity and inclusion best practices, among others. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

#### DESN 342

##### Information and Data Visualization Inquiry\*

6 credit hours (6 studio)

An information and attention economy requires that quantitative and qualitative data, news, statistics, processes, and instructions take on clear, understandable, and investigable visual form. This enhances the viewer's ability to understand and analyze information or accomplish tasks. Together we will immerse ourselves in foundational principles of information design, diagramming and mapping systems and processes, visualization of the concrete and abstract, systems thinking, and consider the ethical issues such as data bias and use/misuse of data. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

#### DESN 402

##### Experiential Design Inquiry

3 credit hours (3 studio)

This studio course builds upon principles established in the GD Inquiry course series and explores human experience in the surrounding spatial sense – the connections between people, place and designed artifacts. Point of view, sequence, narrative/storytelling, physical navigation, and physical/digital interaction will be addressed in relation to communication within, for, and with space. Concepts will culminate in a collaborative, professionally produced project that emphasizes team building, budget considerations, and coordination with internal and external stakeholders.

#### DESN 422

##### Self-Directed Inquiry

3 credit hours (3 studio)

This student-led inquiry serves as an opportunity for each student to propose, design and produce a complex, multi-part project addressing a unique topic and focus of your choosing. Through a self-directed design process of research, problem identification and inquiry, we will focus on people, communication, and media in commercial and social/civic contexts. Complex visual systems will be addressed through 2D, 3D, and 4D experimentation. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

**\*Courses may be taken twice, during junior and senior year.**

### Graphic Design Electives

#### **Offered Annually:**

DESNE 240

Graphic Design Histories

3 credit hours (2 lecture/1 studio)

As critical thinkers and makers, the strongest graphic designers must develop an understanding of visual communication from prehistory to the present as a critical history of social, cultural and technological change. We will examine the history of the written word, production methods, mass communication, and other modes and means of design to study the changing values and ideas around distribution, circulation, literacy, and other activities core to design. Research methodologies establish and reinforce a foundation for independent research and writing. We will engage in group conversations to discuss, activate and share insights and ideas we glean from reading, watching, and listening to a range of relevant sources.

#### **Offered Every 2 - 3 Years:**

DESNE 230

Typography as Public Engagement / Intervention / Disruption

3 credit hours (3 studio)

[Social Practice minor] How do designers and artists leverage the written word for engaging meaningfully with communities in ways that disrupts normal patterns of thought and action? What does it look like to collaborate with others in telling stories, expressing viewpoints, or sharing facts? As visually creative people, what is our role as authors of messages or facilitators of messages alongside others? How might we design processes that allow everyday folks to express themselves through the written [and seen] word? To suss out these answers, we will practice putting our text-based ideas out into public spaces, examine co-design processes, meet with creators of public projects, activists, and non-profits, learn basics of typography and lettering as a means of emotional and rational communication, and look at a range of public projects from street art to exhibition design, from installations to protest design and art.

DESNE 280

Abecedarium: A Cabinet of Typographic Curiosities

3 credit hours (3 studio)

Interested in letters, alphabets, syllabaries, or writing systems around the globe? In this course, we explore all things typographic from dropcaps to lettering to type design. We explore the back shelves of used bookstores, visit archives and libraries, look at painted signage, and observe how visual language is read, seen, felt and heard through typography. Through a series of prompts, we study the fundamentals and principles of typography supported by highlights from design histories and contemporary practices. We discuss the differences between lettering (drawing words) and making a font (type design). You will be exposed to a variety of forms of calligraphy and drawing letterforms in order to integrate design systems processes and type design practices into your work.

DESNE 330

Typography In/With/For Space

3 credit hours (3 studio)

In what ways might typography and language manifest in an artistic practice? This studio elective course begins with a series of workshops focused on the fundamentals and principles of typography. The course offers exposure to artistic practices and inquiries that engage language in space — physical, virtual, digital, material, and augmented spatial constructs. In a proposal-based format, students work with typography at multiple scales. A strong interest in developing work that engages language is encouraged and expected. No prior experience with typography or graphic design courses is required.

DESNE 2ST/3ST

Special Topics in Graphic Design

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Illustration**

Illustration has always helped to define, energize or set the mood/tone for the story. As a result, it has often helped to record the diverse human experience and related visual narratives. Illustration has had many faces and various venues always seeming in flux, moving forward and transitioning now toward a new personal view. This morphing of purpose and exciting change continues, its definition dependent upon the avant-garde creative and passionate producers, who through their cutting-edge work, will inform us of its ever-changing direction, culture and identity.

Here at KCAI, we value and help deliver to the external community, young artists that mirror the unique interpretation of various cultural narratives and help celebrate them as the visual essay. The work they develop and form is for print, the screen and beyond, is individually or collaboratively thoughtful, innovative, imaginative and communicative.

**Our Mission:** The Illustration program emphasizes the development of creative and effective image-making skills, a contemporary approach to unique (visual essay) solutions and the professional practice necessary to help promote living life as a productive artist and as a contributor to the ever-changing culture.

Illustration students work with traditional and digital media to develop the conceptual, technical and aesthetic skills necessary for success in the diverse range of practices in this continually evolving field. Courses such as Analytical Drawing Systems, Exploring the Narrative, Visual/Sequential Storytelling and Thesis are geared toward enabling students to simultaneously express themselves as artists while learning how to communicate substantive visual messages. The Illustration department has a history of working with the external community in and around Kansas City. Within the *US: Collaboration* class, students collect input from area residents in underrepresented communities and create imagery that celebrates the cultural diversity of these communities. A clear understanding of the program's courses can be found on KCAI's website within the Illustration major page.

Students work on collaborative projects and are encouraged to participate in an internship or mentorship that provides real-world exposure to creative issues in professional work settings. The department features studio and classroom technology to help prepare students for diverse areas of professional practice. Work in a digital and analog environment is designed to facilitate creativity and interdisciplinary approaches to image making. The results of which are expected at times to work across disciplines and in collaboration with other studio majors. Their work is also measured at the end of every academic year by our illustration-specific Program Learning Outcomes (PLOs).

Our faculty are seasoned, practicing, award-winning, working professionals who bring to the classroom a wealth of experience, work ethic, knowledge of processes and a dedication not only to the discipline, but also to the educational opportunity of sharing, guiding and learning through teaching. The faculty's combined experience is passed on to students in preparation for the students' future careers.

The successful graduate will find work in many different areas, depending on their strengths, preferences, and locale. Children's books, web-ventures, editorial magazines, newspapers, new product lines, game design, animation, design firms, galleries, corporations, ad agencies and other yet undefined new future ventures all offer employment opportunities. A number of exceptional graduates are also able to establish a practice as a freelancer.

*Illustration Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Client/Artist Relationship:** Analyze the complexities of the client/artist relationship, collaborate effectively with clients and other creatives, and engage the broader community to resolve visual and creative challenges.
- **Communication:** Actively listen and clearly articulate and present ideas—visually, verbally, and in writing—to clients and other stakeholders.
- **Professional Practice:** Present themselves professionally and ethically, assume accountability for decisions, deliver work in a timely manner, and demonstrate the capacity to work autonomously and collaboratively within an organization or firm.
- **Studio Practice:** Develop and maintain an individual creative voice and studio practice by producing authentic, original, and distinct work informed by ongoing self-directed creative inquiry.
- **Skills/Technique:** Employ a diverse range of media and methodologies for visual storytelling and problem-solving, demonstrating advanced proficiency in analog and digital techniques and recognizing the value of varied approaches.
- **Cultural Awareness:** Identify the social, political, historical, and cultural dimensions of the illustration industry—globally and locally—and demonstrate awareness of how these contexts influence the industry and its practitioners.

<b>ILLUSTRATION – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	ILLU 200	Sophomore Studio: Organic Perceptions	3
	ILLU 210	Color and Space	3
	ILLU 221	Graphic Form for Illustrators	3
Spring Semester	ILLU 220	Sophomore Studio: Image and Form Exploration	3
	ILLU 235	Analytical Drawing Systems	3

	ILLU 250	Storytellers and Mythmakers	3
<b>Junior Year</b>			
Fall Semester	ILLU 300	Junior Studio: Conceptual Problem Solving	3
	ILLU 310	Paper and Ink	3
Spring Semester	ILLU 315	US: Collaboration, Teamwork and Flexibility	3
	ILLU 320	Junior Studio: Exploring the Narrative	3
	ILLU 325	Covers and Pages	3
	ILLU 327	ME: Individual Expression	3
<b>Senior Year</b>			
Fall Semester	ILLU 400	Senior Studio: Image Thesis I	3
	ILLU 415	Professional Practice: The Business of Illustration	3
Spring Semester	ILLU 420	Senior Studio: Image Thesis II	3
	ILLU 421	Sketchbook: The Cultural Safari	3
<b>Studio Electives: (3)</b>		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

ILLU 200

Sophomore Studio: Organic Perceptions

3 credit hours (3 studio)

Figure drawing, with an emphasis on gesture drawing in addition to representational drawing, is the focus of this class. Students will spend time in class drawing from the nude model. Exploration of various methods of image-making (collage, charcoal, ink, pastel) and various methods of drawing (blind contour, continuous line) are also a focus.

ILLU 210

Color and Space

3 credit hours (3 studio)

Color theory, color mixing, and color exploration will be realized through the hands-on painting experience in this course. Students will create a large-scale self-portrait with oil paint; supplies will be provided. An understanding of three-dimensional space through collage, still-life construction and models will add to the student's formative experience.

ILLU 221

Graphic Form for Illustrators

3 credit hours (3 studio)

The student will create work related to the balance of image and type. Type and hand lettering as image, mock-ups for posters, magazine covers, logos, product packaging, layout, design, technical and compositional issues will all be covered. Introduction of the illustration workflow: from thumbnail sketches and presentation of concepts to finished art.

ILLU 220

Sophomore Studio: Image and Form Exploration

3 credit hours (3 studio)

Solution-focused problem-solving is a part of the artist's process. This course will focus on exploration,

innovation, discovery and play as means toward that end. We will work to create images and/or objects and explore a variety of image-making techniques such as the 3D constructed image, linocut, silkscreen, collage and more.

#### ILLU 235

##### Analytical Drawing Systems

3 credit hours (3 studio)

Students will explore various drawing systems that together will help establish their understanding of the basics of defining a visual result. Content will include 1-2-3 point perspective, plan drawing, top-front-side view drawing, isometric drawing and other systems.

#### ILLU 250

##### Storytellers and Mythmakers

3 credit hours (3 studio)

Discussion and related narrative projects will help the student discover the value of the artist's role in society as a storyteller and mythmaker. Projects are designed to stretch students' boundaries conceptually and stylistically. Several media, illustration styles and markets will be explored (e.g. mixed media, vector art, editorial illustration, minimalism, and poster art). Integrated into the course, throughout, will be a historical context related to the above.

#### ILLU 300

##### Junior Studio: Conceptual Problem Solving

3 credit hours (3 studio)

In this course, the student will undergo exercises and/or projects that will support the building of the smart visual image by exploring various methods for sound idea generation. The metaphor, the mind map, 21 ways of wit, the visual pun and other types of incorporating intelligence into the visual image are explored as a foundation in the visual building process. Illustration tropes, cliché, and idea categories are also explored.

#### ILLU 310

##### Paper and Ink

3 credit hours (3 studio)

The steps taken from initial thumbnail generation, pre-production file set-up (working with bleeds and crop marks, CMYK vs RGB), template creation, through to the final image will be introduced in this course. Students will expand their familiarity with wet and dry media and substrates, analog and digital image creation. Projects encompass editorial illustration, picture books, posters, album art, and more. Emphasis will be on the personal voice and story as content of the work as well as professional presentation and craft.

#### ILLU 315

##### US: Collaboration, Teamwork and Flexibility

3 credit hours (3 studio)

[Social Practice minor] This course will give students an opportunity to experience collaboration and flexibility within a team. Students will practice communication and creative skills by working in teams with fellow classmates on projects ranging from large-scale murals to artist/writer collaborations. The group dynamic can produce very interesting creative solutions. Learning to work in a group, understanding the importance of good communication, the client partnership, the shedding of one's ego, the collective brainstorming process, are all a

part of this class.

#### ILLU 320

Junior Studio: Exploring the Narrative

3 credit hours (3 studio)

In this course, students will be encouraged to experiment with different techniques and will sample various narrative story-telling challenges within a single image. Projects might include exploring spot illustrations, posters, 3D illustration, editorial illustration and other media opportunities such as simple gif animation. These are introduced to the student as avenues and directions for showcasing their talent both in print, on the screen and beyond.

#### ILLU 325

Covers and Pages

3 credit hours (3 studio)

Sequential Art and Comics are explored as a synthesis of sequential narrative and visual storytelling. Many of the exercises utilize a specific comic book template and an anthology is created and printed at the end of the semester. A condensed history of comics and various ways to approach paneling and sequential image-making is introduced. Students are encouraged to integrate their own stories/personal narrative into the exercises.

#### ILLU 327

ME: Individual Expression

3 credit hours (3 studio)

Focus will primarily be centered around the research and development of a personal image portfolio or body of work. Discussion will be focused on helping the student toward building confidence with self-initiated projects, entrepreneurial efforts, a personal work authorship, an individual preference for a particular market venue and the corresponding artwork connection that will act as a foundation for the student's life work. Students will give presentations about their work in progress at midterm, culminating in a final presentation to the entire junior class at the end of the semester.

#### ILLU 400

Senior Studio: Image Thesis I

3 credit hours (3 studio)

This course offers an opportunity to research and develop a personal body of work that represents the student's voice. Emphasis will focus on building a visual resource library of files that forms the foundation for the personal portfolio thesis. Throughout the semester, students will present their work in progress, culminating in a final presentation to their section. Additionally, students will learn how to prepare for and participate in the gallery exhibition and tabling events. This will include everything from framing and preparing your work for exhibition to various industry application processes. This effort will also support and prepare students for the annual fall event, The Harvest, and the spring KCAI Senior BFA Exhibition.

#### ILLU 415

Professional Practice: The Business of Illustration

3 credit hours (3 studio)

A seminar devoted to bringing local or national/international artists, business owners, etc. on campus and virtual visits, as well as location field trips for discussions about the aspects of the practice: business

maintenance, entrepreneurship, self-promotion, ethics and guidelines, contracts, records, taxes, billing, and other issues that are supported by the graphic artist guild standards and practices and supported by the IPA (Illustrators Partnership Association). Additionally in this course, students will create their own tools of professional practice promotion (social media, website, leave-behind, image identity, logo, business card, postcard, etc.) for use in their practice that will give the student an early start to promoting their professional work. This work will be implemented immediately in the annual fall networking and marketplace event, *The Harvest*.

#### ILLU 420

Studio: Image Thesis II

3 credit hours (3 studio)

This course offers a further opportunity to research and develop a personal body of work that will represent the student's personal voice. Emphasis will be focused on the building of a visual resource library that acts as a foundation for the forming of the portfolio thesis. Students will give formal presentations about their work throughout the semester, culminating in a final presentation to the entire department, students and faculty. Seniors will have an individual exhibition space for the final spring semester EOS show, along with leaving process documentation in printed/digital form. **Note:** Upon return for the spring semester, each senior will be required to formalize and write an Artist Statement and Plan of Action for the spring semester based on the experience and learning taken from Thesis I.

#### ILLU 421

Sketchbook: The Cultural Safari

3 credit hours (3 studio)

This course is an attempt at creating, for the overall program, a bookend approach to drawing as an important aspect of the program experience. The student will be sent out into the external community to record and to report (visually) aspects of the local Kansas City culture through on-site drawing. Markets, museums, social facilities, area businesses, "gathering" destinations, local color, cultural icons, social service agencies, sports events and many others, all will act as examples of visual source material that can begin to tell the story of Kansas City and its people.

### Illustration Electives

#### ILLE 223

The Voice

3 credit hours (3 studio)

Students will have the opportunity to practice the essential design sensibilities and processes (methods) related to the practice of illustration and to explore their personal individual voice in the making of that visual. The core of this course will be a focus on how the professional illustrator works independently or with the art director/designer to produce uniquely formed visuals necessary for any given medium approach. We will focus also on the creative, aesthetic, thoughtful, content-based, story-telling aspects of editorial and/or book work. Research, ideation, problem-solving techniques and forming the image as a creative and (personally) contemporary solution will be integral to this unique course's productivity results. This course may produce images by processes and personal approaches that may range from painting, drawing, silkscreen, collage, 3-D and/or monoprint through to the digital realm of possibilities. We encourage the development and nurturing of a unique contemporary approach toward the needs of the illustration industry.

## ILLE 224

### Children's Picture Book

3 credit hours (3 studio)

A picture speaks a thousand words, so the saying goes and telling a story in pictures is both challenging and immensely satisfying. Books live in which profound stories unfold through a series of extraordinary drawings that illustrate ordinary emotions, experiences, and lives. This course will cover basic stages in the creation of a picture book, including understanding solving problems of pacing, page turns, developing ideas, creating sequential storytelling images and book layout. The emphasis will be on the process of making the visual story seamless, from the first rough thumbnail sketches all the way through to present a dummy. Students will explore finding their 'visual voice' and will experiment different approaches in order to build a base for their own picture book. This course is repeatable one time for credit.

## ILLE 230

### Concept Art: Character Design and More

3 credit hours (3 studio)

In this class students will be introduced to the ever-growing industry of concept art and illustration where they will learn how to confidently create characters and character design sheets, what it takes to grow and stay relevant in this industry and how to approach a variety of clients. Students in this class will focus on a range of Concept Art projects including: creating and pitching their own character designs, complete with full body turn-around model sheets; creating effective, believable environments with confidence utilizing a variety of tools; creating expansive content for their characters, editing/refining story; and understanding the difference between creating content for games vs movies.

## ILLE 270

### Illustration Process and Digital Techniques

3 credit hours (3 studio)

Students in this course will explore a variety of illustration processes while developing digital techniques. Students will learn how the professional illustrator problem solves to creating production-ready visual solutions. This illustration elective is intended for students to focus on generating strong imagery for real-world illustration assignments created with industry standard tools. Students will be challenged with a variety of projects designed to highlight specific concepts of visual communication, increase their digital skills and understanding of the computer's potential as a tool. Research, idea generation, problem solving techniques and forming the image as a creative and contemporary solution will be integral to this course. Assignments emphasize traditional illustration skills such as visual problem solving, conceptual thinking, drawing, and designing while exploring the possibilities of digital execution. Students spend half of the studio time in a lab environment working on sketches, concepts, skill development, and instructor-led demonstrations.

## ILLE 450

### Micro Agency

3 credit hours (3 studio)

The course will facilitate the illustration department's internal functioning "small agency" known to the external community as MICRO. Students will function in a collaborative and team environment creating work (focusing on exceptional illustration and design) for clients in the surrounding professional Kansas City community. The students perform the position(s) of illustrator, designer, art director and account manager. Students will concept, prepare and present the work directly to the client, as well as execute and deliver final art to the client.

The students will work alongside faculty/mentors (advising students) in the execution of the client work. This course requires individuals that are collaborative, concept driven, professional, detail oriented, organized and exceptional in their craft. Participating students will submit a portfolio to course faculty for review before acceptance into the course. This course can be repeated for credit. PLEASE NOTE: A meeting with the course instructor is required prior to the first day of class.

#### ILLU 399

##### Mentorship

3 credit hours (3 studio)

[Juniors and Seniors only] The mentorship experience, different than the internship experience, is an opportunity to work with a single local or remote artist as a mentor. That mentor, identified by the student, will help guide the student through a student-initiated process of building a personal body of work. To qualify, the student must be self-directed and will have achieved junior level standing. Paperwork is necessary and a portfolio review is required.

#### INTI 300

##### Illustration Internship

(Variable credit hours) [Juniors and Seniors only]

This elective opportunity gives the student a chance to secure an internship with numerous and diverse Kansas City area organizations, corporations, agencies or non-profits that will provide an in-house professional artistic experience related to the illustration discipline practice. To qualify, a student will have achieved a junior-level standing to participate. Paperwork is necessary and a portfolio review is required.

#### ILLE 2ST/3ST

##### Special Topics in Illustration

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

### **Painting**

Painting students at KCAI will develop a visual language based on the creation of a personal studio practice rooted in both visual and critical skills that allow them to experiment both conceptually and materially. As a painting student you are not limited by specific material techniques, but rather you are asked to expand the field through an understanding of core philosophies within the discipline of painting as they interact with a variety of contemporary art issues. Artists are now viewed as cultural workers whose ideas dictate their materials rather than as creators who are defined by one chosen medium.

Diversity is a core value of the Painting Department, and as a result, experimentation is encouraged in both process and concept. This diversity is mirrored in the breadth of experience in our faculty and visiting artists as well as in the richness of the critical dialogues surrounding the departmental community.

Individual studios for sophomores, juniors and seniors facilitate a one-on-one approach between you and the faculty, while group critiques and discussions foster a community of innovation built upon current dialogues in contemporary art and culture. As a student in the painting department, you can work within a wide range of possible outcomes, from academic figuration, abstraction and installation art, to performance, video and digital production. Students are not expected to produce work within a specific style or genre but are free to create their own lineage, adding their voice to a rich continuum.

You will be instructed in essential traditions, materials and methods, and you will develop a critical dialogue that serves to amplify your individual voice within the universal and expanded language of painting. As you progress through the sophomore, junior and senior years, you will be encouraged to experiment with and expand your conceptual and materials concerns, finding processes that best suit your personal tendencies and aspirations. You will leave the painting department with an understanding of materials and methods and also with a practice that recognizes the edges of the discipline and how the philosophical underpinnings of the discipline form the basis for a wide exploration of ideas and materials.

*Painting Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Context:** Identify and analyze the myriad manifestations of context within contemporary painting and place one’s work within relevant cultural, professional, and critical frameworks.
- **Studio Focus:** Develop and sustain a comprehensive studio practice that serves as a critical platform for continued growth and exploration.
- **Research:** Develop a practice of ongoing observation and research to cultivate external references that support and sustain the conceptual scaffold of studio practice.
- **Interdisciplinarity:** Demonstrate a familiarity with alternative disciplines and contemporary technologies and the dialogues, philosophies, and critiques that surround their use.
- **Material Craft:** Demonstrate a professional command of materials and processes and apply them effectively within the development of a personal language and practice.
- **Professional Practice:** Integrate professional practice skills - such as documentation, presentation, communication, and project management - into one’s ongoing studio practice.

<b>PAINTING – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	PAIT 200	Sophomore Painting I	6
Spring Semester	PAIT 220	Sophomore Painting II	6
<b>Junior Year</b>			
Fall Semester	PAIT 300	Junior Painting I	6
Spring Semester	PAIT 320	Junior Painting II	6
	PAPP 390	Professional Practice for the Studio Artist	3
<b>Senior Year</b>			
Fall Semester	PAIT 400	Senior Painting I	6
Spring Semester	PAIT 420	Senior Painting II	6
<b>Studio Electives:</b>			
<b>(6)</b>		Studio Elective from any department	3
		Studio Elective from any department	3

		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

PAIT 200

Sophomore Painting I

6 credit hours (6 studio)

This course is designed for second year students to develop a studio practice based on their own individuality, curiosity, and creativity. Students will be exposed to a wide variety of materials, processes, and issues concerning the expanded field of painting. Through group discussions, instructor and peer presentations, and individual meetings with their instructor, students will begin to develop a strong base of contextualized knowledge that will foster the growth of their critical thinking and speaking skills, as well as an understanding of the nuanced relationships between material, process, subject, and concept. Through daily work in their studios with guidance from their instructors, students will hone their interests and abilities, and develop a capacity for research and growth.

PAIT 220

Sophomore Painting II

6 credit hours (6 studio)

This course continues and builds upon ideas and experiences learned in Sophomore Painting I. It is designed for second year students to continue developing a studio practice based on their own individuality, curiosity, and creativity. Students will be exposed to a wide variety of materials, processes, and issues concerning the expanded field of painting. Through group discussions, instructor and peer presentations, and individual meetings with their instructor, students will begin to develop a strong base of contextualized knowledge that will foster the growth of their critical thinking and speaking skills, as well as an understanding of the nuanced relationships between material, process, subject, and concept. Through daily work in their studios with guidance from their instructors, students will hone their interests and abilities, and develop a capacity for research and growth.

PAIT 300

Junior Painting I

6 credit hours (6 studio)

This course is designed to facilitate an intense exploration of ideas and themes as well as encourage conceptual and technical risk-taking. Students will develop research methodologies and self-awareness of how their research influences their visual and conceptual problem-solving. Students will practice self-assessment daily in the studio and in midterm self-assessment forms and conferences. The instructor will meet with students individually and in groups to discuss students' work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material. General course goals: This course seeks to challenge students to take risks, experiment with materials and ideas, develop a working vocabulary of critical terms, become aware of historical and contemporary themes and strategies in their field and continue to understand who they are and who they can become as artists. Learning outcomes: Throughout the semester, students will cultivate a disciplined studio practice through which they will develop individual conceptual and visual vocabularies. Reading and writing assignments as well as critiques are intended

to broaden the student's critical abilities and theoretical awareness.

#### PAIT 320

##### Junior Painting II

6 credit hours (6 studio)

This course is designed to facilitate an intense exploration of ideas and themes as well as encourage conceptual and technical risk-taking. Students will develop research methodologies and self-awareness of how their research influences their visual and conceptual problem-solving. Students will practice self-assessment daily in the studio and in midterm self-assessment forms and conferences. The instructor will meet with students individually and in groups to discuss students' work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material. General course goals: This course seeks to challenge students to take risks, experiment with materials and ideas, develop a working vocabulary of critical terms, become aware of historical and contemporary themes and strategies in their field and continue to understand who they are and who they can become as artists. Learning outcomes: Throughout the semester, students will cultivate a disciplined studio practice through which they will develop individual conceptual and visual vocabularies. Reading and writing assignments as well as critiques are intended to broaden the student's critical abilities and theoretical awareness. This course builds upon ideas and experiences learned in Junior Painting I.

#### PAPP 390

##### Professional Practice for the Studio Artist

3 credit hours (3 lecture)

Professional Practice for the Studio Artist presents painting students with research methods and professional strategies to aid them in their careers. Students will learn how to effectively conduct research and competitively interact with employers, galleries, residencies, grants, public arts commissions and other arts institutions. Students will draft various professional documents (CVs, resumes, artist statements, project proposals and cover letters). The goal of this course is to provide students with tools necessary to "build" a career using regional or national opportunities. Students will be evaluated by the quality of their research, written forms, preparation and classroom participation. This course is meant to give the students the necessary skills to pursue a career that is relevant to their interests and professional ambitions.

#### PAIT 400

##### Senior Painting I

6 credit hours (6 studio)

This course is designed to direct the student's attention to building a focused body of work to be presented at the thesis exhibition, while at the same time continuing to experiment and take risks in order to develop an individualized, robust theory of practice. Seniors will continue to develop the good studio and research habits that are necessary to nurture and sustain their ongoing studio practice. Emphasis will be placed on understanding the conceptual implications and strategies implicit in their work and finding relationships to other artists dealing with similar issues. Students will be assessed in group and individual critiques and will practice self-assessment daily in the studio and on midterm self-assessment forms and in conferences with the instructor. The professor will meet with students individually and in groups to discuss students' work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material. General course goals: This course seeks to challenge students to create a unified body of work, develop a working vocabulary of critical terms, become aware of historical and

contemporary themes and strategies in their field and continue to understand who they are and who they can become as an artist. Learning outcomes: Throughout the semester, students will cultivate a disciplined studio practice through which they will develop individual conceptual and visual vocabularies. Reading and writing assignments as well as critiques are intended to broaden the student's critical abilities and theoretical awareness. Students will employ critical thinking to pose problems visually. Students will gain an increased professional awareness. Graduating seniors will create a thesis body of work.

#### PAIT 420

##### Senior Painting II

6 credit hours (6 studio)

This course is designed to direct the student's attention to building a focused body of work to be presented at the thesis exhibition, while at the same time continuing to experiment and take risks in order to develop an individualized, robust theory of practice. Seniors will continue to develop the good studio and research habits that are necessary to nurture and sustain their ongoing studio practice. Emphasis will be placed on understanding the conceptual implications and strategies implicit in their work and finding relationships to other artists dealing with similar issues. Students will be assessed in group and individual critiques and will practice self-assessment daily in the studio and on midterm self-assessment forms and in conferences with the instructor. The professor will meet with students individually and in groups to discuss student work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material. General course goals: This course seeks to challenge students to create a unified body of work, develop a working vocabulary of critical terms, become aware of historical and contemporary themes and strategies in their field and continue to understand who they are and who they can become as an artist. Learning outcomes: Throughout the semester, students will cultivate a disciplined studio practice through which they will develop individual conceptual and visual vocabularies. Reading and writing assignments as well as critiques are intended to broaden the student's critical abilities and theoretical awareness. Students will employ critical thinking to pose problems visually. Students will gain an increased professional awareness. Graduating seniors will create a thesis body of work. This course builds upon ideas and experiences learned in Senior Painting I.

#### Drawing Electives

NOTE: For Painting majors, elective instructor cannot be the same as studio instructor.

#### PADRE 260

##### Cultivation: Drawing Intentional Relationships with Plants

3 credit hours (3 studio)

[Social Practice minor] Gardens are human interventions with nature for the cultivation of food, relaxation, and aesthetics. Gardens are places where city-dwellers can come to re-establish a connection to nature and where knowledge about plants can be passed down from one generation to the next. To explore what it means to cultivate a garden is to step into a layered discourse about history, health, power, and beauty, among many other topics. This class provides the student the opportunity to enter into this conversation and intentionally foster their own relationship to plants and gardens. Throughout the semester, especially in the warmer months, we will visit local parks and gardens, looking at them as places of healing, as well as ecosystems and metaphors. We will explore individual plants, and analyze gardens as interactive art installations and imagine new interventions with them. Through readings and presentations, the student will learn about many creative strategies, from the traditional to the subversive, in which artists have sought to cultivate deeper connections

between the botanical and human worlds. Assignment prompts will encourage the development of individual research and methods of working in an environment of inclusion and experimentation. These ideas and experiments will be discussed in individual meetings with the instructor as well as in large group discussions. Our goal is to develop a studio practice that employs social, collaborative, and/or interventionist strategies to explore the relationships we create with plants.

#### PADRE 265

##### Drawing through Lens and Stylus

3 credit hours (3 studio)

The aim of this course is to use multiple processes to find nuance, discover what is possible "in between" disciplines and consider the hybrid state of contemporary life. Students will explore themes of identity, class, influence, culture/region and daily life. We will consider the possibilities inherent in traditional drawing materials (pencil/charcoal and acrylic paint) and mediate them through various processes (frottage, photo-transfers, digital painting, digital printing). Classroom assignments will begin with observational drawing and image transferring. Homework assignments will focus on mediation and discovery in process through series.

#### PADRE 272

##### Portrait and Figure Drawing

3 credit hours (3 studio)

This course will challenge students to draw figures and portraits from observation. Students will develop an understanding of their own mark-making and sensitivities to form while also demonstrating an understanding of proportion and form. Drawings will begin in charcoal and pencil but move on to acrylic painting. Additionally, students will be tasked with drawing self-portraits in their sketchbook and in larger sizes. Portrait and Figure drawing is a course for students who want to develop a stronger understanding of observation, tonality, as well as anatomy.

#### PADRE 302

##### Celebratory Drawing

3 credit hours (3 studio)

This course serves to explore the power and meanings behind what we choose to celebrate and how we choose to do so. Students will consider the role of materials, subject, scale, series and process as they relate to a viewer's experience. Three thematic prompts will be given, "the sacred", "the pivotal", and "the sublime" to consider what kinds of celebratory histories precede them and are active now. Students will be encouraged to expand upon or deviate from their major studio activities in this course. Celebratory Drawing will ask students to consider what features of their life/history are work celebrating in the most serious, humorous or mysterious manners.

#### PADRE 312

##### Methods and Materials: Contemporary Approaches to Classical Ideas

3 credit hours (3 studio)

In this course students will learn the studio procedures and materials science used by ancient, classical and contemporary artists. This course will be structured as an experimental workshop where students will learn through hands-on experience, preparing art materials from the ground up, making work using these approaches. We will focus on several periods and regions, ranging from East Asian material approaches to ink

and paper, to Western European painting and drawing traditions, to modern projection and lens-based techniques that have changed the way we define material processes. At the same time students will learn how to handle contemporary materials and methods as they relate to these traditions, making their own work using these approaches. These projects will parallel conceptual conversations that reinforce the motivations behind their use, with a critical look at how the histories and vocabularies that surround these traditions have been formed and interpreted. Throughout the semester students will be given both specific constraints and selected open-ended assignments where they can choose a particular approach to explore. By breaking down materials to their elements we will understand the procedures that can expand future material, technical and conceptual understanding.

### PADRE 331

#### Text and Image

3 credit hours (3 studio)

This course will examine the use of text and image in fine arts, design and drawing. We will look at examples with various points of reference including hand lettering, graphic design and the use of text and language in contemporary visual art. This drawing course is designed with the goal of working with artists on various adoptions of the letter form in conjunction with image but also to introduce contextual analysis into the use of these two systems of language. There will be several weekly and longer projects that combine digital strategies and outputting with hand lettering, drawing and design. We will look at the work of Ed Fella, the situationist international, Hannah Hoch, Tracy Emin, Frida Kahlo, Vivianne Westwood, Jenny Holzer, Kay Rosen, Christopher Wool and Glenn Ligon among many other artists. Students will also be responsible for artist presentations and a final project that they will propose.

### PADRE 332

#### From Collage to Montage

3 credit hours (3 studio)

This course will examine the visual relationships between drawing and film, and will map elements of the historical construction of the time and still image in both seminar and studio contexts. As many of the relationships between still and time-based media are elastic, students will respond to readings, screenings and rigorous in-class collaborations and independent projects in the investigation of that idea. The screenings (including artists such as Sergei Eisenstein, Dziga Vertov and Bill Viola) and readings (including Marjorie Perloff, Gertrude Stein and Gilles Deleuze) will initiate seminar discussions and studio projects. Special attention will be paid to German Expressionist and Russian Constructivist cinema, as well as contemporary montage-based video artists such as Paul Chan and Sharon Lockhart. How does a collage cut become a moving image? How can series and sequence function as mechanisms for a greater understanding of drawing? What is at stake when we attempt to bridge these two fields? As both aesthetic and critical practices, we will consider these questions as a way to initiate a greater discourse. The central goal of the course is to develop an awareness of how images, objects and theoretical frameworks contribute to our perception of time, and how our work might provide a constructive response through drawing.

### PADRE 333

#### The Drawing Book

3 credit hours (3 studio)

How does one understand the concept of the book? How does it relate to the practice of drawing, series, collaboration and observation? Is the book specifically an object, or how can we expand it? In this course,

students will engage these questions by exploring drawing practices that surround the book historically, practically and conceptually. Various bookmaking approaches will be paired with research into both analog and digital materials science. Additionally, investigations into the cultural pluralism of the book will be paired with conceptual drawing problems. To that end, this class will pay particular attention to the various differences and diffusions between historically Arabic, Turkish, Persian, East Asian and Western / European bookmaking traditions as a departure point for projects in a contemporary context. These projects will explore relationships between still and time-based media, as well as observed and appropriated information. Screenings, virtual scholar and artist visits and seminar discussions will supplement intensive studio projects. The central goal of the course is to develop an awareness of how the book contributes to our perception of objecthood, point of view, storytelling and how our work might provide constructive responses.

#### PADRE 338

##### Ecstatic Drawing

3 credit hours (3 studio)

“Ecstatic Drawing” allows students the time to take risks and realize a few ambitious and time-consuming projects while becoming conversant in other methods/circumstances for drawing. Students will work on short figurative works intermittently while developing a small series of semester long drawings. Students will be encouraged to create projects that directly relate to their studio practice, technical ambitions or conceptual/expressive concerns. In order to compliment these time-intensive projects, classroom activities will additionally explore observational/figurative processes, wet-media (ink, gouache, watercolor) and large-scale drawing. Often the commitment of time to one project, in an academic environment, can be as risky as challenging the aesthetics, history or traditions of one’s chosen discipline. This course seeks to encourage students to push their own technical and conceptual limits through engaging in a few long-term drawing projects.

#### PADRE 349

##### Drawing Systems

3 credit hours (3 studio)

This studio elective will explore drawing concepts and materials pertinent to cultural, procedural and material systems. By examining the intersection between theme and variation, students will be exposed to the possibilities of how an artistic system can be built and used, and how this practice moves beyond or further enhances the common ground between figurative depiction and conceptual self-reference in drawing. Specifically, this course will emphasize how vision, time, the body and the use of new light and lens-based technologies can be tools for the artist to use in their own work. By exploring perception, mediation, artist games and collaborative projects, the class will also analyze the period from the late 1960s throughout the early 1970s and the corresponding emerging Post-Minimalist, conceptual and performative art movements, with a parallel focus on the 1920s School of Paris drawing strategies and how they impact contemporary drawing and system building. The semester will focus on multiple approaches to drawing experience through varied, experimental in-class exercises and challenging individual projects. The class will also feature group and individual critiques, selected readings and talks, with a primary focus on exploring what an individual drawing system can be.

#### PADRE 2ST/3ST

##### Special Topics in Painting

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Photography**

Still and moving images are the language of our time. Understanding how they are made—and why they matter—is essential to shaping the future of visual culture.

The Photography program is grounded in the philosophy that lens-based practices are deeply interconnected. Students work fluidly across these forms, examining how each informs the other conceptually, technically, and culturally. They explore how images communicate ideas, construct perspective, and create meaning within contemporary visual practice.

The program begins with an immersive foundation integrating historical influences, contemporary practices, and rigorous technical training in both analog and digital processes. Through critique, research, and sustained revision, students deepen how they see, think about, and make images, expanding their technical range while clarifying their artistic direction.

As their work develops, students concentrate their studies in Photography while maintaining opportunities for cross-disciplinary exploration. Upper-division studios prioritize student-driven projects that integrate concept, research, and technical experimentation. Students are encouraged to take creative risks and pursue ideas with depth and intention, building a distinct artistic direction through sustained independent production.

Studios deepen engagement with the still image as a site of observation, construction, and interpretation. Emphasis is placed on sequencing, lighting, format, digital workflows, archival printing, and installation—supporting ambitious, cohesive bodies of work while refining their ability to craft meaning through composition, material choices, scale, and presentation, strengthening both technical precision and conceptual clarity.

Professional preparation is embedded throughout the curriculum, including project management, distribution strategies, and industry-facing practices. Students graduate prepared to initiate complex projects, sustain independent practice, and move confidently within collaborative creative environments.

All Photography students complete a required internship that connects studio practice to professional environments. These experiences place students within galleries, media organizations, cultural institutions, and creative studios—expanding networks, strengthening collaboration skills, and translating artistic direction into real-world application.

As creative technologies and industries evolve, students deepen their command of current tools while mastering principles that extend beyond any single platform. They learn to evaluate new systems, teach themselves emerging technologies, and adapt—strengthening their ability to lead projects and bring thoughtful human perspective to an evolving creative landscape.

Nearby museums such as the Nelson-Atkins Museum of Art—home to one of the largest and most significant photographic collections in the nation—and the Kemper Museum of Contemporary Art provide students with direct access to major historical and contemporary works. These institutions offer opportunities to engage with curators, attend gallery talks, and experience world-class exhibitions firsthand.

### *[Department] Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's

goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Creative Practice:** Generate original, conceptually driven photographic and film work that demonstrates a distinct artistic voice through sustained inquiry, creative risk-taking, and revision.
- **Communication & Critique:** Articulate ideas, research, and analysis through writing, critique, documentation, and audiovisual presentation, engaging in reflective listening, productive discourse, and respectful exchange.
- **Technical Fluency:** Demonstrate advanced technical proficiency in camera, lighting, editing, sound, and installation across analog and digital methods, and evaluate how technical choices shape meaning.
- **Critical Contexts & Frameworks:** Analyze and situate their own work and the work of others within historical, cultural, theoretical, and contemporary frameworks in photography, filmmaking, and media arts.
- **Ethics & Representation:** Examine representational choices through ethical frameworks, recognizing the responsibilities involved in depicting others in photographic and film-based work.
- **Professional Practices:** Demonstrate professional readiness by managing projects effectively and applying transferable skills such as sustained project execution, responsiveness to feedback, and adaptability to changing constraints in careers across the arts, creative industries, or independent practice.
- **Emerging Technologies & Adaptability:** Demonstrate critical awareness and fluency with emerging technologies by independently learning and integrating new tools and platforms into creative practice.

<b>PHOTOGRAPHY – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	CAMA 201	Camera Arts: Fundamentals of Analog Film	3
	CAMA 202	Camera Arts: Fundamentals of Analog Photo	3
	CAMA 209	Photography and the Moving Image: Histories and Contexts I	3
Spring Semester	CAMA 203	Camera Arts: Fundamentals of Digital Film	3
	CAMA 204	Camera Arts: Fundamentals of Digital Photo	3
	CAMA 210	Photography and the Moving Image: Histories and Contexts II	3
<b>Junior Year</b>			
Fall Semester	CAMA 301	Camera Arts: Specializations in Filmmaking	3
	CAMA 302	Camera Arts: Specializations in Photography	3
	SOUNE 301	Audio-Vision: Sound for the Screen & Space	3
Spring Semester	CAMA 312	Photography Studio I	6
<b>Senior Year</b>			
Fall Semester	CAMA 412	Photography Studio II	6
Spring Semester	CAMA 422	Photography Studio III	6

<b>Other Required Studio Courses: (1)</b>	CAMAE 349	Artist as Curator* *or any other professional practice course	3
<b>Studio Electives: (3)</b>		Studio Elective from any department Studio Elective from any department Studio Elective from any department	3 3 3
<b>Note:</b>	Recommended Studio Electives: Alternative Processes in Photography; The Impossible Photograph - Advanced Digital Workbench; Visual Essay: Conceptual Films and Photobooks; Performance as Image, Interaction and Intervention; Principles of Camera Lighting.		

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

**CAMA 201**

Camera Arts: Fundamentals of Analog Filmmaking

3 credit hours (3 studio)

This hands-on course immerses students in the art and technique of 16mm cinematography, exploring both its historical significance and contemporary applications. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and exposing film while also engaging with the aesthetic and conceptual possibilities of the medium. Students will be introduced to filmmakers and movements that have embraced 16mm, from classic cinema to experimental and avant-garde practices, gaining an understanding of how this format has been used to challenge cinematic conventions and expand visual storytelling. Through workshops and practical assignments, students will refine their visual language and develop their own projects on film.

**CAMA 202**

Camera Arts: Fundamentals of Analog Photography

3 credit hours (3 studio)

This course introduces the foundational principles of image-making through analog black-and-white photography. Students will develop technical proficiency in exposure, film development, darkroom printing, and scanning while exploring the medium's unique visual and expressive qualities. Emphasizing both technical mastery and creative exploration, the course encourages experimentation with form and technique as a means of engaging with photographic theory, aesthetics, and poetics. Through hands-on assignments, discussions, and critiques, students will refine their understanding of photographic image-making as a platform for conceptual and fine art practice.

**CAMA 209**

Photography and the Moving Image: Histories and Contexts I

3 credit hours (3 studio)

This course explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media.

Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMA 203

##### Camera Arts: Fundamentals of Digital Filmmaking

3 credit hours (3 studio)

This hands-on course immerses students in the art and technique of digital filmmaking production, while exploring its contemporary significance and applications. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and editing while also engaging with the aesthetic and conceptual possibilities of the digital medium. Students will be introduced to filmmakers and movements that have embraced digital film, from traditional cinema to experimental and avant-garde practices, gaining an understanding of how this format has been used to challenge cinematic conventions and expand visual storytelling. Through workshops and practical assignments, students will refine their visual language and develop their own digital film projects.

#### CAMA 204

##### Camera Arts: Fundamentals of Digital Photography

3 credit hours (3 studio)

This course introduces the foundational principles of image-making through digital photography. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and digital printing and editing while also engaging with the aesthetic and conceptual possibilities of the digital medium while exploring the medium's unique visual and expressive qualities. Emphasizing both technical mastery and creative exploration, the course encourages experimentation with form and technique as a means of engaging with photographic theory, aesthetics, and poetics. Through hands-on assignments, discussions, and critiques, students will refine their understanding of photographic image-making as a platform for conceptual and fine art practice.

#### CAMA 210

##### Photography and the Moving Image: Histories and Contexts II

3 credit hours (3 studio)

This course builds upon Photography and the Moving Image: Histories and Contexts I that explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMA 301

##### Camera Arts: Specializations in Filmmaking

3 credit hours (3 studio)

Intended for first semester juniors with a solid foundational knowledge of film production. This course investigates advanced cinematic approaches and expanded notions of lens-based artwork while fostering the development of both conceptual and technical elements within a student's individual practice. Emphasis is on the integration of ideas and artistic expression through a guided exploration of self-directed artistic production

and research through hands-on filmmaking demonstrations, production assignments, group discussions, professional practice techniques within filmmaking, and surveying historical and contemporary cinematic-based work.

#### CAMA 302

##### Camera Arts: Specializations in Photography

3 credit hours (3 studio)

Intended for first semester juniors with a solid foundational knowledge of photographic processes. This course investigates advanced photographic approaches and expanded notions of lens-based artwork while fostering the development of both conceptual and technical elements within a student's individual practice. Emphasis is on the integration of ideas and artistic expression through a guided exploration of self-directed artistic production and research through hands-on photography demonstrations, photography-based production assignments, group discussions, professional practice techniques with photography, and surveying historical and contemporary photographic-based work.

#### SOUNE 301

##### Audio-Vision: Sound for the Screen & Space

3 credit hours (3 studio)

[Sound minor; required for Sound minor students] Perceptual embodiment in aural and visual experience is applied to developing audio production for screen and space. Hands-on technical demonstrations, production crew work, artistic and technical presentations, and soundtrack analysis will serve in developing audio for the screen. Sound works by artists and sound designers support our recording and editing of sound effects, contact mic recording, ambience, and voice recording culminating in a sound sync mix.

#### CAMA 312

##### Photography Studio I

6 credit hours (6 studio)

Photography Studio I centers on advanced methods and strategies for the development and realization of an independent body of photographic work while becoming self-aware of one's own creative process. Through a guided, self-driven, semester-long photography and research project, students will be introduced to project proposal, photography budgets, and photographic project management approaches in addition to advanced research methods while pursuing their own individualized investigations. Fostering the blending of historical, technical, and conceptual elements of a student's photography-based work and research and engaging within critical dialog surrounding expanded approaches to photographic artwork is a focus within the course. Students are expected to take risks and explore new artistic territories while further advancing their technical photography and critical skills in the context of group critiques and discussions. Viewings, assigned readings, research, fieldwork, grant writing assignments, technical photography demonstrations, production coursework, and class presentations will parallel each individual student's area of focus.

#### CAMA 412

##### Photography Studio II

6 credit hours (6 studio)

Photography Studio II centers on the guided development and management of a self-directed, year-long, independent body of photographic thesis work and research project. Emphasis is on advanced professional practice skills based on each student's own creative process, technical mastery of photography techniques, and

advanced research methods including fieldwork. Upholding the unification of historical, technical, and conceptual elements of a student's photographic-based thesis production and thesis research project while engaging within critical dialog surrounding expanded notions of photography is a focus within the course. Students are expected to take risks and build upon previously discovered artistic territories while further advancing their technical photography expertise and critical skills in the context of weekly production presentations, group critiques, and discussions. Viewings, assigned readings, research, fieldwork, grant writing assignments, technical photography demonstrations, production coursework, and class presentations will parallel each individual student's area of focus.

#### CAMA 422

##### Photography Studio III

6 credit hours (6 studio)

Photography Studio III is dedicated to the post-production phase of your self-directed, year-long, senior thesis project, initiated during Photography Studio II. Focus is on advanced photography editing methods, advanced archival printing skills, cataloging, and professional matting and framing techniques for various installation situations. Emphasis will be on the development, submission, and professional installation of students' BFA exhibition. Additionally, students are required to refine their presentation skills, artist statement writing, and photography-based self-promotional approaches that will culminate into both an artist talk and a senior printed catalog. Viewing artist examples, suggested readings, research, production coursework, and class presentations will parallel each individual student's area of photography-based focus. Shared research and group critiques of work in progress take place on a regular weekly schedule.

#### CAMAE 349

##### Artist as Curator

3 credit hours (3 studio)

[Juniors and Seniors only; Professional Practice] This course explores professional practice in various career paths and focuses on the process of exhibition making as a collaborative practice and ways of thinking about curating, not only from an artist perspective, but through engagement with processes that involve all parties relevant to specific presentations. Exhibitions are the central function of museums and art galleries and the dominant format to showcase artworks by individuals or groups of artists, particular genres, thematic areas, or collections. Spatial decision making, handling and placement of objects, and public program development, catalog, mailing lists and approaching galleries will be considered in a practical learning environment. Additionally, students are exposed to a range of resources and opportunities for artists and professionals with an in-depth understanding of written and organizational skills necessary to support their work in varied areas of the professional fields. The course will culminate in a group exhibition with artworks by the students of the class and an exhibition proposal based on the collaborative practice. This course fulfills the Professional Practice requirement for Filmmaking and Photography majors but it is open and encouraged to be taken by all students interested in curatorial practice.

#### Photography Electives

#### CAMAE 202

##### Camera Arts: Fundamentals of Analog Photography

3 credit hours (3 studio)

This course introduces the foundational principles of image-making through analog black-and-white photography. Students will develop technical proficiency in exposure, film development, darkroom printing,

and scanning while exploring the medium's unique visual and expressive qualities. Emphasizing both technical mastery and creative exploration, the course encourages experimentation with form and technique as a means of engaging with photographic theory, aesthetics, and poetics. Through hands-on assignments, discussions, and critiques, students will refine their understanding of photographic image-making as a platform for conceptual and fine art practice.

#### CAMAE 204

##### Camera Arts: Fundamentals of Digital Photography

3 credit hours (3 studio)

This course introduces the foundational principles of image-making through digital photography. Through practical exercises, students will develop a strong technical foundation in shooting, lighting, and digital printing and editing while also engaging with the aesthetic and conceptual possibilities of the digital medium while exploring the medium's unique visual and expressive qualities. Emphasizing both technical mastery and creative exploration, the course encourages experimentation with form and technique as a means of engaging with photographic theory, aesthetics, and poetics. Through hands-on assignments, discussions, and critiques, students will refine their understanding of photographic image-making as a platform for conceptual and fine art practice.

#### CAMAE 209

##### Photography and the Moving Image: Histories and Contexts I

3 credit hours (3 studio)

This course explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMAE 210

##### Photography and the Moving Image: Histories and Contexts II

3 credit hours (3 studio)

This course builds upon Photography and the Moving Image: Histories and Contexts I that explores the historical and contemporary development of photography and the moving image as interconnected forms that mediate cultural experience. Through global case studies of artists, filmmakers, and movements, students examine how images have shaped and been shaped by technological change, artistic innovation, political forces, and systems of circulation. Emphasizing critical analysis over production, the course investigates authorship, narrative construction, subjectivity, and the cultural power of visual media. Screenings, readings, discussion, and written assignments support the development of historical knowledge and analytical frameworks.

#### CAMAE 222

##### Principles of Camera Lighting

3 credit hours (3 studio)

[Prerequisite: CAMA/CAMAE 203 or CAMA/CAMAE 204] The comprehensive study of the qualities, meaning, physical properties of light and the tools necessary for controlling light will be the areas of emphasis

of this class. Contemporary approaches to crafting lighting in the studio and the field, as well as the study of historical references and previsualizing studio lighting using software will also be important components of this class.

#### CAMAE 224

The Impossible Photograph: Advanced Digital Workbench

3 credit hours (3 studio)

[Prerequisite: CAMA/CAMAE 203 or CAMA/CAMAE 204] Photographs need no longer depict a single slice of time nor a single point in space. This class will cover the means to produce what isn't achievable in a single exposure. Areas covered include HDR imaging; layering for depth-of-field effects not achievable normally; advanced masking for compositing elements shot separately; shooting and lighting strategies for effective compositing; and stitching single frames into large-scale, extremely high-resolution frames. This class is for students with a strong conceptual viewpoint and the ability to integrate appropriate methods into their work.

#### CAMAE 226

Alternative Processes in Photography

3 credit hours (3 studio)

This course explores historical photographic techniques and their relevance in contemporary practice. Through hands-on experience with analog cameras, film developing, and alternative printing methods such as pinhole camera, lumen prints, anthotype, chemigram, cyanotype, vandyke brown, and kallitype, students will develop a deep appreciation for the textures and aesthetics unique to classical photographic processes. Students will also learn bookbinding techniques to present their work as handmade artist books. By the end of the course, students will have a strong foundation in historical photographic processes.

#### CAMAE 260

Visual Essay: Conceptual Films and Photobooks

3 credit hours (3 studio)

This class explores the history and practice of two conceptual forms of image sequencing: essay films and photo books. Essay film can be defined by a hybrid form of cinema, blurring the lines between non-fiction, story and subjective investigation, to develop an idea or thought. Photobooks are distinguished as a cohesive photographic exploration of an idea that is developed through the sequence and placement of images, their relationship to text, and their scale and materiality. Through lectures, hands-on demonstrations, screenings and discussions, students will experiment with and discuss these artmaking practices. This class will focus on the research and studio production of two projects, where each student produces an essay film and a photo book by the end of the semester.

#### CAMAE 342

The Art Book: A Museum Without Walls

3 credit hours (3 studio)

[Experiential; Social Practice minor] "An art book is a museum without walls." Andre Malreux. This curatorial-focused course explores the creative, theoretical, and practical applications of arts catalogs, archives, collections, and alternative exhibition making. Open to all majors, this class supports any art practice as the conceptual and practical skills developed are applicable in the future(s) of many entrepreneurial artists and creative career paths. Working on-and-off campus with a designated community partner, the students in this class will work as co-curators organizing an alternative exhibition in book or catalog form. Individually each

student will be responsible for the creative curatorial work of researching and selecting artwork, as well as, trained on the practical technical skills to photograph the corresponding work for the class exhibition. Collectively, the class will critically explore archives, collections, and exhibitions and their inherent ties to history making, storytelling, preservation, and representation.

### CAMAE 349

#### Artist as Curator

3 credit hours (3 studio)

[Juniors and Seniors only; Professional Practice] This course explores professional practice in various career paths and focuses on the process of exhibition making as a collaborative practice and ways of thinking about curating, not only from an artist perspective, but through engagement with processes that involve all parties relevant to specific presentations. Exhibitions are the central function of museums and art galleries and the dominant format to showcase artworks by individuals or groups of artists, particular genres, thematic areas, or collections. Spatial decision making, handling and placement of objects, and public program development, catalog, mailing lists and approaching galleries will be considered in a practical learning environment. Additionally, students are exposed to a range of resources and opportunities for artists and professionals with an in-depth understanding of written and organizational skills necessary to support their work in varied areas of the professional fields. The course will culminate in a group exhibition with artworks by the students of the class and an exhibition proposal based on the collaborative practice. This course fulfills the Professional Practice requirement for Filmmaking and Photography majors but it is open and encouraged to be taken by all students interested in curatorial practice.

### CAMA/CAMAE 2ST/3ST

#### Special Topics in Camera Arts

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Printmaking**

The printmaking program educates students to their highest ability and provides them with a deep understanding of the processes, creative concepts and issues that inform contemporary printmaking and art in a global creative environment. KCAI's printmaking program involves the student in a dynamic dialogue between printmaking, individual studio narrative, collaboration, professional practice and digital media possibilities and concepts. Traditional printmaking processes and concepts — etching, lithography, drawing, collage, silkscreen, letterpress, book arts — and post-modern processes — mass media, collaboration, simulation, appropriation and dissemination — are taught concurrently. Individual studio practices are required on top of a range of social and collaborative practices and assignments throughout the program. Printmaking sponsors and shares classes with the KCAI Social Practice program.

The sequence of educational experiences is designed to facilitate interdisciplinary exploration by the students. An intense group dynamic and extensive one-on-one attention from faculty encourages students to develop their individual studio narratives while examining the cultural role and potential power of visual communication. Students gain a grasp of traditional printmaking techniques through assignment-based sophomore and first-semester junior levels that investigate the visual and conceptual potential of multiples and unique works, sequential thinking and active social communication through individually and collaboratively created works. Second-semester juniors are integrated into the advanced printmaking curriculum through a

series of studio dialogs and research, which encourages an increasingly self-driven studio approach as the student approaches graduation and life as an independent working artist, designer and/or cultural facilitator. The curriculum complements traditional media with new media, and faculty help students identify and develop the skills that will allow them to determine which media best serve their ideas. The program is designed to foster the development of talented cross-disciplinary artists who can express themselves through visual, written and spoken language. An extensive technology base fosters in-depth and cross-disciplinary exploration, though students are not limited to the media available in the printmaking studio and are encouraged to utilize processes that support the ideas driving their work beyond graduation.

### *Printmaking Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Communication:** Communicate printmaking ideas, processes, and methods clearly through oral presentations, writing, and critique, while demonstrating effective listening and visual communication skills.
- **Conceptual & Critical Frameworks:** Apply conceptual and critical frameworks to artistic inquiry, analyzing how the materiality of the print medium informs concept, context, and meaning.
- **Research & Inquiry:** Expand upon ideas developed in critiques by conducting independent inquiry and research through critical engagement with diverse, multicultural, and multidisciplinary sources.
- **Creativity, Innovation & Risk-Taking:** Demonstrate creative exploration and risk-taking through the development of original print-based work that extends beyond one's lived experience.
- **Technical Mastery in Printmaking:** Demonstrate mastery of printmaking techniques and skills across traditional, contemporary, and experimental processes.
- **Context, History & Cultural Perspectives:** Analyze historical and contemporary printmaking practices and contextualize one's work within diverse worldviews, cultural perspectives, and global print traditions.
- **Professional Practice:** Apply professional practices associated with the discipline of printmaking, including documentation, presentation, grant writing, safe studio operation, and preparation for exhibition or dissemination.

<b>PRINTMAKING – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	PRIN 227	Drawing Applications for Printmaking	3
	PRIN 228	Etching	3
	PRIN 229	Relief and Monoprint	3
Spring Semester	PRIN 277	Digital Applications for Printmaking	3
	PRIN 281	Lithography	3
	PRIN 366	Silkscreen	3

<b>Junior Year</b> Fall Semester	PRIN 323	Junior Print Seminar	3	
	PRIN 342	Color in Printmaking	3	
	PRIN 355	Dimensional Printmaking	3	
	Spring Semester	PRIN 320	Advanced Printmaking I	6
	PRPP 380	Professional Practice	3	
<b>Senior Year</b> Fall Semester	PRIN 400	Advanced Printmaking II	6	
	Spring Semester	PRIN 420	Printmaking Senior Thesis	6
<b>Other Required Studio Courses: (1)</b>	INTPR 300	Printmaking Internship	3	
<b>Studio Electives: (2)</b>		Studio Elective from any department	3	
		Studio Elective from any department	3	

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

**PRIN 227**

Drawing Applications for Printmaking

3 credit hours (3 studio)

The drawing print class is a hands-on drawing course that explores direct strategies as a compliment to etching, relief and monoprint. It emphasizes the investigation of the languages of drawing and their relationship to printmaking such as reversible imaging, tracing, photocopying and adapting the use of photo images manually. The course will include lectures, critiques, and discussions relevant to history of artists in print from the beginning of their concept drawings. The course is meant to foster dialogue on drawing/print. The logic is to present ideas, and assignments coupled with technical information to provide the students with both conceptual and technical means using the rich history of print communication and self-expression.

**PRIN 228**

Etching

3 credit hours (3 studio)

Etching is perhaps the ones of the oldest processes and a core foundation to traditional printmaking. It lays down fundamental ground to understand the metallic matrix and ink and paper properties specific to intaglio printing. As they become fluid with etching and altered intaglio techniques students will look at the history and relevance of printed media as a storyteller and a depository for historical political commentary. Students will work using a traditional approach and work on fringe and contemporary nuances towards the medium. Readings and written assignments will complement the investigation of multiples and one of- a-kind prints facilitated by assignments, readings, critiques, and presentations in several formats.

**PRIN 229**

Relief and Monoprint

3 credit hours (3 studio)

This course introduces students to core fundamentals of prints and multiples. Students will learn and apply techniques that are fundamental applications to any printmaker such as paper, matrix, ink properties and proper printing. Students will become familiar with Printmaking key concepts: authorship, multiples and singulars, editions, artists' proofs, publishing, conservation and dissemination. Relief print will focus on traditional

processing of a wooden matrix, linoleum and found or adopted materials to extract images as “found” impressions. There will be a careful consideration to explore expanded media possibilities like collagraphs, image transfers, multiple layered printing and registration techniques as ways to introduce monotypes and mono-prints into their understanding of print. Students will be expected to take part of a dialogue of print and its place in the larger context of art. Students will evolve into a studio practice as an individual and as a communal being in an atelier setting.

#### PRIN 277

##### Digital Applications for Printmaking

3 credit hours (3 studio)

Digital Applications will focus on the transition between analog and digital imaging processes and back with the help of the instructor. The semester’s focus will incorporate a synthesized approach, one that examines work and issues through the use of traditional printing disciplines and processes as vehicles for final prints, however, the starting point as image sources include the use of a computer, a camera, video and/or web based sources. Special emphasis will focus on the computer’s ability to assist in visualizing layers, separations, text, and prepress layout, as well as a creative imaging and idea generation source. An important component of this course is the integration of Post digital technology, ie. CNC routers, vinyl plotters laser engravers and inkjet plotters; such technology will demonstrate the inevitable crossover that occurs between fine art, photographic, design, publishing and digital methodologies.

#### PRIN 281

##### Lithography

3 credit hours (3 studio)

Lithography is a beginning level studio class in stone lithographic techniques. This is designed to provide students an introductory emphasis that integrates both conceptual and technical experiences necessary to utilize and integrate lithography in printmaking and the arts today. Students learn the basic techniques in the medium as an entry point and will explore a variety of media within the lithographic process on stones and onto aluminum surfaces. Processes will include drawn and painted media, photography positives, transfers, text based info and monotypes.

#### PRIN 366

##### Silkscreen

3 credit hours (3 studio)

This class should provide the students with a foundation and history of silkscreen printing techniques and provide a launching pad for mixed-media experimentation involving printed matter and multiples. Students will become familiar with traditional and non-traditional ways of working with prints, multiples, design and public art through lectures, field trips, collaborative and individual work. Research will be a key in individual projects, and considerations of audience, packaging, design, and public realms will be discussed at length. Consider the power of printmaking to help you exercise your democratic rights. Contemporary prints disseminate images, messages, propaganda, mundane information and can save you 35 cents on your next purchase. Think of all the prints you notice, ignore, fill out, exchange, collect. What kind of print might change your life forever?

#### PRIN 323

##### Junior Print Seminar

3 credit hours (3 lecture)

This course will expose students to mixed media prints and problem solving. The content will take into consideration technical properties across printmaking techniques on flat surfaces and beyond paper substrate integrating a conglomerate of known processes, supplies, machinery and tools; this approach will re-enforce the idea of printmaking as a flexible media. Therefore, this will provide students with the capstone for a visual self-expression and will require students to develop an original approach with guided assistance from their instructor. This course will require students to develop a personal narrative in the form of biography. Students will use a common practice in the visual artists called visual research for personal concept applications. A small portion of this course will be dedicated to understand basics of opportunities applications, i.e. C.V. slide editing and letters of intent.

#### PRIN 342

##### Color in Printmaking

3 credit hours (3 studio)

Color in Printmaking deeply explores the use of color in making prints. Students will learn analog and digital techniques of using color, in tandem with further development of the main printmaking techniques of monoprint, relief, etching, silkscreen and lithography. The history of color through the lens of culture, materials and psychology will be a focus of this class.

#### PRIN 355

##### Dimensional Printmaking

3 credit hours (3 studio)

Dimensional Printmaking provides the student the ability to expand traditional printmaking techniques and methods into three and four-dimensional spaces. Structures of the book, combinatorial processes, three-dimensional prints will be explored along with collaboration, improvisation and installation.

#### PRIN 320

##### Advanced Printmaking I

6 credit hours (6 studio)

The advanced print studio is a dedicated exploration of the student's ongoing studio narrative following a structure of visual and literary research. Visual research fundamentals delivered in written and verbal narratives gives students content as well of context for their original work. The focus is on developing a rich and consistent studio practice and creative voice. Integrated into the course are intro to basic professional practice materials and essays of personal findings for future senior hypothesis. These requirements will be scheduled as a seminar.

#### PRPP 380

##### Professional Practice

3 credit hours (3 lecture)

This course enhances students' knowledge of career opportunities and facilitates their preparation for graduate school, grant or other applications. Students will develop their communications skills, preparing artist's statements, resumes and a professional quality sheet of slides or other media for appropriate documentation.

#### PRIN 400

##### Advanced Printmaking II

6 credit hours (6 studio)

The students will focus on developing their ideas and studio practices through critiques, individual research and collaborative presentations. The focus of this course is on development of the student's individual work and the articulation of the concept it generates.

#### PRIN 420

##### Senior Thesis

6 credit hours (6 studio)

This course will require the students to focus on developing their ideas and studio practices through critiques, individual research and collaborative presentations. The focus of this course is on the development of the student's individual work and the articulation of the concept it generates. Students prepare and execute a final public presentation of their work, which could take the form of a gallery exhibition, a public performance, the distribution and public screening of a video or multi-media work or a printed publication. All graduating seniors develop and give an articulate public presentation of their Theses, concepts and technical processes involved in the work. Oral and written assignments are developed to hone student's communication skills.

#### INTPR 300

##### Internship in Printmaking

(Variable credit hours)

[Juniors and Seniors only] Students will be required to use their knowledge of printmaking pertaining organization. Students work directly in a hands-on internship with printmaking and/or paper arts professionals. Through this experience, students gain knowledge and experience in the field of printmaking and paper arts while expanding their own community. Technical knowledge, practical applications of printmaking and paper arts and an understanding of business methods related to the field of printmaking and paper arts are all possible skills to gain through this internship.

#### Printmaking Electives

#### PRINE 2XX

##### The Layered Image

3 credit hours (3 studio)

This elective printmaking course introduces students to the idea of building images through layers of color, texture, and value. Printmaking, by nature, requires images to be separated into distinct layers and then reassembled into a complete composition, making it an ideal medium for exploring the possibilities of layered image-making. Students will experiment with a wide range of traditional and contemporary processes, including monotype, relief, lithography, and risograph printing. Emphasis will be placed on both technical skill-building and conceptual exploration, encouraging students to recognize the unique strengths of each process and how they can be combined. Through guided projects and independent experimentation, students will develop strategies for problem-solving and gain practical experience in translating complex visual ideas into two-dimensional form. The course is designed to foster creativity, adaptability, and an expanded understanding of printmaking as both a technical practice and an artistic language. Through selected readings, group discussions, and field trips, the course examines how students' work relates to the broader context of contemporary printmaking and its place within the current art world.

#### PRINE 217

##### Drawing Applications for Printmaking

3 credit hours (3 studio)

The drawing print class is a hands-on drawing course that explores direct strategies as a compliment to etching, relief and monoprint. It emphasizes the investigation of the languages of drawing and their relationship to printmaking such as reversible imaging, tracing, photocopying and adapting the use of photo images manually. The course will include lectures, critiques, and discussions relevant to history of artists in print from the beginning of their concept drawings. The course is meant to foster dialogue on drawing/print. The logic is to present ideas, and assignments coupled with technical information to provide the students with both conceptual and technical means using the rich history of print communication and self-expression.

#### PRINE 218

Etching

3 credit hours (3 studio)

Etching is perhaps the one of the oldest processes and a core foundation to traditional printmaking. It lays down fundamental ground to understand the metallic matrix and ink and paper properties specific to intaglio printing. As they become fluid with etching and altered intaglio techniques students will look at the history and relevance of printed media as a storyteller and a depository for historical political commentary. Students will work using a traditional approach and work on fringe and contemporary nuances towards the medium. Readings and written assignments will complement the investigation of multiples and one of- a-kind prints facilitated by assignments, readings, critiques, and presentations in several formats.

#### PRINE 219

Relief and Monoprint

3 credit hours (3 studio)

This course introduces students to core fundamentals of prints and multiples. Students will learn and apply techniques that are fundamental applications to any printmaker such as paper, matrix, ink properties and proper printing. Students will become familiar with Printmaking key concepts: authorship, multiples and singulars, editions, artists' proofs, publishing, conservation and dissemination. Relief print will focus on traditional processing of a wooden matrix, linoleum and found or adopted materials to extract images as "found" impressions. There will be a careful consideration to explore expanded media possibilities like collagraphs, image transfers, multiple layered printing and registration techniques as ways to introduce monotypes and mono-prints into their understanding of print. Students will be expected to take part of a dialogue of print and its place in the larger context of art. Students will evolve into a studio practice as an individual and as a communal being in an atelier setting.

#### PRINE 229

Narrative and Ephemera in the Midwest

3 credit hours (3 studio)

*Narrative and Ephemera in the Midwest* refers to the common practice of landscape observation for artists. This class will document using "plein air" drawing, photography and on-site installation to describe the narrative of the human condition and the effects we cause to the environment. Current visual culture and printmaking share the practice to describe events and raise awareness through the illustrated narrative on paper. Students will source images for site-specific locations and reconstruct their experiences and artistic voices through the means of digital imaging and hand drawing. Prints will represent their place and time in our society by combining the nature of documentary photography in tandem with the hand-mark by the artists, altering, enhancing or editing the original. NEM will use current available print technology and processes in the printmaking department, Beals III studios and the print center to process drawings and photos into positives

and negatives translated to plates and silkscreens in order to make multiples. Students will create drawings and experience the use of digital processes, silkscreen, lithography and relief processes to capture the nature of the original and to achieve rapid dissemination. The visual illustrated narrative result of modern and traditional printmaking, art, and of life itself will help the student examine our relationship to the surrounding environment.

#### PRINE 240

Letterpress: Visual Rebels and Revolutions - Art of the Poster

3 credit hours (3 studio)

[Social Practice minor] Letterpress is a sixteen week course, designed to introduce students to the fundamentals and technical principles of a variety of letterpress processes. Students will explore traditional and contemporary methods such as hand-set type, linocuts, pressure printing, digitally carved/cut matrices (using cnc routers and laser cutters) and possibly photopolymer. Students will create and discuss imagery/pattern-based works that are both conceptually engaging and well executed, thus developing their understanding and vocabulary of aesthetics and printmaking. This course includes constructive dialogue about social and activist issues in tandem with the Social Practice program. This critical discourse acquaints student artists with the dynamic possibilities available through the incorporation of print processes with the ongoing western concerns including, but not limited to, social, economic and equity issues . Additionally, the history of letterpress along with its contemporary aspects will be addressed throughout the semester in discussions, assignments, visiting artists and events.

#### PRINE 277

Digital Applications for Printmaking

3 credit hours (3 studio)

Digital Applications will focus on the transition between analog and digital imaging processes and back with the help of the instructor. The semester's focus will incorporate a synthesized approach, one that examines work and issues through the use of traditional printing disciplines and processes as vehicles for final prints, however, the starting point as image sources include the use of a computer, a camera, video and/or web based sources. Special emphasis will focus on the computer's ability to assist in visualizing layers, separations, text, and prepress layout, as well as a creative imaging and idea generation source. An important component of this course is the integration of Post digital technology, ie. CNC routers, vinyl plotters laser engravers and inkjet plotters; such technology will demonstrate the inevitable crossover that occurs between fine art, photographic, design, publishing and digital methodologies.

#### PRINE 280

Photographic Printmaking, Life and Death

3 credit hours (3 studio)

This course will explore the use of the photographic image as the basis for making layered prints. The course will focus on generating original content through building, collaging, photographing and drawing. These constructions will be used for a variety of approaches to creating matrices for printing, from photopolymer plates to etchings, photolithography, cliché verre, and digital negatives. Students will learn a variety of printing processes using inks as well as a range of alternative photographic processes, including cyanotype, Van Dyke and gum bichromate. This class will be a great addition to any studio practice as it will incorporate photographic and printmaking process that accommodate drawing, painting, digital design, fibers and three-dimensional media.

## PRINE 281

### Lithography

3 credit hours (3 studio)

Lithography is a beginning level studio class in stone lithographic techniques. This is designed to provide students an introductory emphasis that integrates both conceptual and technical experiences necessary to utilize and integrate lithography in printmaking and the arts today. Students learn the basic techniques in the medium as an entry point and will explore a variety of media within the lithographic process on stones and onto aluminum surfaces. Processes will include drawn and painted media, photography positives, transfers, text based info and monotypes.

## PRINE 342

### Color in Printmaking

3 credit hours (3 studio)

[Prerequisite: Any Printmaking elective] Color in Printmaking deeply explores the use of color in making prints. Students will learn analog and digital techniques of using color, in tandem with further development of the main printmaking techniques of monoprint, relief, etching, silkscreen and lithography. The history of color through the lens of culture, materials and psychology will be a focus of this class.

## PRINE 351

### Beyond The Book

3 credit hours (3 studio)

What lies beyond the book? This class will explore relationships of context, meaning and format of books beyond their material substance within the book form. Students will be encouraged to explore irregular means of making books and to deviate from the usual understanding of “book-ness” itself. Students will become familiar with historical and contemporary, traditional and non-traditional ways of working with books, printed matter, images and text through lectures, field trips, collaborative and individual work. Research will be key to individual projects, and considerations of audience, communication, legibility and design will be discussed at length. Consider the power of bookmaking to help you communicate as an artist. Contemporary books exist in a multitude of overlapping worlds of information, knowledge, storytelling, wisdom, introspection, politics, culture and human experience. What kind of book might change your life forever?

## PRINE 358

### Relief Revival

3 credit hours (3 studio)

Students will explore the many facets of the relief medium of printmaking. This course will cover an assortment of techniques, registration methods, presentation, contemporary and historical artists who use the relief medium and discussion about the return of the relief medium in recent years to the contemporary scene.

## PRINE 366

### Silkscreen

3 credit hours (3 studio)

This class should provide the students with a foundation and history of silkscreen printing techniques and provide a launching pad for mixed-media experimentation involving printed matter and multiples. Students will become familiar with traditional and non-traditional ways of working with prints, multiples, design and public art through lectures, field trips, collaborative and individual work. Research will be a key in individual projects,

and considerations of audience, packaging, design, and public realms will be discussed at length. Consider the power of printmaking to help you exercise your democratic rights. Contemporary prints disseminate images, messages, propaganda, mundane information and can save you 35 cents on your next purchase. Think of all the prints you notice, ignore, fill out, exchange, collect. What kind of print might change your life forever?

PRIN/PRINE 2ST/3ST

Special Topics in Printmaking

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Product Design**

### *Designing What the World Needs Next*

KCAI's Product Design program prepares students to become thoughtful, creative professionals who design products that genuinely improve people's lives. Rooted in human-centered design and driven by curiosity, the program blends creativity, engineering, and social awareness to help students turn ideas into meaningful, real-world solutions. From everyday objects to emerging technologies, students learn to design with empathy, intention, and impact, building toward careers in life-changing product design.

Students develop a strong foundation in sketching, form development, digital modeling, prototyping, materials, and manufacturing, while also exploring design research, sustainability, and systems thinking. Studio courses emphasize learning by doing, researching real users, iterating through failures, and refining ideas through critique. Alongside traditional craft, students engage with cutting-edge tools such as CAD, digital fabrication, rapid prototyping, and interactive technologies, ensuring they graduate fluent in both hands-on making and advanced production workflows.

What sets the program apart is its focus on designing for the real world. Students collaborate across disciplines, work on industry-inspired and community-based projects and build professional portfolios that reflect their values and ambitions. Graduates leave not only with technical skills, but with a designer's mindset, able to ask the right questions, navigate complexity, and create products that are useful, responsible, and transformative.

### *Product Design Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Apply Human-Centered Research and Empathy:** Investigate and respond to diverse human needs and experiences through research, observation, and synthesis to generate meaningful design opportunities.
- **Integrate Design Thinking and Creative Problem Solving:** Employ iterative, exploratory, and critical design methods to identify problems, generate concepts, and develop innovative solutions that improve quality of life.
- **Practice Sustainable and Ethical Design:** Evaluate and apply principles of environmental stewardship, social responsibility, and ethical awareness in the conception, development, and realization

of products and systems.

- **Demonstrate Systems-Level and Strategic Understanding:** Analyze and design within complex systems, recognizing interdependencies among products, users, technologies, and environments, to propose future-oriented design strategies.
- **Exhibit Technical and Material Proficiency:** Utilize appropriate tools, materials, fabrication methods, and emerging technologies to effectively prototype, test, and communicate design intent at professional standards.
- **Communicate Effectively:** Present design concepts and outcomes clearly and persuasively using visual, verbal, and digital media.
- **Collaborate Effectively:** Work collaboratively within interdisciplinary and community contexts.
- **Engage in Reflective Design Practice and Professional Growth:** Advance personal and professional development in Product Design through self-directed practice, adaptability, and ethical leadership.

<b>PRODUCT DESIGN – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	PDES 201	DesignSpace 1	6
	PDES 210	Prototyping for Designers	3
Spring Semester	PDES 202	DesignSpace 2	6
	PDES 230	Theory & History of Product Design	3
<b>Junior Year</b>			
Fall Semester	PDES 301	DesignSpace 3	6
	PDES 315	Design Drawing Studio	3
Spring Semester	PDES 303	DesignSpace 4	6
	PDES 320	Professional Practice for Designers	3
<b>Senior Year</b>			
Fall Semester	PDES 401	DesignSpace 5	6
Spring Semester	PDES 402	DesignSpace 6	6
	ENTP 353	Creative Enterprise Studio	3
<b>Other Required Studio Courses: (1)</b>	INTPD 300	Product Design Internship	3
<b>Studio Electives: (1)</b>		Studio Elective from any department	3

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

PDES 201

DesignSpace 1

6 credit hours (6 studio)

This foundational studio expands your understanding of form, form-making, and creative process. Through hands-on exploration of 3D design, materiality, and iterative prototyping, you'll investigate how meaningful objects can positively impact human experience. Working in a cross-disciplinary studio environment, you'll

experiment with formal problem solving, biomimicry, ethnography, and the cultural forces embedded in useful things. Projects address real human needs while building essential design skills and confidence. DesignSpace 1 invites you to question assumptions, make boldly, and discover how intention and craft transform ideas into purposeful form.

#### PDES 210

##### Prototyping for Designers

3 credit hours (3 studio)

In sync with DesignSpace 1, this hands-on studio focuses on 2D and 3D prototyping as a core design tool. You'll build full-scale and scaled rapid prototypes to test ideas, refine form, and push experimentation. Through the use of essential tools, materials, and construction techniques, you'll produce study models of increasing complexity. Emphasis is placed on process, iteration, and precision—developing both your technical skills and your eye for craftsmanship. By the end, you'll understand prototyping not just as fabrication, but as thinking made tangible.

#### PDES 202

##### DesignSpace 2

6 credit hours (6 studio)

Building on DesignSpace 1, this project-based studio deepens your understanding of form-giving forces, ergonomics, and human-centered design. You'll explore how designers influence the world through thoughtfully crafted objects. Working individually and collaboratively in a dedicated product design studio, you'll tackle increasingly complex 3D form, human factors, and physical interfaces. Creative processes expand as projects challenge you to balance usability, meaning, and innovation. DesignSpace 2 strengthens your ability to translate research and empathy into refined, purposeful products.

#### PDES 230

##### Theory & History of Product Design

3 credit hours (3 lecture)

This seminar course examines the history and contemporary practice of product design to reveal the ideas shaping the field—past, present, and future. Through discussions of modernity, commodity culture, semiotics, visual communication, and disruption, you'll explore how design reflects and reshapes society. Emphasis is placed on developing critical thinking tools that expand your definition of design and sharpen your perspective as a creative professional. By connecting theory to practice, this course empowers you to position your work thoughtfully within a larger cultural and philosophical context.

#### PDES 301

##### DesignSpace 3

6 credit hours (6 studio)

DesignSpace 3 brings you face-to-face with real-world challenges. Using ethnographic research, empathy mapping, product testing, and immersive inquiry, you'll deepen your human-centered design practice. Projects emphasize in-depth research to understand users' goals, motivations, and lived experiences. Collaboration with industry and community partners introduces professional expectations and interdisciplinary engagement. This studio strengthens your ability to translate insight into impact—solving meaningful problems through thoughtful design research, rigorous iteration, and clear communication.

### PDES 315

#### Design Drawing Studio

3 credit hours (3 studio)

This studio builds the drawing skills essential to professional product designers. You'll develop both hand sketching and digital rendering techniques to communicate ideas clearly and confidently. Emphasis is placed on drawing as a thinking tool—rapid ideation, refinement, and persuasive presentation. Through structured exercises and project-based applications, you'll strengthen your visual fluency and portfolio-ready outputs. By the end, your drawings won't just represent ideas—they'll sell them.

### PDES 303

#### DesignSpace 4

6 credit hours (6 studio)

In DesignSpace 4, you'll apply Design Thinking methodologies to brainstorm, iterate, validate, and refine product concepts. This studio explores products from a service perspective, encouraging you to design across systems and multiple touchpoints. Through concept development, user testing, and strategic iteration, you'll move ideas from possibility to proof. Emphasis is placed on rigorous process, collaborative feedback, and creative risk-taking. DesignSpace 4 challenges you to think holistically and design with both empathy and strategy.

### PDES 320

#### Professional Practice for Designers

3 credit hours (3 studio)

This course prepares you to transition confidently from student to professional designer. Through hands-on exercises and strategic reflection, you'll build a compelling online portfolio that clearly communicates your process, thinking, and outcomes. You'll refine projects, define career goals, and learn how to position your work for employers, clients, or graduate programs. Emphasis is placed on articulating your design approach and developing a strong professional identity. By semester's end, you'll leave with a polished portfolio and the tools to advocate for your work.

### PDES 401

#### DesignSpace 5

6 credit hours (6 studio)

DesignSpace 5 prepares you for your thesis year through focused exploration and ambition. In Part 1, you'll pursue independent exploration to define a direction aligned with your career goals in product design. In Part 2, you'll begin your capstone project, collaborating with community, industry, or entrepreneurial partners. Emphasis is placed on research depth, strategic clarity, and professional rigor. This studio lays the groundwork for bringing a meaningful, fully realized design to fruition in DesignSpace 6.

### PDES 402

#### DesignSpace 6

6 credit hours (6 studio)

This capstone studio immerses you in the completion of a self-driven thesis project. Working closely with mentors—industry professionals, entrepreneurship educators, and alumni—you'll refine product development, production strategies, and presentation skills. Emphasis is placed on professional collaboration, entrepreneurial thinking, and bringing your vision to life. The semester culminates in a

celebrated Senior Showcase, introducing your work to hiring professionals and the broader design community. DesignSpace 6 marks your transition from student to practicing designer.

### ENTP 353

Creative Enterprise Studio

3 credit hours (3 studio)

[Prerequisite: ENTP 250 or Product Design senior] Topics covered in this course include opportunity recognition, venture modeling and design, and strategies for getting started. This course counts as an open elective. Please note CERME 308 can satisfy the ENTP 353 requirement.

### INTPD 300

Product Design Internship

(Variable credit hours) [Juniors and Seniors only]

Professional experience is integral to the Product Design curriculum. This internship opportunity offers real-world design practice through mentorship from working professionals and exposure to the dynamics of a professional studio. You'll gain insight into workflows, collaboration, and expectations within the field. The experience bridges academic learning and industry practice, strengthening your skills, network, and confidence as you prepare for a career in product design.

### Product Design Electives

#### PDESE 210

Prototyping for Designers

3 credit hours (3 studio)

This hands-on studio focuses on 2D and 3D prototyping as a core design tool. You'll build full-scale and scaled rapid prototypes to test ideas, refine form, and push experimentation. Through the use of essential tools, materials, and construction techniques, you'll produce study models of increasing complexity. Emphasis is placed on process, iteration, and precision—developing both your technical skills and your eye for craftsmanship. By the end, you'll understand prototyping not just as fabrication, but as thinking made tangible.

#### PDESE 240

Pattern to Product

3 credit hours (3 studio)

From concept to prototype, this course explores the design and fabrication of soft goods. You'll transform textiles into functional products—such as bags and backpacks—using iterative strategies that bridge 2D and 3D thinking. Through isometric drawing, digital 3D modeling, and sewing production basics, you'll examine how form, function, and the human body intersect. Ideal for students interested in soft product design, pattern-making, and hands-on construction.

#### PDESE 315

Design Drawing Studio

3 credit hours (3 studio)

This studio builds the drawing skills essential to professional designers. You'll develop both hand sketching and digital rendering techniques to communicate ideas clearly and confidently. Emphasis is placed on drawing as a thinking tool—rapid ideation, refinement, and persuasive presentation. Through structured exercises and project-based applications, you'll strengthen your visual fluency and portfolio-ready outputs. By the end, your

drawings won't just represent ideas—they'll sell them.

PDESE 340

Flat to Furniture

3 credit hours (3 studio)

Design and build flat-pack furniture from a single sheet of plywood. This studio moves from concept to prototype using 2D isometric drawing, rapid 3D prototyping, and digital CNC production. Exploring the intersection of flat material and three-dimensional form, you'll consider ergonomics, structure, and the human body in furniture design. Ideal for students eager to expand their creative process through hands-on making and product design principles.

PDES/PDESE 2ST/3ST

Special Topics in Product Design

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **Sculpture**

### *Overview*

Sculpture at the Kansas City Art Institute aims to educate students to develop their individual artistic voices with an understanding of professional pathways in sculpture and the broader arts ecosystems. We seek to educate students for the 21<sup>st</sup> Century who know how to observe with critical thinking skills, identify creative challenges, test varied solutions, fail and persevere, communicate ideas persuasively and complete projects. The program stresses the importance of research and development within conceptual frameworks, historical precedents and material understanding. Students learn to transfer challenging and abstract ideas into materials and forms. Sculpture embraces an expanding field of production that includes making objects, installations, kinetics, performance, multi-media, sound, video, digital work, virtual reality and augmented reality, computational design, community art projects and collaborative ventures. In recent years, the rapid changes in technology have positively transformed the sculpture education experience with the addition of the David T. Beals III Studios for Art and Technology (Fab Lab). Synthesis of digital literacy, analogue methods and material understanding all take place in the sculpture curriculum.

### *Curricular Structure*

The curriculum's design supports students' development toward the goal of an individual artistic voice with an understanding of professional pathways. Community is the heart of the program. Community-building events, such as potlucks, field trips, and social events, foster a sense of belonging and trust among students. Each class follows a developmentally appropriate curriculum as stated in the syllabus. Sophomores, Juniors, and Seniors come together for mid-term critiques and the End of Semester Group Show. Mixed groups allow less experienced students to learn from more experienced students. Each student completes an individual review with a faculty panel at the end of every semester.

The curricular structure leads students through experiences designed to advance their art-making practice from *assignment-driven systems* to a model of *research, development* to build a body of related works. Students learn about the relationships between material, form, and concept. They develop skills sequentially with a wide range of materials and processes. Over time, students identify their content, sensibilities, and connections to media.

Students achieve a standard of creative practice whereby they choose the subject matter, appropriate material, and form within a conceptual framework. Group dialogue that contextualizes contemporary sculpture is integrated at every class level. Students select electives from across all departments to augment and expand their skills. The knowledge gained from studio electives in other departments informs the sculpture major's practice.

The culminating BFA Senior Exhibition and Artists' Talks demonstrate each student's ability to create and present a body of artwork with conceptual and aesthetic intent. A curricular goal is for the graduating student to exhibit comprehension evidenced by technical skill and internal logic within individual pieces and the body of work. The Professional Practice curriculum is delivered through experiences at each class level and includes a required three-credit hour course during junior year. The Professional Practice Center is a supportive resource with programming that addresses opportunities, finances, employment, and support after graduation.

### *Sculpture Program Learning Outcomes*

Program Learning Outcomes (PLOs) identify the knowledge, skills, and abilities students are expected to demonstrate upon completing a degree program. At Kansas City Art Institute, PLOs reflect each discipline's goals while supporting the institution's mission to foster creativity, critical thinking, and professional preparedness. These outcomes guide curriculum development, assessment, and continuous improvement across all programs.

- **Tools/Techniques:** Demonstrate technical proficiency in applying digital, analog, and emerging technologies to advance individual studio practice.
- **Studio Practice:** Create artwork that demonstrates a sustained studio practice, showing clear integration of conceptual ideas and formal elements.
- **Communication:** Communicate artistic and conceptual ideas effectively in oral presentations and written formats, including critiques, statements, and proposals.
- **Independent & Collaborative Work:** Manage individual responsibilities and contribute effectively to collaborative projects within studio and community contexts.
- **Research & Development:** Research and synthesize diverse sources to inform and apply cultural context in studio practice.
- **Critical Thinking:** Engage in critical analysis of sculptural work, including self and peer critique, and propose revisions based on formal, spatial, material, and conceptual considerations.
- **Professional Practice:** Develop and present professional materials, including documentation, résumés, portfolios, statements, and proposals that demonstrate readiness for diverse professional pathways in contemporary sculptural practice.

<b>SCULPTURE – 2026-2027 (75 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	SCUL 200	Sophomore Sculpture I	6
	SCUL 205	Materials and Processes I	3
Spring Semester	SCUL 220	Sophomore Sculpture II	6

	SCUL 225	Materials and Processes II	3
<b>Junior Year</b>			
Fall Semester	SCUL 300	Junior Sculpture I	6
Spring Semester	SCUL 320 SCPP 385	Junior Sculpture II Sculpture Professional Practice	6 3
<b>Senior Year</b>			
Fall Semester	SCUL 400	Senior Sculpture I	6
Spring Semester	SCUL 420	Senior Sculpture II	6
<b>Studio Electives:</b>			
<b>(4)</b>		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

SCUL 200

Sophomore Sculpture I

6 credit hours (6 studio)

The fall sophomore studio is designed to introduce students to a panoramic scope of sculpture: materials, working methods, critical discourse, self-reflection, context, and global happenings. These will be covered by working in a variety of timelines—some projects will start and be critiqued the day of, other projects will span weeks to work through the details. These varying timelines will help the student begin to identify project management methods that best for their practice. Material studies will be comprehensive and cover woodworking basics, hot and cold metal working, two-part mold making, casting in wax and aluminum, and other methods. Together as a class, we will build a vocabulary of material and construction terms that will apply to critique and the written portion of the course work. Reading and writing assignments will be a crucial component in developing ideas and placing an active studio practice within the context of contemporary discourse. This course also serves to welcome the sophomore student into the department, where courtesy towards others, helping your peers, and developing strong ties with your community make for a safe, productive, and fulfilling studio environment.

SCUL 205

Materials and Processes I

3 credit hours (3 studio)

The Materials and Processes course expands the sophomore sculpture majors' understanding of material possibility by exploring essential methods with metal or wood construction, additive and subtractive strategies with varied materials. Faculty will guide students through demonstrations and safety protocols to gain welding, cutting, bending, and shaping metal skills. The sculpting experiences will emphasize the importance of the three-dimensional form, positive and negative space, and finishing techniques. The faculty and class cohort will support you as you develop ideas through every sculpting phase to your final product. Students will gain curiosity for material exploration, alongside technical experience and know-how, to successfully add new skills to the toolkit of their developing studio practice. This course is required of all Sophomore Sculpture Majors in the Fall semester. If open seats are available, any student may enroll.

SCUL 220

Sophomore Sculpture II

6 credit hours (6 studio)

The spring sophomore studio course builds on concepts introduced in the first semester by deepening material investigation, advancing technical and process-based skills, and refining conceptual inquiry. The course supports students in developing a sustained studio practice that integrates personal interests with collective concerns, historical precedents, and emerging and future-oriented concerns. Reading assignments and discussions foster critical thinking and assist students in situating their work within broader social, cultural, and artistic frameworks. The semester is structured around the research and development of one major self-directed project, supported by a sequence of smaller studies and prompts designed to reinforce technical proficiency and conceptual fluency. Through these activities, students demonstrate increasing independence in research, planning, and execution. The course also emphasizes the development of professional competencies, including goal setting, time management, adaptability, budgeting, and personal accountability. Students are encouraged to experiment with new materials and processes and to engage the expanded sculptural field, which may include collaboration, video, sound, installation, and other interdisciplinary modes of production. Upon completion of the course, students will be prepared to enter the junior year with increased confidence in their studio practice and a clearer articulation of their core interests and artistic direction.

SCUL 225

Materials and Processes II

3 credit hours (3 studio)

The Materials & Processes II course is designed to expand on the topics covered in the Materials and Processes I. Advanced woodworking techniques including hand cut joinery, tool sharpening, finish sanding, preparation and application of a wide variety of finishes. This course will look into the longevity of materials and how finishing methods will help preserve and enhance your process. Some of the finishes to be covered but not limited to are oil based, water based, wax, and oxide/patina. In the realm of the metal shop new tooling and cold working techniques will be explored. These new metal working techniques will coincide with TIG welding mild steel and aluminum. The introduction to Aluminum and its properties will open up the ability to work with CNC processes in collaboration with the metal shop. Students will be encouraged to work in their own choice of mixed media applying the methodologies covered in this course. This course should leave students with a panoramic scope of the materials and working possibilities the Sculpture Department and campus offers.

SCUL 300

Junior Sculpture I

6 credit hours (6 studio)

The first semester junior students will begin work by expanding on the research they completed in sophomore year. By focusing on studio practice, identity development, critical assessment and professional practice, juniors will be able to make the transition towards their advanced studies at KCAI. Juniors will be required to take one of the three workshops taught by the faculty and visiting artists in an effort to engage materials, techniques and processes thoroughly. The ability to craft several materials into forms on a professional level will be required in order for a junior to make a smooth transition into the senior year. After the workshops and/or simultaneously with them, juniors will begin to work primarily on a tutorial basis in studio. Students are expected to produce four major pieces or an equivalent throughout the term. Juniors will be required to make a manifest of their own personal interests and vision.

SCUL 320

## Junior Sculpture II

6 credit hours (6 studio)

The junior sculpture spring semester is focused on the development of the self-directed studio practice. Students will spend their studio time building upon their material and conceptual explorations with an increased emphasis on generating independently originated projects while maintaining an experimental research driven agenda. Each student is required to have regular in-progress critiques with the instructor, participate in scheduled small group critiques, mid-term critiques with sophomores, seniors, and guest critics and have a final critique with the full department faculty. Participation in department exhibitions is required. Second semester junior studio is a continuation of investigation and process begun in the fall semester.

## SCPP 385

### Sculpture Professional Practice

3 credit hours (3 studio)

The Professional Practice seminar concentrates on creating effective artist statements, resumes, and portfolios and developing other skills relevant to an artist's career. By the end of the semester, students will have a complete, ready to send out, professional "packet" that can be used for an exhibition proposal, grad school application, residency application or other art related purpose. All students will use the content created during the class to support an exhibition and apply for one grant, residency, scholarship, award, exhibition or RFQ. Professional Practice presents sculpture students with strategies and methods to aid in developing the skills necessary to pursue a career that is relevant to their interests and professional ambitions.

## SCUL 400

### Senior Sculpture I

6 credit hours (6 studio)

First semester seniors will work on a tutorial basis with faculty during studio visits which are combined with regular critiques and discussions with peers and visiting critics. Most importantly, seniors are expected to have identified a direction for their artwork and to be in the process of creating an on-going series of substantial works. Studio practice, on a material, technical and process level, must demonstrate a move from a broadly based, experimental approach to an approach in which the emphasis is on honing and refining both the conceptual and the technical aspects of the artwork. In-depth engagement with ideas and research on a historical and contemporary level must be supported in writing, oral presentations and group discussions with peers, faculty and visiting artists/critics. Research, interpretation and analysis must support the artworks on multiple levels.

## SCUL 420

### Senior Sculpture II

6 credit hours (6 studio)

The semester focuses on the BFA exhibition, artist's talk, and professional documents needed to navigate career opportunities. Second-semester seniors will work on a tutorial basis with faculty during studio visits. Individual studio visits are combined with regular critiques and discussions with peers and visiting critics. Seniors are expected to have identified a direction for their artwork and to be creating an on-going series of substantial works. Studio practice, on a material, technical and process level, must demonstrate an emphasis on honing and refining both the conceptual and the technical aspects of the body of artwork. Research, interpretation and analysis must support the artworks on multiple levels. Communication that articulates artistic intent, influences, and methods will be supported in writing, oral presentations and group discussions with

peers, faculty and visiting artists/critics.

## Sculpture Electives

### SCUE 225

#### Materials and Processes II

3 credit hours (3 studio)

The Materials & Processes II course is designed to expand on the topics covered in the Materials and Processes I. Advanced woodworking techniques including hand cut joinery, tool sharpening, finish sanding, preparation and application of a wide variety of finishes. This course will look into the longevity of materials and how finishing methods will help preserve and enhance your process. Some of the finishes to be covered but not limited to are oil based, water based, wax, and oxide/patina. In the realm of the metal shop new tooling and cold working techniques will be explored. These new metal working techniques will coincide with TIG welding mild steel and aluminum. The introduction to Aluminum and its properties will open up the ability to work with CNC processes in collaboration with the metal shop. Students will be encouraged to work in their own choice of mixed media applying the methodologies covered in this course. This course should leave students with a panoramic scope of the materials and working possibilities the Sculpture Department and campus offers.

### SCUE 230

#### Three-Dimensional Fabrication in Wood

3 credit hours (3 studio)

This elective aims to expand students' understanding of material possibility through exploration with wood engineering and fabrication. This course will help you design and sculpt your ideas through technical skills in woodworking and finishing techniques. The course will include hand-cut joinery, tool sharpening, finish sanding, and preparation and application of various finishes. Students will gain knowledge and confidence in safely using power tools and equipment through demonstrations and time for hands-on learning. This course will address the longevity of materials and finishing methods that help preserve and enhance your completed works. Students will learn techniques with oil-based and water-based finishes, wax, oxide/patina, and fabric upholstery. Students will be encouraged to choose mixed media and apply the methodologies covered in this course. This course aims to empower students with technical skills to realize their ideas within the Sculpture Department, Central Shop, and Beal's Digital Lab.

### SCUE 350

#### The Human Hand in Digital Sculpture

3 credit hours (3 lecture)

This sculpture elective is designed to expand the tool use of the traditional sculptor into the 21st century world of digital sculpture. The course will incorporate CAD modeling in Rhino3D, parametric modeling with Grasshopper and rendering, input technologies, and 3D rapid prototyping in the FabLab at the Kansas City Art Institute. Most importantly, this extraordinary technology for sculptors will provide a link between contemporary aesthetics and computer science and encourage collaboration across the Arts and Technology Building and the Volker Studios. The concepts and ideas of the contemporary artist have increasingly become dependent on the computer for gathering and developing visual information. The digital has certainly made itself present in our culture. In an effort to interface more easily with new technologies and move beyond traditional limitations it is necessary for the artist to “design and intervene” at every possible stage of the

form-making process. This course does not intend to fetishize the machines or their products, rather, it is intended to introduce the “hand (and mind) of the artist” into every aspect of digital sculpture. Our goal will be to morph the individual's initial concepts and ideas on every digital level imaginable.

#### SCUE 351

##### Digital Sculpture: Computational Design

3 credit hours (3 lecture)

[Prerequisite: SCUE 350] This sculpture elective is designed in order to focus on parametric modeling in Grasshopper for the Rhino 5/6 software. This extraordinary program will provide a link between contemporary aesthetics and computer science and encourage both logical and mathematical approaches to form-finding within Arts and Technology Building and the Volker Studios. The concepts and ideas of the contemporary artist have increasingly become dependent on the computer for gathering and developing visual information. The digital has certainly made itself present in our culture. In an effort to interface more easily with new technologies and move beyond traditional limitations it is necessary for the artist to “design and intervene” at every possible stage of the form-making process. This course does not intend to fetishize the machines or their products, rather, it is intended to introduce the “hand and mind of the artist” into every aspect of digital sculpture. We will investigate algorithmic code; parametrically designing, altering, transforming, and distorting the digital files in the FabLab. Our goal will be to morph the individual's initial concepts and ideas on every digital and physical level imaginable. This course can be repeated one time for credit.

#### SCUE 360

##### Sculpture Elective

3 credit hours (3 studio)

The Sculpture Elective course explores three-dimensional form through mixed media and skill building with sculpture materials and equipment. Early in the semester, Sculpture Elective will introduce you to methods, materials and processes unique to the Sculpture Department such as welding with steel. Later in the semester, there is an opportunity to expand upon the above techniques with the addition of other materials. The course encourages, but does not require, the use of mixed media. The Sculpture Elective is open to all departments and skill levels.

#### SCUE 361

##### Advanced Sculpture Elective II

3 credit hours (3 studio)

[Prerequisite: SCUE 360] Advanced Sculpture Elective II provides an opportunity for students who have successfully completed Sculpture 360 Elective to expand upon previous skills and explore new projects. This advanced course continues to explore three-dimensional form through mixed media and skill building with sculpture materials and equipment.

#### SCUE 2ST/3ST

##### Special Topics in Sculpture

3 credit hours (3 studio)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

### **Undergraduate Minor Programs**

### Minor in Asian Studies (15 total credit hours)

Students participating in KCAI's Asian Studies Program study the language, art, aesthetics and creative activities of China and Japan. Students pursue an intensive study of East Asia through designated courses in language, art history, literature, history and philosophy, along with a studio component. Fifteen credit hours are required to attain the minor. In addition, students completing the program will write a "reflection paper" and give a short presentation in which they discuss their experiences and communicate ideas that indicate a more comprehensive understanding of the nature of Asian studies.

Students in the program are required to take an Asian language (many levels of Japanese language are offered at KCAI), a survey-level Asian art history course (Survey of Asian Art, Survey of Chinese Art or Survey of Japanese Art), and three liberal arts electives that have an Asian emphasis. A studio elective with an Asian emphasis may also be used to fulfill one of these electives.

A variety of liberal arts electives have an Asian emphasis, counting toward the Asian Studies requirements. Some of these courses enable students to explore multiple Asian cultures, such as "Survey of Asian Art," "Topics in Asian Art: Text and Image," "Buddhist Arts of Asia," and "World Religions." Other courses focus on certain art forms, topics, or chronological periods, such as "Asian Animation," "Asian Ceramics," "Japanese Prints," "Contemporary Japanese Art," "Gender in Japanese Art," "Modern Chinese Literature in Translation," along with many others. A more intensive and focused study of Asian art and culture can be found in the art history seminar courses "East Meets West" and "Art of Zen." Additionally, students can fulfill Asian Studies requirements through travel-study programs to Asia, when offered.

### *Courses*

#### **Asian Art History Survey – 3 credit hours (3 lecture) - choose one of the following:**

AHS 2601 Survey of Asian Art

AHS 2602 Survey of Chinese Art

AHS 2603 Survey of Islamic Art

AHS 2604 Survey of Japanese Art

AHS 2601

Survey of Asian Art

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

AHS 2602

Survey of Chinese Art

[G/C] In this course we will examine the art of China beginning with its emergence in the Neolithic period through modern times. We will discuss the great burial finds of such periods as the Shang, Qin and Han Dynasties, see the development of art related to Buddhism and Daoism (Taoism), and explore the variety of paintings and ceramics produced in the Song Dynasty and the periods that follow. Paintings, sculptures, bronzes, ceramics, jades and lacquer ware will be examined both chronologically and thematically. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 2603

Survey of Islamic Art and Architecture

[G/C] This course will trace the history of Islamic art and architecture beginning with its formation in the 7th century. We will consider a wide variety of media — including textiles, ceramics, manuscripts and metalwork — as we explore this diverse culture. Emphasis will be placed on understanding artworks within their religious, political and cultural contexts.

AHS 2604

Survey of Japanese Art

[G/C] 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.

**Asian Language – 3 credit hours (3 lecture) - choose one of the following:**

JLC 2600 Japanese Language and Culture I

JLC 2601 Japanese Calligraphy

JLC 3600 Japanese Language and Culture II

JLC 4600 Japanese Language and Culture III

JLC 4601 Kanji I: Reading Japanese Characters (online course)

JLC 4602 Kanji II: Reading Japanese Characters (online course)

JLC 4603 Japanese Language & Culture Online (online course)

JLC 4604 Japanese Language & Culture IV

JLC 2600

Japanese Language and Culture I

[G/C; Sound minor] [There are no prerequisites for this course.] 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.

JLC 2601

Japanese Calligraphy

[G/C; Sound minor] An iconic example of Japanese culture is learning to write with a brush. Japanese character writing skills will be explored with both the pen and calligraphy brush. Students will learn to recognize the different scripts using ancient and modern resources from scrolls to manga and advertising. Students will also learn to write Hiragana, Katakana, and select Kanji in the three classic styles of Japanese calligraphy: Kaisho (regular), Gyosho (semi-cursive) and Soshō (cursive). Japanese language skills are not a requirement.

JLC 3600

Japanese Language and Culture II

[G/C; Sound minor] [Prerequisite: JLC 2600, or permission of the instructor] This is the second in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking,

listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

#### JLC 4600

##### Japanese Language and Culture III

[G/C; Sound minor] [Prerequisites: JLC 2600 and JLC 3600, or permission of the instructor] This course is the third in a series of Japanese Language & Culture courses. Emphasis is on complex grammar patterns and intensive Kanji study that will allow the students to explore the culture using authentic source materials such as advertisements, magazines, and websites.

#### JLC 4601

##### Kanji I: Reading Japanese Characters

[G/C; Sound minor] [There are no Prerequisites for this course.] [This is an online course.] This is an online course, introducing the meaning and writing of Japanese characters using the first step in the Heisig Method for Kanji acquisition. Topics include the historical development of the characters, identification of Kanji in historical and modern settings, and brush calligraphy styles. Rigorous participation in online forums, written assignments, online research, and submission of the Kanji journal project at the end of semester are required.

**NOTE: students do NOT need prior language experience to participate successfully in this course.**

Students interested in the written Chinese language are encouraged to enroll although there are some differences between the simplified Chinese and modern Japanese characters.

#### JLC 4602

##### Kanji II: Reading Japanese Characters

[G/C; Sound minor] [Prerequisite: JLC 4601] [This is an online course.] Kanji II is a continuation of the Kanji I course. Students will explore the "ON" pronunciations of Kanji introduced in Kanji I, focusing on those characters and vocabulary found in levels 2-5 of the Japanese Language Proficiency Test.

#### JLC 4603

##### Japanese Language & Culture Online

[G/C; Sound minor] [This is an online course.] The Japanese Language & Culture Online course offers multi-level learning through an online platform. In addition to completing coursework online, students will participate in a minimum of five fact-to-face sessions to explore Japanese culture with hands-on activities, and practice their language skills.

#### JLC 4604

##### Japanese Language and Culture IV

[G/C; Sound minor] [Prerequisites: JLC 2600, JLC 3600, and JLC 4600, or permission of Instructor] This is the fourth in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The writing system of Kanji will be further studied. Cultural awareness through the language will also be explored. Students at this stage are able to use a computer to write in Japanese and perform basic research in the Japanese language. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

**Liberal Arts Electives with Asian Emphasis – 9 credit hours\* (9 lecture) – choose three electives from the list below:**

**\*Students may request approval to substitute 1 3-credit hour Liberal Arts Elective with Asian Emphasis with 1 3-credit hour Studio Elective with Asian Emphasis:**

**Studio Elective with Asian Emphasis – 3 credit hours (3 studio)** Studio course or approved internship must incorporate a significant Asian component or a special project related to the art of China and/or Japan.

All Liberal Arts courses are 3 credit lecture courses.

AHS 3600

Topics in Asian Art: Asian Animation

[G/C] In this course we will examine, through viewing and discussing various animations, the development and relative popularity of animation in Asian countries, particularly in China and Japan. We will consider differences in political and social conditions that had an impact upon animation in these countries as well as influences from the west. The nature of animation before and after the Cultural Revolution in China will be addressed, noting the dominance of Japan's animation production in more recent times. We will discuss the place of animation within the culture of post-war Japan and the shifting societal perspectives that affect the content and style of animation. Issues of identity, sexuality and gender within the Japanese anime subculture will also be explored.

AHS 3601

Topics in Asian Art: Asian Ceramics

[G/C] In this course, we will examine the history of ceramics in China, Japan and Korea. We will study the simple to complex forms of Neolithic pottery produced by the Yangshao and Jomon cultures to refined examples of celadons from the Chinese Song and Korean Koryo Dynasties. Our concerns will range from an understanding of the elegantly defined Ming Dynasty porcelains and the market for them, to effects of *sakui* in the rustic Bizen tea ware of Momoyama period Japan. We will also consider how contemporary ceramists respond to tradition or experiment with technical innovations and new styles. Discussions will focus on examining historical contexts, materials and techniques, aesthetic concerns, and utilitarian to expressive, spiritual functions.

AHS 3605

Topics in Japanese Art: Art of the Edo Period

[G/C] When Tokugawa Ieyasu assumed the title of shogun and established Edo as his seat of power, a new era of stability 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 Kanō and Tosa school works, *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.

AHS 3606

Topics in Japanese Art: Contemporary Japanese Art

[G/C] This course will examine the art of Japan from primarily the 1960s to today, with some consideration of artistic movements that arose after World War II such as the Gutai Bijutsu Kyokai (Gutai Art Association). We

will study various groups and individual artists who respond to natural materials and spiritual sources that have long been a part of the traditional Japanese aesthetic, such as the Mono-ha group, to movements that reflect a dialogue with the global context of avant-garde art. We will explore the unique qualities of many contemporary Japanese artists' works that reference the legacy of Japanese art history while creating a dynamic interplay with such popular cultural phenomena as *manga* and anime. Discussions will focus on issues of nationalism, cultural memory, spatiality, temporality, Western influences, imaging violence and cuteness, gender, and popular culture.

#### AHS 3610

##### Topics in Asian Art: Contemporary Chinese Art

[Contemporary; G/C] This course will examine the art of China from the latter part of the 20th century to today. We will study various groups and individual artists who redefined the content and aesthetics of art, diverging from the state sanctioned Social Realist style. We will discuss how complex and changing political, historical, and social contexts in China have influenced art since the end of the Cultural Revolution, with the development of avant-garde movements from The Stars Group and Xiamen Dada to the formulation of Political Pop and Cynical Realism. The works of Ai Weiwei, Cai Guo-Qiang, Xu Bing, Zhou Hongbin, Qiu Zhijie, Cao Fei, Zhang Huan, and many others will be discussed, illuminating the range of influences, approaches, and concerns to be found in contemporary Chinese art. We will examine a wide range of media and discover artists who confront the inheritance of the past as well as those who engage in a continuing dialogue with it.

#### AHS 3611

##### Topics in Japanese Art: Japanese Prints

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

#### AHS 3617

##### Topics in Asian Art: Buddhist Art in East Asia

[Medieval; G/C] This course will examine Buddhism through the visual arts of China, Japan, and Korea. We will explore temples, cave sites, painted scrolls, spiritual sculptures, and other artistic media traditions from these regions and consider these works using visual, historical, political, and social perspectives. Through museum visits and in-class discussions, students will analyze artworks by means of regional and historical contexts, but also consider how Buddhist-related material functions within museums and local collections today.

#### AHS 3621

##### Topics in Japanese Art: Women in Japanese Art: From Courtly Beauty to Contemporary Voices

[G/C] This course examines the evolving representations, roles, and contributions of women in Japanese art from the Heian period to the present. We will explore how ideals of femininity, beauty, and power were visualized in classical court paintings, ukiyo-e prints, and religious iconography, as well as how women themselves became artists, patrons, and subjects of visual culture. In modern and contemporary contexts, the

course highlights the growing presence of female artists and how their work engages with cultural traditions in thoughtful and innovative ways through media such as painting, photography, installation, and performance. Students will analyze artworks in historical and cultural context, drawing from visual analysis, scholarly perspectives, and primary sources.

#### AHS 4600

##### Art History Seminar: Life Beyond — Ghosts, Demons & Death

[Juniors and seniors only; Seminar; G/C] In this course we will examine Asian and Western art that concerns the end of life and the afterlife — or some alternative demonic realm. We will see art depicting witches who summon demonic forms, elaborate sarcophagi that honor the dead yet speak to the living, depictions of ghosts whom the living failed to appease and images of wronged spirits seeking retribution. We will discuss religious ideas, such as those found in Buddhism and Christianity, that often foster such representations, in addition to folk tales and legends that have contributed to the iconography. Since this is an art history seminar, there will be an emphasis upon class discussion and written work instead of exams. Along with some short papers in response to readings, a research paper will be required.

#### AHS 4601

##### Art History Seminar: East Meets West

[Juniors and seniors only; Seminar; G/C] This course will examine the intersections between European-American and East Asian art. Focusing our study between c.1500-1950, we will explore how the cultures stimulated each other, and how artists responded to perceived conflicts and cultural differences. Some questions we will address include, how do we define imitation or inspiration in the historic context? How do tradition and modernity interact in a global world? Does artistic imitation lead to cultural understanding or stereotyping?

#### AHS 4602

##### Art History Seminar: Art of Zen

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

#### HST 3601

##### Topics in Global/Comparative Studies: Modern Chinese History

[G/C] This course is a study of Chinese history from the fall of the Ming dynasty in 1644 to the present day. Although we will focus specifically on events in the history of what we recognize today as the People's Republic of China, attention will also be given to both Taiwan and Hong Kong. We will look closely at the dynamic between the often seemingly incongruous domestic and foreign policies of the PRC Communist regime. The class will attempt to discern common social and political pattern in Chinese history by examining various facets of Chinese society including philosophy, literature, science, and art. Our class will focus on the growing role of the PRC as a world power and will also give special consideration to the question of whether or not China's continued economic development and prosperity is indicative of a move towards more democratic freedoms for the Chinese people.

HST 3603 (cross-listed with LIT 3601 and SOC 3600)

Topics in Art as History: The Asian American Experience

[G/C; Social Practice minor] 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 Boy* and watch films such as Ang Lee’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*.

HST 3604 (cross-listed with SOC 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media

[G/C; Social Practice minor] This class will examine images of Asia and Asian Americans in American and transnational film and media, and how these reflect the national anxieties and fantasies precipitated by Asian immigration, labor policies, and US imperialist interests in Asia. We will address the shifting perceptions of Asian Americans as Other in film and media, with particular attention to the presence of Orientalist discourse in representations of Asian Americans as “the yellow peril” or “the model minority” and other stereotypes. The course will also explore the intersectionality of race, national identity, gender, sexuality, and socio-economic class in the depictions of Asian Americans in film and media.

LIT 3412 (cross-listed with SOC 3412)

Topics in Narrative: Asian American Literature

[G/C] This course traces the development of Asian American Literature from the late 19th century to the present. Readings will include novels, short stories, essays and poetry written by Asian American writers from different cultural and ethnic backgrounds. Together, we will examine how various literary forms of representation inform the construction of Asian American identities, emphasizing that these identities are not monolithic but shaped by multiple perspectives and experiences. Through close engagement with historical, political and social contexts, the course will explore how Asian American literature responds to and reflects broader cultural conditions. Topics will include immigration, racial discrimination, assimilation, transnationalism and the Asian diaspora, queer identity and the intersections of gender inequality and cultural hegemony.

LIT 3601 (cross-listed with HST 3603 and SOC 3600)

Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Social Practice minor] 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 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*.

LIT 3604 (cross-listed with PHL 3604 and SOC 3606)

Topics in Global/Comparative Studies: The Intellectual Heritage of China

[G/C] This course explores topics in philosophical and religious traditions originating in and associated with China. These include Confucianism, Taoism, Buddhism, Neo-Confucianism, and Maoism in the history of China.

LIT 3605

Topics in Global/Comparative Studies: Japanese Cinema

[G/C] This course is a study of Japanese film from its early history to the modern era by examining different eras, focusing on specific genres, and exploring the works of select cinematic masters.

LIT 3706 (cross-listed with SOC 3706)

Topics in Gender Studies: Through the Lens—Gender and Nation in Contemporary Chinese Cinema

[G/C] This course will examine the depiction of gender and sexuality in transnational Chinese cinema throughout the past century. The class will determine how the films reflect traditional, socially constructed gender roles and conventional ideas on sexuality and what critical commentary they offer on these normative standards. We will trace the development of modern Chinese attitudes on gender and sexuality by viewing representative films from specific historical time periods. Emphasis will be placed on how issues of national identity and historical context are conveyed through the lens of gender. Students will acquire knowledge of Chinese cinematic history and the movements that it encompasses as well as an understanding of cinematic techniques and modern Chinese history, politics and culture. No prior knowledge of Chinese language or dialects (Mandarin/Cantonese) or history is required. All films will have English subtitles.

LIT 3801

Topics in Translation: Modern Chinese Narrative in Translation

[G/C] This class will present a survey of the major authors and trends in Chinese narrative from the late 1910's to the present. Students will read and study examples of Chinese narrative from various genres including short stories, novels, and reportage literature. The class will discuss how the fictional works reflect and offer critical commentary on social, political, and economic events and trends in contemporary Chinese history. In addition, we will look closely at how individual Chinese writers endeavor to develop their own artistic voice amidst the country's struggle to establish and develop its national identity. Also, we will examine the impact that political ideologies and Chinese government policies such as political censorship have had on the development of Modern Chinese narrative. Viewing of Chinese films and readings of current literary criticism will also support study of the works. No prior knowledge of Chinese language or history is required.

LIT 3803

Topics in Translation: Traditional Chinese Literature

[G/C] This course will introduce students to different literary genres in the traditional Chinese context. The class will focus on the development of Chinese narrative from early times (c. 1027 BCE) through the beginning of the Qing dynasty (c. 1644). We will examine how the various components of the syncretic belief system, which includes Buddhism, Confucianism, and Daoism, are reflected in traditional literary works. We will read translations of some traditional Chinese literary "masterworks," including *Journey to the West* and *The Story of the*

*Stone* (also known as *The Dream of the Red Chamber*). Through our readings we will explore important features of traditional Chinese society: religious and philosophical beliefs, gender relations and sexuality, family and class structure, and attitudes towards the imperial system and dynastic change. Viewing of Chinese films and readings of current literary criticism will also support study of the works.

#### LIT 3805

Topics in Translation: Modern Japanese Narrative

[G/C] In this course, students will read and study major authors and literary trends in Japanese literature, including short stories, novels, and essays. Each text will be discussed in the context of historical and political events, social developments, and cultural movements. The class will examine themes related to the tensions between tradition and modernity, the impact of Westernization on concepts of the self, gender, and class, the effects of World War II and its aftermath, as well as postmodern sensibilities and aesthetics.

#### PHL 3603

Topics in Global/Comparative Studies: The Intellectual Heritage of India

[G/C] This course explores topics in philosophical and religious traditions originating in and associated with India. These include Buddhism, Hinduism, Islam, and secular thought in the history of India.

#### PHL 3604 (cross-listed with LIT 3604 and SOC 3606)

Topics in Global/Comparative Studies: The Intellectual Heritage of China

[G/C] This course explores topics in philosophical and religious traditions originating in and associated with China. These include Confucianism, Taoism, Buddhism, Neo-Confucianism, and Maoism in the history of China.

#### PHL 3605

Topics in Global/Comparative Studies: The Intellectual Heritage of Japan

[G/C] This course explores topics in philosophical and religious traditions originating in and associated with Japan. These include Shinto, Confucianism, Buddhism, neo-Confucianism, Native Studies, and secular thought in the history of Japan.

#### PHL 3606 (cross-listed with SOC 3601)

Topics in Global/Comparative Studies: World Religions

[G/C] This course is a study of major religions around the world regarding sacred texts, beliefs, rituals, ways of life, ethical teachings, and communal structures. Religious traditions studied will include indigenous religious traditions, the Abrahamic Faiths: Judaism, Christianity and Islam, as well as Asian religious traditions: Hinduism, Sikhism, Jainism, Buddhism, and Taoism. The course will also study “new religious movements” originating in the last three hundred years. The purpose of the course is to help students to compare similarities and differences between traditions and to learn from local practitioners and insiders of the traditions covered who reside in the Kansas City area. Topics discussed will include interpretation of sacred texts, religion and gender, religion and sexuality, art and ritual in spiritual practice, and the role of religion in contemporary political and social issues.

#### SOC 3412 (cross-listed with LIT 3412)

Topics in Narrative: Asian American Literature

[G/C] This course traces the development of Asian American Literature from the late 19th century to the present. Readings will include novels, short stories, essays and poetry written by Asian American writers from

different cultural and ethnic backgrounds. Together, we will examine how various literary forms of representation inform the construction of Asian American identities, emphasizing that these identities are not monolithic but shaped by multiple perspectives and experiences. Through close engagement with historical, political and social contexts, the course will explore how Asian American literature responds to and reflects broader cultural conditions. Topics will include immigration, racial discrimination, assimilation, transnationalism and the Asian diaspora, queer identity and the intersections of gender inequality and cultural hegemony.

SOC 3600 (cross-listed with HST 3603 and LIT 3601)

Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Social Practice minor] 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 Boy* and watch films such as Ang Lee’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*.

SOC 3601 (cross-listed with PHL 3606)

Topics in Global/Comparative Studies: World Religions

[G/C] This course is a study of major religions around the world regarding sacred texts, beliefs, rituals, ways of life, ethical teachings, and communal structures. Religious traditions studied will include indigenous religious traditions, the Abrahamic Faiths: Judaism, Christianity and Islam, as well as Asian religious traditions: Hinduism, Sikhism, Jainism, Buddhism, and Taoism. The course will also study “new religious movements” originating in the last three hundred years. The purpose of the course is to help students to compare similarities and differences between traditions and to learn from local practitioners and insiders of the traditions covered who reside in the Kansas City area. Topics discussed will include interpretation of sacred texts, religion and gender, religion and sexuality, art and ritual in spiritual practice, and the role of religion in contemporary political and social issues.

SOC 3604 (cross-listed with HST 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media

[G/C; Social Practice minor] This class will examine images of Asia and Asian Americans in American and transnational film and media, and how these reflect the national anxieties and fantasies precipitated by Asian immigration, labor policies, and US imperialist interests in Asia. We will address the shifting perceptions of Asian Americans as Other in film and media, with particular attention to the presence of Orientalist discourse in representations of Asian Americans as “the yellow peril” or “the model minority” and other stereotypes. The course will also explore the intersectionality of race, national identity, gender, sexuality, and socio-economic class in the depictions of Asian Americans in film and media.

SOC 3606 (cross-listed with LIT 3604 and PHL 3604)

Topics in Global/Comparative Studies: The Intellectual Heritage of China

[G/C] This course explores topics in philosophical and religious traditions originating in and associated with China. These include Confucianism, Taoism, Buddhism, Neo-Confucianism, and Maoism in the history of China.

SOC 3706 (cross-listed with LIT 3706)

Topics in Gender Studies: Through the Lens—Gender and Nation in Contemporary Chinese Cinema

[G/C] This course will examine the depiction of gender and sexuality in transnational Chinese cinema throughout the past century. The class will determine how the films reflect traditional, socially constructed gender roles and conventional ideas on sexuality and what critical commentary they offer on these normative standards. We will trace the development of modern Chinese attitudes on gender and sexuality by viewing representative films from specific historical time periods. Emphasis will be placed on how issues of national identity and historical context are conveyed through the lens of gender. Students will acquire knowledge of Chinese cinematic history and the movements that it encompasses as well as an understanding of cinematic techniques and modern Chinese history, politics and culture. No prior knowledge of Chinese language or dialects (Mandarin/Cantonese) or history is required. All films will have English subtitles.

[AHS/CRW/HST/LIT/PHL/SCI/SOC] 29ST/39ST

Special Topics in [Art History/Creative Writing/History/Literature/Philosophy/Science/Social Science – with Asian Studies emphasis] [G/C]

3 credit hours (3 lecture)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

### Minor in Entrepreneurial Studies in Art and Design (15 total credits)

Three out of four graduates of arts programs in the US are self-employed at some point in their career and graduates of arts programs start businesses at four times the rate of the general population according to 2020 SNAAP [data](#). KCAI recognizes the need, and demand, for today's artists and designers to have an entrepreneurial spirit backed with business acumen and leadership skills to bolster the likelihood of professional success as a self-employed person or as a founder of a business or not-for-profit.

As such, KCAI has partnered with the Bloch School of Management at the University of Missouri-Kansas City (UMKC) to offer a minor in entrepreneurial studies in art and design. This 15-credit-hour minor includes entrepreneurship and business course offerings taught by Bloch School faculty on KCAI's campus. UMKC's Bloch School of Management and the Regnier Institute for Entrepreneurship and Innovation (RIEI) are dedicated to "inspiring, nurturing and transforming entrepreneurs and innovators across disciplines." Students in all majors may elect to complete the minor with careful course planning. These courses help students learn business fundamentals and engage in innovative artistic ventures. Some studio electives not listed here may be substituted for one of these courses with permission from the student's department chair and Andy Heise.

### *Courses*

#### **ENTP 250 - Introduction to Art and Design Entrepreneurship – 3 credit hours (3 lecture)**

This is an introductory course to provide students with a foundational knowledge of what it means to work with an entrepreneurial spirit. Topics include creative problem solving, entrepreneurial methods and practices, idea and business modeling, leveraging resources, and legal issues. This course counts as a liberal arts elective or open elective credit.

### **ENTP 353 - Creative Enterprise Studio – 3 credit hours (3 studio)**

[Prerequisite: ENTP 250 or Product Design senior] Topics covered in this course include opportunity recognition, venture modeling and design, and strategies for getting started. This course counts as an open elective. Please note CERME 308 can satisfy the ENTP 353 requirement:

CERME 308

Ceramics, Entrepreneurship and the Marketplace

3 credit hours (3 studio)

Artists and entrepreneurs share many similar attributes, they are adaptive, able to think creatively, solve problems and seek opportunities for their ideas. This course will focus on the role of artists as entrepreneurs and the potential to create, promote and sell work by designing, branding and launching a design for market. Students will work with a variety of forming processes such as rapid prototyping, mold making, slip casting, wheel throwing or hand building to produce a series of ceramic objects ready to be sold through multiple platforms. Through the class we will investigate potential settings to market and sell work including online venues, wholesale shows, retail shops and boutiques. We will research contemporary practitioners and conduct field trips to the studios of Kansas City artists, designers and makers who have successfully navigated a career in the production and trade of ceramic objects. Prior experience with ceramic materials is not required to enroll in the course. This course counts for ENTP 353 Creative Enterprise Studio in the Entrepreneurship minor.

### **ENTP 330 - Entrepreneurship Toolkit – 3 credit hours (3 studio)**

This course provides an overview of key business fundamentals for creative entrepreneurs, including marketing, management, accounting, finance, economics, operations, and personal finance. This course counts as a social science, liberal arts elective or open elective credit. Please note DESNE 322 can satisfy the ENTP 330 requirement:

DESNE 322

Freelancing 101

3 credit hours (3 studio)

Freelancing 101 brings the real world into the classroom, sharing a piece so integral that's not usually taught to creatives: how to work for yourself and run a business. Whether you aspire to freelance full time or moonlight on the side, it's best to be prepared. Learn business basics such as how to put together estimates, invoices and contracts, as well as self-promotion tricks and how to get clients. This class is geared toward those vying to work in the advertising/marketing industry, such as graphic designers, illustrators, photographers and more. However, those in other tracks can also very much benefit. This course can substitute for the ENTP 330 Entrepreneurship minor requirement.

### **ENTP 350 - Entrepreneurship Experience – 3 credit hours (3 studio)**

Students will complete an internship, directed study, or venture development project. This course allows students to apply their entrepreneurial skills in real-world settings, either through internships with professionals or by launching their own ventures with faculty guidance. Alternatively, students may fulfill this requirement by completing a course from an approved list published each semester. Students must submit a "Degree Requirement Substitution Request – ENTP 350" form. This course counts as a studio elective or an open elective. Students should meet with their advisor to discuss their plans for this requirement.

### **Professional Practice – 3 credit hours (3 studio)**

The required professional practice course within each major focuses on discipline-specific professional practice

knowledge and experiences and meets this requirement.

ENTP 2ST/3ST

Special Topics in Sound

3 credit hours (3 studio or lecture)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

### Minor in Social Practice (15 total credits)

The social practice program is designed to immerse students in the field of socially engaged art while they are pursuing their major disciplinary focus. The minor exposes students to lines of inquiry that address their role as artists in society along with possible outcomes of an art practice that deeply considers the cultural, economic, environmental, political and social realities of today. Through exposure to diverse faculty practices and research areas in studio and liberal arts courses, this multidisciplinary program strengthens conceptual intersections and research practices. The program prepares and equips students with skills for effective collaboration, dialogue, debate, conflict resolution, and adaptability. It provides a foundation for cultural awareness, especially regarding the social and ethical aspects of working with others in diverse settings.

#### ***Required Courses:***

#### **SOCPR 210 - Socially Engaged Art – 3 credit hours (3 studio)**

Socially Engaged Art is a studio elective designed to give students a conceptual and historical foundation of socially engaged art practice while guiding them through a series of parameter-based assignments. This class will comprise lectures, required readings, and discussions, to familiarize students with concepts and trajectories of topics such as relational aesthetics, sustainability, and social justice/art activism. Students will be required to begin their own research practice through class presentations. Topical areas and individual research will inform studio assignments that will address questions around the ethics of community engagement, effective methods of communication, and considerations of authority and power.

#### **SOCPR 410 - Social Practice Pro Practice/Capstone – 3 credit hours (3 lecture)**

[Senior Social Practice minor students only] This is a professional practice course designed to synthesize and apply knowledge and skills learned throughout the minor program. The goal is to create a culminating work that integrates the student's studio practice with their social practice, and to present that work to the artistic and broader community. Students will develop and produce a Capstone project with a community partner, exhibit that work in a professional gallery space, and give an artist talk contextualizing the work for an invited public audience. The course structure will guide students through the process of project planning, production, documentation, and dissemination, with a special focus on written and oral communication in the form of grant-writing and artist talks. Substantial independent work is required. Enrollment in this course is open only to minors in their final year of degree work.

#### ***Choose one of the following:***

#### **INTSP 300 - Social Practice Internship – 3 credit hours (3 studio)**

#### **SOCPR 366 - Collaborative Art Practices – 3 credit hours (3 studio)**

This course will introduce students to a wide variety of collaborative artistic practices, and help students build relationships in the local community to further their own socially engaged artistic practice. The course will center on engagement with local and regional artists, curators, and cultural organizers who collaborate with

others as a major component of their creative practice. We will take field trips to community organizations, in order to better understand the local ecosystem for engagement, and we will collectively develop and produce a semester-long class project in partnership with a selected community organization. Alongside this practice-oriented work, we will also read and discuss critical theoretical texts that help to illuminate various aspects of collaboration in social practice. In line with the Social Practice student learning outcomes, this course is designed to help students gain awareness of the social practice field; network and build relationships with relevant artists and organizations; and apply foundational principles of social practice and collaborative ethics in project development and production. Collaborative Art Practice is the second required course in the Social Practice core curriculum. Enrollment is open to anyone who is interested in learning more about social practice, whether or not they are currently enrolled in the Social Practice minor.

### **Faculty-Led Travel Program for Social Practice Credit – 3 credit hours (3 studio)**

#### **HUNGARY:**

Hungary is a fascinating country located in the heart of Europe, at the crossroads of East and West. Once half of the renowned Austro-Hungarian Empire, Hungary suffered greatly during the 20th century from successive occupations by the Nazis and the Soviets. Following its peaceful transition to democracy in the period 1989–91, Hungary was considered a model post-socialist state. Since then, however, the country has experienced a lot of change. Throughout this turbulent history, artists and art institutions have struggled to survive and make their voices heard. Art and Advocacy in Hungary will examine this complex historical and contemporary art scene through the lens of socially engaged artistic practices, illuminating the potential for artists to be powerful advocates for social change. During three weeks in Budapest, we will immerse ourselves in Hungarian history and culture as we seek to better understand the artist's role in society and the ways in which creative communities can work together towards the common good.

#### **MEXICO:**

This three-credit studio intensive promotes the practice of engaging the world as a classroom. Students will be provided facilities and instruction at the historic Instituto Allende to make self-directed studio work in the medium of their choice. While inevitably drawing from their immersion in the regional history and contemporary culture, students will also have the option to participate in either a ceramics or fiber workshop supported by local faculty.

#### **NEW YORK:**

Exploration and investigation are foundational to an inspired studio practice. During this two-week summer intensive, students will fill their minds, sketchbooks and photo streams with the vibrant culture of New York City. Visiting a range of leading museums, galleries and studios, as well as public spaces and neighborhoods, students will gain exposure to the deep and broad reservoirs of global culture found in this world capital city. The rich research material students collect in this program will provide an ongoing source of nourishment and inspiration for their art practice and galvanize new modes of conceptual and material making. Prior to departure for the trip, students will be asked to identify areas of research related to their practice and determine a mode of note taking, documentation and making that will be suitable for travel. Whether working in lens-based media, drawing, or working digitally, students will create a body of reference material that will inform their practice for years to come.

### **Social Practice Electives**

Students may choose from a list of designated social practice courses or internships.

***Choose two of the following (6 credit hours or two courses):***

AHS 3516

Topics in Contemporary Art: Institutional Critique

[Contemporary] This course focuses on the artistic practice of institutional critique. We will study the development of institutional critique from the 1960s to the present. We will examine a range of strategies that artists have used to challenge aesthetic and cultural hierarchies and to comment on systems and structures of power.

AHS 3815

Topics in Art & Society: Art and Ecocriticism—Medieval to Modern

As issues of sustainability and environmental impact have become increasingly pressing concerns, scholars and artists alike have sought to interrogate humanity's complex relationship with nature. Ecocriticism emerged in response to this drive, exploring how different peoples throughout time have understood the role of nature and the value it held within their culture. This course will examine art and architecture from diverse cultures spanning from the Middle Ages to our modern era. The class will investigate the central role that nature has played in spiritual, political, and social concerns throughout history, as well as how artists today use ecocriticism to comment upon environmental problems and humanitarian issues across the globe. We will discuss works from a multitude of locations, including but not limited to, the Middle East, Western Europe, Africa, the Americas, and the Pacific Islands.

ANIM/ANIME 245

Animation as Documentary

3 credit hours (3 studio)

Students will develop skills and understanding of documentary storytelling utilizing the medium of animation. This course provides an advanced exploration of the uses and functionality of animation within the context of documentary filmmaking. The class structure will allow students to spend a semester studying the theory of documentary narrative storytelling, screening a broad range of documentary animations and to the production of their own short, animated documentary.

CAMAE 221

LIVE! - Audiovisual Concepts and Approaches for Creative Real Time Situations

3 credit hours (3 studio)

[Professional Practice; Sound minor] How can artists utilize audiovisual media's immediacy? Through experimentation and research, this studio course will concentrate on the use of visual and sonic media as a central component within live creative situations such as performance, installation, outdoor/architectural projection, and real time streaming. You will gain the foundational skills needed for projection mapping (technique for merging the projected image with physical space and/or objects, moving away from traditional flat projection surfaces), audiovisual mixers for live manipulation, multi-channel projection, fundamental lighting programming, and streaming. Documentation of artwork in this field will be a focus. In addition, there will be an examination of the historical predecessors who employed live audiovisual components as well as contemporary artists working in this field.

CAMAE 251

Performance as Image, Interaction and Intervention

3 credit hours (3 studio)

[Sound minor] In this seminar-style elective, students will delve into the conceptual, historical and technical underpinnings of performance art. We will consider creative methods to produce artworks that engage embodied experience, impermanence and physical movements for students to explore their personal engagement with these processes. The class will focus around three topical areas: performance as a live event and/or action for the camera, participatory performance and performance as intervention with an existing cultural or social sphere. This coursework will be structured through lectures, student research presentations, class discussions, work in progress and critiques. Drawing from the three areas, students will produce three studio projects over the course of the semester. Any media or cross disciplinary practice is welcome and encouraged to be employed through this experimental engagement with performance methodologies.

CAMAE 342

The Art Book: A Museum Without Walls

3 credit hours (3 studio)

[Experiential] “An art book is a museum without walls.” Andre Malreux. This curatorial-focused course explores the creative, theoretical, and practical applications of arts catalogs, archives, collections, and alternative exhibition making. Open to all majors, this class supports any art practice as the conceptual and practical skills developed are applicable in the future(s) of many entrepreneurial artists and creative career paths. Working on-and-off campus with a designated community partner, the students in this class will work as co-curators organizing an alternative exhibition in book or catalog form. Individually each student will be responsible for the creative curatorial work of researching and selecting artwork, as well as, trained on the practical technical skills to photograph the corresponding work for the class exhibition. Collectively, the class will critically explore archives, collections, and exhibitions and their inherent ties to history making, storytelling, preservation, and representation.

CERME 387

The Conversational Dish

3 credit hours (3 studio)

The Conversational Dish will cover the creation of handbuilt vessels using a variety of popular forming techniques (pinch, slab, coil and the use of press molds) and decoration methods (slip, underglaze, glaze, monoprinting, inlay and carving/stamping) in clay. Wheel throwing will not be covered in this course. Students will explore the handmade vessel as an intimate and social object that has the power to start conversations, convey information, tell stories, change behavior, and create social interactions. Students will study the relationship of the ceramic dish—its design and function—to food and food-based gatherings. As part of the coursework, students will design, create, and use their dishes in interactions with peers and the community at large. In addition to individual and collaborative studio projects, we will look at contemporary ceramic artists that use the vessel as a platform for social engagement, education, and activism. We will discuss the history of vessels as objects that respond to culture, food, and innovation. Prior experience with ceramics material is not required to enroll in the course.

DESNE 230

Typography as Public Engagement / Intervention / Disruption

3 credit hours (3 studio)

Typography as Public Engagement / Intervention /Disruption: How do designers and artists leverage the written word for engaging meaningfully with communities in ways that disrupts normal patterns of thought and

action? What does it look like to collaborate with others in telling stories, expressing viewpoints, or sharing facts? As visually creative people, what is our role as authors of messages or facilitators of messages alongside others? How might we design processes that allow everyday folks to express themselves through the written [and seen] word? To suss out these answers, we will practice putting our text-based ideas out into public spaces, examine co-design processes, meet with creators of public projects, activists, and non-profits, learn basics of typography and lettering as a means of emotional and rational communication, and look at a range of public projects from street art to exhibition design, from installations to protest design and art.

#### DESN 361

##### Social Innovation Inquiry

6 credit hours (6 studio)

[Junior Graphic Design majors only] As creative thinkers and makers, graphic designers have much to contribute to the complex societal issues we face with respect to justice, equity, sustainability, [dis]ability, and a range of other wicked problems worthy of our attention. We also have a responsibility to people and the planet to undertake our work within a thoughtful ethical framework. Through a student-initiated, question-led process, we will explore these interrelated topics in a holistic, strategic, and systematic way. We will respectfully center our audience and their relationships to the issue in a co-design process, with media, communication strategy, context, and visual form following suit, leading to innovative design propositions that seek to improve our communities within both social/civic and commercial contexts. Advanced students will focus more intently on independent, grassroots work and their role as designer-facilitator-community member in a real-world context. To support and shape our experiences within the studio, we will discuss insights and share ideas we glean from reading, watching, and listening to a range of relevant sources.

#### FIBR/FIBRE 353

##### Waste as Resource: Garment Construction and Material Reuse

3 credit hours (3 studio)

Waste as Resource is a studio course that will cover garment design and sewn construction within the context of material re-use. Students enrolled in the course will work with traditional and experimental garment forms, and they will develop basic sewing skills as well as a material awareness. This course is intended for students with all levels of sewing experience, and is directed towards students who are interested in thinking globally about fashion and garment design. It would be helpful that students have basic sewing machine experience. Students will be introduced to various mending techniques and develop material awareness. They will learn to read and employ commercially available patterns, and to construct and finish garments that are both functional as well as grounded in waste-led design.

#### FIBR 3532

##### Waste as Resource: Garment Construction and Material Reuse - Intermediate

3 credit hours (3 studio)

[Prerequisite: FIBR/FIBRE 353] Waste as Resource is a studio course that will cover intermediate level garment design and sewn construction within the context of material re-use. Students enrolled in the course will work with traditional and experimental garment forms, and they will develop intermediate sewing skills as well as a material awareness. This course is intended for students with intermediate level sewing experience, and is directed towards students who are interested in thinking globally about fashion and garment design.

#### HST 3008

##### Topics in Art as History: Kansas City Jazz

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

#### HST 3104

Topics in American Studies: Entrance and Exclusion—American Migration History

This course will examine the history of immigration to the United States from the 17<sup>th</sup> century to the present. We will study the diverse experiences of immigrants to the U.S. from Africa, Asia, Central and Latin America, Europe and the Middle East. The conflict of whether to include or exclude various groups of people who wish to become part of American society is a drama that has been played out through the course of American history. With the objective of seeking to provide historical context to current debates on immigration reform, integration and citizenship, this course will address themes such as assimilation, gender differences, generational conflict, transnationalism, nativism and xenophobia, racialization and racism. This course will adopt a multi-disciplinary approach towards the history of U.S. immigration which will include the study of immigration law and legal cases, oral history, fiction and film, and both primary and secondary historical sources. Required text: *Coming to America: A History of Immigration and Ethnicity in American Life* by Roger Daniels (2nd Edition), 2002, Visual Education Corporation ISBN 0-06-050577-X

#### HST 3603 (cross-listed with LIT 3601 and SOC 3600)

3 credit hours (3 studio)

Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Asian Studies minor] 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 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*.

#### HST 3703

Topics in Gender Studies: Queer American History

This course provides a comprehensive synthesis of the field of LGBTQ+ U.S. history. Utilizing *The Routledge History of Queer America (RHQA)* as our primary text, we will explore the historical development of sexual and gender diversity from the colonial era to the present. To bring these stories to life, students will work as historians, utilizing primary sources and various digital archives to uncover hidden narratives. By engaging with oral histories, physical artifacts, and manuscript papers, we will explore the lived experiences of LGBTQ+ individuals and the radical intentionality to live authentically. This course emphasizes the development of a historical mindset, teaching students to navigate complex archives and synthesize regional stories into the broader tapestry of American history.

#### ILLU 315

US: Collaboration, Teamwork and Flexibility

3 credit hours (3 studio)

[Junior Illustration major only] This course will give students an opportunity to experience collaboration and flexibility within a team. Students will practice communication and creative skills by working in teams with fellow classmates. The group dynamic can produce very interesting creative solutions. Learning to work in a group, understanding the importance of good communication, the client partnership, the shedding of one's ego, the collective brainstorming process, are all a part of this class.

LIT 3403 (cross-listed with SOC 3102)

Topics in Narrative: Western Attitudes Towards Death and Dying

[Social Practice minor] As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present", Leo Tolstoy's "The Death of Ivan Ilyich", Don DeLillo's *White Noise*, and various poems and short stories that have death as their subject. Students will write two close reading response essays, and produce a final creative project accompanied by a detailed artist statement.

LIT 3601 (cross-listed with HST 3603 and SOC 3600)

3 credit hours (3 studio)

Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Asian Studies minor] 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 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*.

LIT 3702 (cross-listed with SOC 3701)

Topics in Gender Studies: Constructing the Woman Warrior

[G/C] This course is a multidisciplinary study of feminist and gender theory and their methodologies. The central objective of this course is to foster critical reading and thought about gender and the ways it is contingent upon historical, political, cultural, economic and national contexts. We will examine issues that are central to the concerns of gender. Our class will also focus on ways that feminist movements and movements for gender equity have resisted inequalities, dismantled systems of oppression and worked to create new systems. As Maxine Hong Kingston explains, a woman warrior must "make (her) mind large, as the universe is large, so that there is room for paradoxes." Specific attention will be given to the concept of a gender warrior who confronts and negotiates dualities and inherent paradoxes in order to forge an authentic identity and sense of self.

## PADR/PADRE 260

### Cultivation: Drawing Intentional Relationships with Plants

3 credit hours (3 studio)

Gardens are human interventions with nature for the cultivation of food, relaxation, and aesthetics. Gardens are places where city-dwellers can come to re-establish a connection to nature and where knowledge about plants can be passed down from one generation to the next. To explore what it means to cultivate a garden is to step into a layered discourse about history, health, power, and beauty, among many other topics. This class provides the student the opportunity to enter into this conversation and intentionally foster their own relationship to plants and gardens. Throughout the semester, especially in the warmer months, we will visit local parks and gardens, looking at them as places of healing, as well as ecosystems and metaphors. We will explore individual plants, and analyze gardens as interactive art installations and imagine new interventions with them. Through readings and presentations, the student will learn about many creative strategies, from the traditional to the subversive, in which artists have sought to cultivate deeper connections between the botanical and human worlds. Assignment prompts will encourage the development of individual research and methods of working in an environment of inclusion and experimentation. These ideas and experiments will be discussed in individual meetings with the instructor as well as in large group discussions. Our goal is to develop a studio practice that employs social, collaborative, and/or interventionist strategies to explore the relationships we create with plants.

## PHL 3503

### Topics in Philosophy & Ethics: Environmental Ethics

As the globe warms, cities sprawl, traffic crawls (or flies through the telecom infrastructure), and humankind hangs satellites in near space, we find we've come to a crisis as we think about the impact of our outlook on, attitudes toward, and beliefs about the environment. Just how durable is our world? What assumptions have we made about its capacity to return to equilibrium? What actions do we take or what habits have we made that we've never even considered risky? In this course, we will read writing on the environment from the past century and rethink our own thinking about the environment in order to understand its problems more clearly and find what solutions we can while there's still time.

## PRINE 240

### Letterpress: Visual Rebels and Revolutions - Art of the Poster

3 credit hours (3 studio)

Letterpress is a sixteen week course, designed to introduce students to the fundamentals and technical principles of a variety of letterpress processes. Students will explore traditional and contemporary methods such as hand-set type, linocuts, pressure printing, digitally carved/cut matrices (using cnc routers and laser cutters) and possibly photopolymer. Students will create and discuss imagery/pattern-based works that are both conceptually engaging and well executed, thus developing their understanding and vocabulary of aesthetics and printmaking. This course includes constructive dialogue about social and activist issues in tandem with the Social Practice program. This critical discourse acquaints student artists with the dynamic possibilities available through the incorporation of print processes with the ongoing western concerns including, but not limited to, social, economic and equity issues. Additionally, the history of letterpress along with its contemporary aspects will be addressed throughout the semester in discussions, assignments, visiting artists and events.

## SCI 3002

### Topics in Ecology: From Hubris to Humility—Humanity Through an Ecocentric Lens

This course will guide students to evaluate their role as citizens of the world through an ecocentric lens in an era where species across the world struggle with climate change and the Sixth Mass Extinction. After laying a foundation of ecology and species concepts, the course will build through exploring the human-caused ecological crises, both ancient and modern, the environmental movement of the 1960s, where we are heading with the modern sustainability and Rights of Nature movements, and exciting recent discoveries that make us question what we thought we knew about our fellow species and our own. Along the way, we will be introduced to naturalist writers and environmental philosophers, old and new, and examine artistic portrayals of the human-nature dynamic.

#### SOC 3000

##### Topics in Political Science: Contemporary Issues/Critical Perspectives

This is a reading/discussion course in which students will study various controversial issues facing today's society, enabling them to discover their values and responsibilities as informed and engaged citizens of the world. As our nation approaches the 2024 Presidential and Congressional Elections, Americans find themselves more deeply and bitterly divided on social, political, economic, and cultural issues than at any time since the 1960s. We will examine how a number of these volatile issues are depicted in American popular culture, for example, an analysis of racism in the recently award-winning film *Get Out*, Jordan Peele's provocative cinematic vision of the world through a black man's eyes and *Do the Right Thing* by director Spike Lee. Students will be responsible for seminar presentations, at least two research and analytical papers. Intellectual discourse, thoughtful reflection, and a healthy, rigorous civil debate on controversial issues will be encouraged and welcomed.

#### SOC 3100

##### Topics in Sociology: Peace and Conflict Resolution

This course will explore the nature of conflict, peacemaking, and conflict resolution from various perspectives and prepare students with conflict resolution and change skills to participate actively and creatively in building a global society based on peace, justice, and the nonviolent resolution of conflicts. We will come to see that peace is not the absence of conflict; it is 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 will enable students to both understand and analyze peacemaking and conflict resolution skills including presentation of major concepts, readings, discussions, films, and skill demonstrations and practice.

#### SOC 3102 (cross-listed with LIT 3403)

##### Topics in Narrative: Western Attitudes Towards Death and Dying

[Social Practice minor] As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present", Leo Tolstoy's "The Death of Ivan Ilyich", Don DeLillo's *White Noise*, and various poems and short stories that have death as their subject. Students will write two close reading response essays, and produce a final creative project accompanied by a detailed artist statement.

#### SOC 3600 (cross-listed with HST 3603 and LIT 3601)

3 credit hours (3 studio)

### Topics in Global/Comparative Studies: The Asian American Experience

[G/C; Asian Studies minor] 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 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*.

### SOC 3701 (cross-listed with LIT 3702)

#### Topics in Gender Studies: Constructing the Woman Warrior

[G/C] This course is a multidisciplinary study of feminist and gender theory and their methodologies. The central objective of this course is to foster critical reading and thought about gender and the ways it is contingent upon historical, political, cultural, economic and national contexts. We will examine issues that are central to the concerns of gender. Our class will also focus on ways that feminist movements and movements for gender equity have resisted inequalities, dismantled systems of oppression and worked to create new systems. As Maxine Hong Kingston explains, a woman warrior must “make (her) mind large, as the universe is large, so that there is room for paradoxes.” Specific attention will be given to the concept of a gender warrior who confronts and negotiates dualities and inherent paradoxes in order to forge an authentic identity and sense of self.

### SOUNE 205

#### Sound Art Collaboration

3 credit hours (3 studio)

[Sound minor] This introductory class supports live ensemble improvisation by creating a temporary autonomous zone for collective art-making. With music/sound at the heart of the group, students are also invited to perform with visual, vocal and/or other art forms. Emphasis is on an open, flexible and inclusive social practice within our group, in public performance, the creation of open-resource media, and collaborations with other organizations and artists. Relational thinking, synesthetic experience, and a non-verbal critical process facilitate our work. Influences: Pauline Oliveros’ Deep Listening, Annea Lockwood’s Social Space, and Sun Ra’s Dance of the Living Image.

### SOUNE 208

#### African Drumming, African Thought

3 credit hours (3 studio)

[Sound minor] Study the time honored drumming traditions of West Africa, Brazil and the Caribbean. Learn the proper posture, hand placement and approach to playing numerous drums from these regions: jembe, dun duns, congas, bongos, maracas, guiro, bells, shekere and more. Examine the concept of apart playing and intonation and how they are incorporated into the multiplicity of rhythmic patterns. Understand the components that define this art form such as polyrhythm, counter rhythms, offbeat and syncopation. Participate in interactive group sessions and explore how this drumming is not only connected to the folklore of these cultures but also how it is designed to bring and hold the village community together.

## SOUNE 215

### Sound Art Collaboration 2

3 credit hours (3 studio)

[Sound minor] [Prerequisite: SOUNE 205] This advanced live ensemble improvisation class further develops composing for a social flow in events, AV performance design and organizational professional practice, where you are expected to take on a creative leadership role. With music/sound at the heart of our experience, you are invited to facilitate, produce and perform with visual, vocal and/or other art forms. Emphasis is on an open, flexible and inclusive social practice within our group, in public performance, the creation of open-resource media, and your guidance collaborating with other organizations and artists. Relational thinking, synesthetic experience, and a non-verbal critical process will guide your facilitation. Influences: Pauline Oliveros' Deep Listening, Annea Lockwood's Social Space, and Sun Ra's Dance of the Living Image.

## SOUNE 305

### Sound-Text

3 credit hours (3 studio)

[Sound minor] Your voice is the medium— immediate, personally expressive, socially engaging, our conduit to the world. This assignment-driven class is grounded in phonetics, phonology and voicing letterforms; the continuities between human language and music; the evolution of language cognition; and voice recording, vocal performance and radiophonic art. Techno-artistic presentations support assignments and the use of our production facility.

## SOUNE 345

### Intermodulations

3 credit hours (3 studio)

[Sound minor] This class is an introduction to composing and performing by strategy, behavior, intelligence and subjectivity within sound and social systems. Develop individual tools in which you can compose and perform within a variety of contexts. Our work flows through three phases of development— non-linear composition, sensing/interacting/engagement (feedback) and intermodulating (communing). Our work is grounded in composing, performing, interacting and collaborating with systems, strategies and information ecologies that bring together individual creativity and group participation with technology. Gestural connections to the body are emphasized by applying the aesthetics of instrumental performance and collective behavior to technology. Ableton Live software is introduced for creating social environments with sound for performance. Our work is supported by research into the mechanization of art, artificial intelligence and cybernetics. Outcomes for the class are focused around your creating, performing, composing and generating sound as it relates to your artistic goals and needs.

## SOUNE 355

### Intermodulations 2

3 credit hours (3 studio)

[Sound minor] This is an advanced class for collective composition by strategy, behavior, intelligence and subjectivity within sound and social systems. Develop flexible tools to compose and perform within many contexts using non-linear workflow, sensing, feedback, and intermodulation (communing). Gestural connections to the body are emphasized by applying the aesthetics of instrumental performance and collective behavior to technology. Ableton Live software is used for creating social environments with sound for performance. Our work is supported by research into the mechanization of art, artificial intelligence and cybernetics. Requirements: Use and familiarity with Ableton Live.

## SOUNE 350

### Sound of Painting

3 credit hours (3 lecture)

[Sound minor] The rich history of aural-visual experimentation between painters and musicians is engaged in research and social-technical practice. The science of cross-modal perception and memory establishes our critical method while engaging the depth of your own perpetual experience. Lectures introduce topic areas—Spiritualist Correspondence, Rhythm and Abstraction in African Art and Music, Futurist and Afro-Futurist Impulses, Visual Music, Darwin Among the Machines, and the Synesthetic Presence. These presentations feature painters paired with synaesthetically-linked composers like Claude Debussy and James Abbott McNeill Whistler, Wassily Kandinsky and Arnold Schoenberg, Francisco Goya and Teresa Wong, and Sonia Delauney and Antonio D'Amato. Experimental music-animations by Walter Ruttmann, Oskar Fischinger and Mary Ellen Bute are also shown. For readings, select from primary source documents provided in our shared class folder, including texts by Annie Besant, Charles Baudelaire, Luigi Russolo, Sonia Delauney, Daphne Oram, Sun Ra and John Cage. Assignments include a research presentation critiquing your studio work through our class process.

### *Other Opportunities for Completing Social Practice Requirements*

Directed Individual Studies

Internships

Off-Campus and Study Abroad Programs

Special Topics – Special Topics courses in a variety of disciplines are offered each semester for academic credit.

### Minor in Sound (15 Credit Hours)

Interdisciplinary in nature and drawing from the rich interactions between sound and the visual arts, our listening-directed courses are informed by acoustics, performance, music, language, the voice arts, sonification, sound design, soundscapes, cymatics, time and memory, cross-modal cognition, historiophony (history through sound) and cultural studies. Sound is the most neurologically rich sense in humans. Sound interacts dynamically with the visual, haptic and proprioceptive senses in our experience. Through studio and lecture electives across campus, the minor supports your pursuit of historical, social, conceptual and technical engagement with sound in your artistic major.

15 credit hours are required to graduate with a Sound Minor by taking four qualifying electives and one required class, SOUNE 301 Audio-Vision: Sound for Screen & Space (to establish life-long best-practice in sound production).

## **SOUND PRODUCTION *interdisciplinary***

### SOUNE 240

#### Sound Sculpture: Studies in Contemporary Art

3 credit hours (3 lecture)

This survey of contemporary art is grounded in listening to the world. Every sound heard is considered as an interaction of matter and energy connecting us to a sound's source and soundscape. Our five areas for Sound Sculpture: Materials, Energies, Processes, Soundscapes and Social Spaces. Artists' work auditioned and discussed include Annea Lockwood, Richard Lerman, Max Eastley, Alvin Lucier, Ellen Fullman, Steve Reich,

Stuart Dempster, Pauline Oliveros, Toru Takemitsu and Marcus Brown. Assignments include a research presentation discussing your studio work through approaches from our survey.

#### SOUNE 250

Sound in Radio Art

3 credit hours (3 studio)

This is a radio production class in making sound art for broadcast. Your work is guided by the history of sound in radio art with assignments featuring a *Prosody Study* (supported by Cathy Berberian's "THEMA: Omaggio a Joyce" from RAI radio in Milan), an *Audio Time-Capsule* using public domain sources (after David Ossman's "Time Capsules" for the National Federation of Community Broadcasters in the US), and a *Musique Concrète Composition* (after the work of Pierre Henry for Radio France). We will learn the standards and best practices for radio production in order to create a program for broadcast on KKFI 90.1FM Kansas City Community Radio (and webcast at [kkfi.org](http://kkfi.org)). We will also tour KKFI's studios as well as the Marr Sound Archives, the largest collection of sound recordings in North America. Radio programs produced through our Sound Minor program include "[The World Breathes Through Us](#)", "[Earreach Project](#)", "[River Music](#)", and "[Time Capsules](#)".

#### SOUNE 301

Audio-Vision: Sound for the Screen & Space

3 credit hours (3 studio)

[Required for Sound minor students] Perceptual embodiment in aural and visual experience is applied to developing audio production for screen and space. Hands-on technical demonstrations, production crew work, artistic and technical presentations, and soundtrack analysis will serve in developing audio for the screen. Sound works by artists and sound designers support our recording and editing of sound effects, contact mic recording, ambience, and voice recording culminating in a sound sync mix.

#### SOUNE 303

The Soundscape

3 credit hours (3 studio)

This sound production class introduces the soundscape as a creative space between science, society and the arts. The soundscape puts us directly in touch with our surrounding world. Each element within the soundscape is informed by its material source, acoustic resonance, human use, cultural history and special place in a vast pan-species ecology. Your work flows with time, memory, spatial imprint and the social life of sounds. Topics supporting your work include environmental acoustics, the timbral language of materials, multi-channel sound production, *historiophony* (history through sound), acoustic ecology, animal intelligence, and the creative soundscape. Supporting artists include R. Murray Schafer, Pauline Oliveros, David Dunn, Annea Lockwood, Bernie Krause, Annie Sprinkle and Brian Eno.

#### SOUNE 307

Sonifications: Sound & Image in Printmaking

3 credit hours (3 studio)

Work in the convergences between printmaking and sound production. Each assignment area is grounded in a socio-techno field such as the I-Ching, Computational systems and Chance; Digital Sampling Culture & Musique Concrète; Sonifying Data Streams and Drawn Sound Gestures; and Baka Music-Dance and Composing for Social Systems. Your experience features new transformative art making in exchange with Printmaking's Digital Translations studio.

### SOUNE 320

Audio-Vision 2: Sound Scoring for Animation, Film and Installation

3 credit hours (3 studio)

[Prerequisite: SOUNE 301] An introduction to the software and techniques used by top sound designers working in film scoring, with an emphasis on animation sound and support for installation. We take an in-depth look into Adobe Audition as a Digital Audio Workstation for working with film, visual media and installation. Skills with Foley technique and recording/editing voice talent that were introduced in Audio Vision 1 are further developed. We fully explore the processing tools available in Audition. The course is very project-based, and you are encouraged to use the techniques we learn to develop your own sound designs, soundtracks and installations. Sound works by artists and sound designers will be introduced to support your work. This class continues exploring sound's role in the narrative of perception in animation, film and space. Students are required to purchase Ableton Live software. By using the following link, you can own the program for \$49 by using their student discount. <https://www.ableton.com/en/shop/education/>

### SOUNE 330

Weaving Sound, Weaving Light

3 credit hours (3 studio)

We begin using sound and light to reveal the micro-structures and resonances in fiber materials and processes, and then to further transform these in space and time. Weavings become music, paper becomes a textured breath, and tactility diffused light. Works by Ellen Fullman, Annea Lockwood, Pauline Oliveros, and Steve Reich introduce assignments in three areas: Reflection, Texture, Projective Dimensionality, and Matrices in Social Space. Technologies used include contact-mic recording, microscopy, video and sound projection, and software in the Adobe Suite.

### SOUNE 340

Sound Sculpture

3 credit hours (3 studio)

This audio production class is focused in five areas— • materials • energies • processes • soundscapes • social spaces • Our work is grounded in perception--developing your ability to embody experience through sound and to create this opportunity for others. Hands-on technical demonstrations in our production facility and current artistic practice introduce each area and support assignments.

### PADR/PADRE 315

Recon

3 credit hours (3 studio)

This class will act as a bridge to connect students' major studio concerns with a variety of options in media, process and reference. Students will be encouraged to experiment with immediate processes, such as drawing, photography, Web-based processes or video, with an emphasis on agility and mobility. Primarily a drawing process environment, the classroom will act as a research and development lab for experimentation, drawing on group conversations, critiques and a variety of working processes that can act as reconnaissance for their major studio work. The goal is to establish a sense of "portability" within each student's practice, allowing for the continuation of discovery beyond the concentrated studio. By pinpointing issues that may prove relevant to the student's body of work, we will look for ways to gather information and reference, organize and edit the incoming data and start the process of translation.

### SOUNE 2ST/3ST

## Special Topics in Sound

3 credit hours (3 studio or lecture)

Special Topics courses in a variety of disciplines are offered each semester for academic credit.

## **SOUND PERFORMANCE**

### SOUNE 205

Sound Art Collaboration

3 credit hours (3 studio)

[Social Practice minor] This introductory class supports live ensemble improvisation by creating a temporary autonomous zone for collective art-making. With music/sound at the heart of the group, students are also invited to perform with visual, vocal and/or other art forms. Emphasis is on an open, flexible and inclusive social practice within our group, in public performance, the creation of open-resource media, and collaborations with other organizations and artists. Relational thinking, synesthetic experience, and a non-verbal critical process facilitate our work. Influences: Pauline Oliveros' Deep Listening, Annea Lockwood's Social Space, and Sun Ra's Dance of the Living Image.

### SOUNE 208

African Drumming, African Thought

3 credit hours (3 studio)

[Social Practice minor] Study the time honored drumming traditions of West Africa, Brazil and the Caribbean. Learn the proper posture, hand placement and approach to playing numerous drums from these regions: jembe, dun duns, congas, bongos, maracas, guiro, bells, shekere and more. Examine the concept of apart playing and intonation and how they are incorporated into the multiplicity of rhythmic patterns. Understand the components that define this art form such as polyrhythm, counter rhythms, offbeat and syncopation. Participate in interactive group sessions and explore how this drumming is not only connected to the folklore of these cultures but also how it is designed to bring and hold the village community together.

### SOUNE 215

Sound Art Collaboration 2

3 credit hours (3 studio)

[Social Practice minor] [Prerequisite: SOUNE 205] This advanced live ensemble improvisation class further develops composing for a social flow in events, AV performance design and organizational professional practice, where you are expected to take on a creative leadership role. With music/sound at the heart of our experience, you are invited to facilitate, produce and perform with visual, vocal and/or other art forms. Emphasis is on an open, flexible and inclusive social practice within our group, in public performance, the creation of open-resource media, and your guidance collaborating with other organizations and artists. Relational thinking, synesthetic experience, and a non-verbal critical process will guide your facilitation. Influences: Pauline Oliveros' Deep Listening, Annea Lockwood's Social Space, and Sun Ra's Dance of the Living Image.

### SOUNE 345

Intermodulations

3 credit hours (3 studio)

[Social Practice minor] This class is an introduction to composing and performing by strategy, behavior, intelligence and subjectivity within sound and social systems. Develop individual tools in which you can compose and perform within a variety of contexts. Our work flows through three phases of development—

non-linear composition, sensing/interacting/engagement (feedback) and intermodulating (communing). Our work is grounded in composing, performing, interacting and collaborating with systems, strategies and information ecologies that bring together individual creativity and group participation with technology. Gestural connections to the body are emphasized by applying the aesthetics of instrumental performance and collective behavior to technology. Ableton Live software is introduced for creating social environments with sound for performance. Our work is supported by research into the mechanization of art, artificial intelligence and cybernetics. Outcomes for the class are focused around your creating, performing, composing and generating sound as it relates to your artistic goals and needs.

#### SOUNE 355

##### Intermodulations 2

3 credit hours (3 studio)

[Social Practice minor] This is an advanced class for collective composition by strategy, behavior, intelligence and subjectivity within sound and social systems. Develop flexible tools to compose and perform within many contexts using non-linear workflow, sensing, feedback, and intermodulation (communing). Gestural connections to the body are emphasized by applying the aesthetics of instrumental performance and collective behavior to technology. Ableton Live software is used for creating social environments with sound for performance. Our work is supported by research into the mechanization of art, artificial intelligence and cybernetics. Requirements: Use and familiarity with Ableton Live.

#### CAMAE 221

##### LIVE! - Audiovisual Concepts and Approaches for Creative Real Time Situations

3 credit hours (3 studio)

[Professional Practice; Social Practice minor] How can artists utilize audiovisual media's immediacy? Through experimentation and research, this studio course will concentrate on the use of visual and sonic media as a central component within live creative situations such as performance, installation, outdoor/architectural projection, and real time streaming. You will gain the foundational skills needed for projection mapping (technique for merging the projected image with physical space and/or objects, moving away from traditional flat projection surfaces), audiovisual mixers for live manipulation, multi-channel projection, fundamental lighting programming, and streaming. Documentation of artwork in this field will be a focus. In addition, there we be an examination of the historical predecessors who employed live audiovisual components as well as contemporary artists working in this field.

#### CAMAE 251

##### Performance as Image, Interaction and Intervention

3 credit hours (3 studio)

[Social Practice minor] In this seminar-style elective, students will delve into the conceptual, historical and technical underpinnings of performance art. We will consider creative methods to produce artworks that engage embodied experience, impermanence and physical movements for students to explore their personal engagement with these processes. The class will focus around three topical areas: performance as a live event and/or action for the camera, participatory performance and performance as intervention with an existing cultural or social sphere. This coursework will be structured through lectures, student research presentations, class discussions, work in progress and critiques. Drawing from the three areas, students will produce three studio projects over the course of the semester. Any media or cross disciplinary practice is welcome and encouraged to be employed through this experimental engagement with performance methodologies.

## **SOUND-TEXT**

### **SOUNE 305**

#### Sound-Text

3 credit hours (3 studio)

[Social Practice minor] Your voice is the medium— immediate, personally expressive, socially engaging, our conduit to the world. This assignment-driven class is grounded in phonetics, phonology and voicing letterforms; the continuities between human language and music; the evolution of language cognition; and voice recording, vocal performance and radiophonic art. Techno-artistic presentations support assignments and the use of our production facility.

### **CRW 2501**

#### Poetic Technique

3 credit hours (3 lecture)

In this introductory course, we will read and write poetry, exploring various aspects of poetic technique, including imagery, metaphor, line, stanza, music, rhythm, diction, and tone. We will examine a number of poetic traditions, study poetry's place in culture and society, and through journaling, intensive writing experiments, revision work, and peer critique, develop a substantial body of original work.

### **CRW 3550**

#### Poetry Studio

3 credit hours (3 lecture)

This reading-intensive writing course functions as a work group for reading, writing, researching, discussing, and critiquing poetry. Readings include both student and published work. Coursework includes presentations, peer reviews, and final portfolio of original writing. This course can be repeated one time for credit.

### **JLC 2600**

#### Japanese Language and Culture I

[G/C; Asian Studies minor] [There are no prerequisites for this course.] 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.

### **JLC 2601**

#### Japanese Calligraphy

[G/C; Asian Studies minor] An iconic example of Japanese culture is learning to write with a brush. Japanese character writing skills will be explored with both the pen and calligraphy brush. Students will learn to recognize the different scripts using ancient and modern resources from scrolls to manga and advertising. Students will also learn to write Hiragana, Katakana, and select Kanji in the three classic styles of Japanese calligraphy: Kaisho (regular), Gyosho (semi-cursive) and Sosho (cursive). Japanese language skills are not a requirement.

### **JLC 3600**

#### Japanese Language and Culture II

[G/C; Asian Studies minor] [Prerequisite: JLC 2600, or permission of the instructor] This is the second in a

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

#### JLC 4600

##### Japanese Language and Culture III

[G/C; Asian Studies minor] [Prerequisites: JLC 2600 and JLC 3600, or permission of the instructor] This course is the third in a series of Japanese Language & Culture courses. Emphasis is on complex grammar patterns and intensive Kanji study that will allow the students to explore the culture using authentic source materials such as advertisements, magazines, and websites.

#### JLC 4601

##### Kanji I: Reading Japanese Characters

[G/C; Asian Studies minor] [There are no prerequisites for this course.] [This is an online course.] This is an online course, introducing the meaning and writing of Japanese characters using the first step in the Heisig Method for Kanji acquisition. Topics include the historical development of the characters, identification of Kanji in historical and modern settings, and brush calligraphy styles. Rigorous participation in online forums, written assignments, online research, and submission of the Kanji journal project at the end of semester are required. **NOTE: students do NOT need prior language experience to participate successfully in this course.** Students interested in the written Chinese language are encouraged to enroll although there are some differences between the simplified Chinese and modern Japanese characters.

#### JLC 4602

##### Kanji II: Reading Japanese Characters

[G/C; Asian Studies minor] [Prerequisite: JLC 4601] [This is an online course.] Kanji II is a continuation of the Kanji I course. Students will explore the "ON" pronunciations of Kanji introduced in Kanji I, focusing on those characters and vocabulary found in levels 2-5 of the Japanese Language Proficiency Test.

#### JLC 4603

##### Japanese Language & Culture Online

[G/C; Asian Studies minor] [This is an online course.] The Japanese Language & Culture Online course offers multi-level learning through the Moodle platform. In addition to completing coursework online, students will participate in a minimum of five fact-to-face sessions to explore Japanese culture with hands-on activities, and practice their language skills.

#### JLC 4604

##### Japanese Language and Culture IV

[G/C; Asian Studies minor] [Prerequisite: JLC 2600, JLC 3600, and JLC 4600, or permission of Instructor] This is the fourth in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The writing system of Kanji will be further studied. Cultural awareness through the language will also be explored. Students at this stage are able to use a computer to write in Japanese and perform basic research in the Japanese language. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

#### **HISTORIOPHONY *lecture and research***

### SOUNE 223

#### Flash of the Spirit: Fiber and Sculptural Art in the West African Diaspora

3 credit hours (3 studio)

[Sound minor] Explore traditional fiber art and sculptural artifacts from the West African diaspora, e.g. Mali, Nigeria, Haiti, Cuba and the Kongo, as presented in *Flash of the Spirit*, the seminal work by author Robert Farris Thompson. Examine the various art forms of these cultures through an emphasis on textiles, and including masks, sculptures, and the sacred ideographic writings of nsibi, and how they are interconnected with ceremonial and ritual drumming. Learn how to recognize these expressions and analyze their meaning, purpose and functionality. Examine how these expressions are integral to the basic ethos and spirituality of these particular cultures. Learn how to recognize these art forms, and their musical counterparts, which have resurfaced in the Americas, through modern and contemporary African American expressions. Production assignments in each cultural area will feature work within each student's studio focus.

### SOUNE 303

#### The Soundscape: Studies in Contemporary Art

3 credit hours (3 lecture)

This class introduces the soundscape as a creative space between science, society and the arts. The soundscape puts us directly in touch with our surrounding world. Each element within the soundscape is informed by its material source, acoustic resonance, human use, cultural history and special place in a vast pan-species ecology. Your listening-guided research flows with time, memory, spatial imprint and the social life of sounds. Topics supporting your class include environmental acoustics, the timbral language of materials, multi-channel sound production, historiophony (history through sound), acoustic ecology, animal intelligence, and the creative soundscape. Supporting artists include R. Murray Schafer, Pauline Oliveros, David Dunn, Annea Lockwood, Bernie Krause, Annie Sprinkle and Brian Eno.

### SOUNE 313

#### Nature into Art

3 credit hours (3 lecture)

This class explores the role of art and music in the emergence of science. The history of science illustration is featured through primary source documents at the Linda Hall Science Library's Rare Book Room, the Clendenning History of Medicine Library and the fossil collection at the Richard L. Sutton Jr. Geosciences Museum. Modern physics is also shown to have been guided by the ancient mathematics of musical harmony. From Pythagorus to Planck, and Heraclitus to Heisenberg, we consider connections between musical thought and the natural world. Other topics include Maria Sibylla Merian and the secrets of metamorphosis, landscape art and the discovery of the earth's antiquity, visual depictions of gender in the making of modern science, changes in the visual representation of nature after Darwin's *Origin of Species* in 1859, Ernst Haeckel's art forms in nature, the development of dinosaur illustration, performing science in experiment and demonstration, and eugenic design in Social Darwinism. Assignments include a research presentation critiquing or discussing your studio work through a selected topic from our class.

### SOUNE 350

#### Sound of Painting: Studies in Contemporary Art

3 credit hours (3 lecture)

[Social Practice minor] The rich history of aural-visual experimentation between painters and musicians is engaged in research and social-technical practice. The science of cross-modal perception and memory

establishes our critical method while engaging the depth of your own perpetual experience. Lectures introduce topic areas—Spiritualist Correspondence, Rhythm and Abstraction in African Art and Music, Futurist and Afro-Futurist Impulses, Visual Music, Darwin Among the Machines, and the Synesthetic Presence. These presentations feature painters paired with synaesthetically-linked composers like Claude Debussy and James Abbott McNeill Whistler, Wassily Kandinsky and Arnold Schoenberg, Francisco Goya and Teresa Wong, and Sonia Delauney and Antonio D’Amato. Experimental music-animations by Walter Ruttmann, Oskar Fischinger and Mary Ellen Bute are also shown. For readings, select from primary source documents provided in our shared class folder, including texts by Annie Besant, Charles Baudelaire, Luigi Russolo, Sonia Delauney, Daphne Oram, Sun Ra and John Cage. Assignments include a research presentation critiquing your studio work through our class process.

#### AHS 3517

##### Topics in Contemporary Art: Video Art

3 credit hours (3 lecture)

[Contemporary] This course focuses on video art. We will study the development of video art from the 1960s to the present. We will examine a diverse range of works, including early experimentations with television monitors and large projections with surrounding sound.

#### CAMAE 237

##### Cameraperson: Feminist Filmmaking and Moving Image

3 credit hours (3 studio)

This seminar-workshop course explores works by women artists behind the camera who discovered and invented new languages and approaches by refusing, redefining, and restructuring the conventional boundaries in moving image form. Through screenings, readings, visiting artist talks, and discussions, students will critically examine gender not only as in the realm of representation, but also as a historically embedded element in the development of the film production process, the cinematic apparatus, the cinematic language in visual and sonic realms, and the materiality of film. Students will work on individual filmmaking projects seeking to reevaluate the power and subjectivity of the camera while envisioning alternative possibilities of cinema and moving image..

#### HST 3008

##### Topics in Art as History: Kansas City Jazz

3 credit hours (3 lecture)

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

#### HST 3011 (cross-listed with SOC 3011)

##### Topics in Art as History: The Long 1930s

3 credit hours (3 lecture)

This course will examine the history of the United States from the late 1920s through the early 1940s (the “long 1930s”) using the medium of film. The Great Depression and its effects on the lives of Americans is the central historical backdrop of this era, but we will also discuss issues such as prohibition and organized crime, African-American culture, changing conceptions of women and gender roles, the effects of industrial capitalism

on individuals, the New Deal and the arts, and the early years of WWII. This course will also examine Hollywood history during the 1930s, including the transition from silent films to talkies, the studio system, and classic Hollywood film genres (westerns, musicals, screwball comedies, gangster films, etc.). Finally, this course will pose questions about historical memory and how the past is represented in film. This includes how prior historical events (such as the Civil War and Westward expansion) were represented in Hollywood films of the 1930s as well as how Hollywood has represented the Great Depression era in more recent films.

HST 3105

Topics in American Studies: The Moving Image and American Culture, 1900-1930

3 credit hours (3 lecture)

This course explores American cultural history in the early 20th century through the history of the moving image. We will trace the development of moving image technologies, the changing content and form of motion pictures, and the far-reaching socio-cultural effects of movie-going in America from 1900-1930. From precursors to film in the 1800s (such as the camera obscura and magic lantern), through the heyday of the silent film era to the transition to sound with “talking pictures” in the late 1920s, this course will examine American culture of this era through the interrelationship between film technologies, movie content, and cinema audience reception. How did a variety of storytelling forms in the silent era give way to the standard classic Hollywood style? What was the experience of audiences viewing these moving images, from cheap nickelodeons to lavish movie palaces? And how did these spaces of cinema spectatorship help to both unite and divide Americans, along lines of class, gender, race, and geography? What can the content of films from this period tell us about the American experience in the early 20th century, including progressive reform movements, industrialization, immigration, urbanization, wealth and poverty, WWI, prohibition, and changing gender roles? And how did the rise of Hollywood and celebrity culture in the silent era help influence and change American society? We’ll explore all these historical issues and more through the lens of the moving image.

SOC 3011 (cross-listed with HST 3011)

Topics in Art as History: The Long 1930s

3 credit hours (3 lecture)

This course will examine the history of the United States from the late 1920s through the early 1940s (the “long 1930s”) using the medium of film. The Great Depression and its effects on the lives of Americans is the central historical backdrop of this era, but we will also discuss issues such as prohibition and organized crime, African-American culture, changing conceptions of women and gender roles, the effects of industrial capitalism on individuals, the New Deal and the arts, and the early years of WWII. This course will also examine Hollywood history during the 1930s, including the transition from silent films to talkies, the studio system, and classic Hollywood film genres (westerns, musicals, screwball comedies, gangster films, etc.). Finally, this course will pose questions about historical memory and how the past is represented in film. This includes how prior historical events (such as the Civil War and Westward expansion) were represented in Hollywood films of the 1930s as well as how Hollywood has represented the Great Depression era in more recent films.

## **ADVANCED SOUND**

SOUNE 215

Sound Art Collaboration 2

3 credit hours (3 studio)

[Social Practice minor] [Prerequisite: SOUNE 205] This advanced live ensemble improvisation class further develops composing for a social flow in events, AV performance design and organizational professional

practice, where you are expected to take on a creative leadership role. With music/sound at the heart of our experience, you are invited to facilitate, produce and perform with visual, vocal and/or other art forms. Emphasis is on an open, flexible and inclusive social practice within our group, in public performance, the creation of open-resource media, and your guidance collaborating with other organizations and artists. Relational thinking, synesthetic experience, and a non-verbal critical process will guide your facilitation. Influences: Pauline Oliveros' Deep Listening, Annea Lockwood's Social Space, and Sun Ra's Dance of the Living Image.

**SOUNE 320**

Audio-Vision 2: Sound Scoring for Animation, Film and Installation

3 credit hours (3 studio)

[Prerequisite: SOUNE 301] An introduction to the software and techniques used by top sound designers working in film scoring, with an emphasis on animation sound and support for installation. We take an in-depth look into Adobe Audition as a Digital Audio Workstation for working with film, visual media and installation. Skills with Foley technique and recording/editing voice talent that were introduced in Audio Vision 1 are further developed. We fully explore the processing tools available in Audition. The course is very project-based, and you are encouraged to use the techniques we learn to develop your own sound designs, soundtracks and installations. Sound works by artists and sound designers will be introduced to support your work. This class continues exploring sound's role in the narrative of perception in animation, film and space. Students are required to purchase Ableton Live software. By using the following link, you can own the program for \$49 by using their student discount. <https://www.ableton.com/en/shop/education/>

**SOUNE 355**

Intermodulations 2

3 credit hours (3 studio)

[Social Practice minor] This is an advanced class for collective composition by strategy, behavior, intelligence and subjectivity within sound and social systems. Develop flexible tools to compose and perform within many contexts using non-linear workflow, sensing, feedback, and intermodulation (communing). Gestural connections to the body are emphasized by applying the aesthetics of instrumental performance and collective behavior to technology. Ableton Live software is used for creating social environments with sound for performance. Our work is supported by research into the mechanization of art, artificial intelligence and cybernetics. Requirements: Use and familiarity with Ableton Live.

**Leadership**

Josh Rowland, Board Chair

Dr. Peggy Shannon, The Nerman Family President

Cyan Meeks, Interim Executive Vice President of Academic Affairs

**Faculty**

Faculty names, titles and biographical information are posted on the KCAI website at <http://kcai.edu/about/leadership-faculty/> and are listed within each academic department.

NAME	DEGREE	DEPT	RANK
Baker, John	BFA	Animation	Assistant Professor
Berry, John	BFA	Animation	Assistant Professor
<b>Hall, Eva - Chair</b>	MFA	Animation	Assistant Professor
Hudson, Doug	MFA	Animation	Professor

Murphy, Mollie	MFA	Animation	Assistant Professor
Rodgers, Heather	MFA	Animation	Assistant Professor
Taper, Oona	MFA	Animation	Assistant Professor
Tedlock, Evan	MFA	Animation	Assistant Professor
<b>Donnelly, Paul - The Kathleen Collins Chair of Ceramics</b>	MFA	Ceramics	Professor
Whittier, Casey	MFA	Ceramics	Associate Professor
Heise, Andy	MBA	Entrepreneurial Studies in Art & Design	Visiting Instructor
Eichler-Messmer, Kim	MFA	Fiber	Associate Professor
<b>McInerney, Marie - Chair</b>	MFA	Fiber	Professor
Verbeek, Pauline	MFA	Fiber	Senior Professor
Berry, John	BFA	Foundation	Assistant Professor
Buss, Elaine	MFA	Foundation	Visiting Assistant Professor
Clements, Kate	MFA	Foundation	Visiting Assistant Professor
Demery, Kevin	MFA	Foundation	Assistant Professor
Joung, Sia	MFA	Foundation	Visiting Assistant Professor
Korver, Justin	MFA	Foundation	Assistant Professor
<b>Sparks, Sherry - Sosland Family Chair in Foundation Studio</b>	MFA	Foundation	Associate Professor
Beltrán, Denisse	MFA	Graphic Design	AICAD Visiting Assistant Professor
<b>Galloway, Tyler - Chair</b>	MFA	Graphic Design	Professor
Maione, Lisa	MFA	Graphic Design	Associate Professor
Bell, Rahele Jomepour	MFA	Illustration	Assistant Professor
Casanova, Hector	BFA	Illustration	Associate Professor
Cherepak, Cydney	MFA	Illustration	Assistant Professor
<b>Cluthe, Maura - The Charlie Sosland Chair in Illustration</b>	BFA	Illustration	Associate Professor
Ferry, John	MFA	Illustration	Professor
Mayse, Steve	MFA	Illustration	Senior Professor
Na, Il Sung	MFA	Illustration	Associate Professor
Terrill, David	BFA	Illustration	Professor
Almeida Miller, Nick	PhD	Liberal Arts	Assistant Professor
Chen, Amanda	PhD	Liberal Arts	Assistant Professor
Console-Şoican, Cyrus	PhD	Liberal Arts	Professor
Dubay, Rebecca	PhD	Liberal Arts	Associate Professor
Feden, Abby	PhD	Liberal Arts	Assistant Professor
Kennedy, Jan	PhD	Liberal Arts	Associate Professor
Lim-Midyett, Eleanor	PhD	Liberal Arts	Assistant Professor
<b>Moore, Phyllis - The Ray Beagle Chair of Liberal Arts</b>	PhD	Liberal Arts	Professor
Oleas-Mogollón, Isabel	PhD	Liberal Arts	Assistant Professor
Stempleman, Jordan	MFA	Liberal Arts	Associate Professor
Antis, Corey	MFA	Painting	Associate Professor

Choy, Noelle	MFA	Painting	Assistant Professor
Criswell, Jonah	MFA	Painting	Associate Professor
Farstad, Julie	MFA	Painting	Professor
Krukowski, Samantha	PhD	Painting	Associate Professor
<b>Woodfill, James - Chair</b>	BFA	Painting	Professor
Bhattacharya, Trisha	MFA	Photo/Film	AICAD Visiting Assistant Professor
Choi, Heehyun	MFA	Photo/Film	Assistant Professor
Frizzell, Dwight	MFA	Photo/Film	Professor
Heise, Diana	MFA	Photo/Film	Professor
Lewis, Tom	MFA	Photo/Film	Associate Professor
<b>Meeks, Cyan - Chair</b>	MFA	Photo/Film	Dean of Academic Affairs / Associate Professor
Mu, Yuxiao	MFA	Photo/Film	AICAD Visiting Assistant Professor
Berman, Laura	MFA	Printmaking	Professor
<b>Rivera-Ortega, Miguel - Chair</b>	MFA	Printmaking	Associate Professor
<b>Chapin, Chris - Chair</b>	M.Des	Product Design	Professor
Silvestri, Shannon	BA	Product Design	Assistant Professor
Wood, Alison	MFA	Product Design	Assistant Professor
<b>Downen, Jill - Chair</b>	MFA	Sculpture	Associate Professor
Mellenbruch, Jarrett	MFA	Sculpture	Assistant Professor
Wickerson, Michael	MFA	Sculpture	Associate Professor