

# Kansas City Art Institute Course Catalog 2022-2023

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

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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 such action, (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.

## **Table of Contents**

Important Notice	2
KCAI Force Majeure	2
Table of Contents	2-3
Introduction	4
Contact Information	5
Accreditation	5

Academic Calendar	5
Admission Criteria	5
Academic Resources	6-9
Academic Advising	6
Academic Support	6-7
Disability Services	7
Career Services	7
Off-Campus Studies and International Student Services	8
Library	8-9
Academic/Campus Policies & Student Resources	9-13
Academic Departments	13-76
Department of Foundation	14-16
The Liberal Arts Department	16-76
Academic Majors	76-158
Animation	76-81
Art History	81-84
Ceramics	84-91
Creative Writing	91-93
Fiber	93-101
Filmmaking	101-109
Graphic Design	109-116
Illustration	116-122
Painting	122-132
Photography	132-138
Printmaking	138-147
Product Design	147-152
Sculpture	152-158
Undergraduate Minor Programs	158-178
Entrepreneurial Studies in Art and Design	158-160
Social Practice	160-171
Sound	171-178
Undergraduate Certificate Programs	178-188
Asian Studies Certificate	178-188
Board of Trustees	188-189
Executive Leadership	189
Faculty Information	189-191

## **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 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 Street, 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>

## **Academic 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 four services aims to assist students in planning and achieving personal, educational and professional goals.

### ***Academic Advising***

Academic advising provides personalized guidance to help students achieve their academic goals. Students can consult with an 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 academic advisor or at [academicadvising@kcai.edu](mailto:academicadvising@kcai.edu) Academic advising information is also posted in MyKCAI, Student Resources 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 academic advisor or [academicadvising@kcai.edu](mailto:academicadvising@kcai.edu)

The Language & Learning lab, located on the second floor of DeBruce Hall, is staffed by students who are trained to provide student support such as: peer tutoring, study assistance, writing assistance, studio support sessions.

Services include:

- Writing assistance
- Time-management strategies and stress management
- Set academic goals
- Note-taking tips and organization
- Study strategies and writing approaches
- Accessing campus resources, ESL services, disability services and accommodations

Language & Learning services can also be coordinated online through MyKCAI, Student Resources 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, ESL students with language-related assistance needs, 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 notify the Assistant Director of Student Support at [disabilityservices@kcai.edu](mailto:disabilityservices@kcai.edu), as soon as possible, as certain accommodations require time to arrange. Please send documentation before your scheduled meeting via email or fax at 816-802-3480. 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://www2.ed.gov/about/offices/list/ocr/index.html>.

### ***Career Services***

Career services provides personalized guidance to help current students discover and achieve their career goals. Students can consult with a Career Readiness Coordinator in exploring career paths to professional readiness. The college is opening a new Professional Practice Resource Center to help move students closer to their professional goals. Beginning their freshman year, students are exposed to career-related information, resources and services to complement their academic experiences. Services are also available to recent alumni.

Services include:

- Career development and planning
- Career-related programming and workshops
- Job-readiness (resume and cover letter preparation, networking, interview skills, and other aspects of the internship/job search process)
- Annual Internship and Career Fair
- Professional Practice Resource Center
- Online job board for on- and off-campus job opportunities
- Graduate school preparation
- Residencies, assistantships, and fellowships information
- Artist statement and letter of inquiry writing and editing

***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
- 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 at the southwest edge of campus at 4538 Warwick Blvd., is a full-service library. Library staff provide individual and group instruction in research skills, including the principles of information literacy and intellectual property rights.

The mission of the library is threefold: to be a forum for information, ideas, and instruction that will inform and enhance learning in the classroom and the studio for KCAI students and faculty; to foster development of students' skills for self-directed learning; and to support community participation in the arts and design through access to library collections and services.

Library collections — books, periodicals, exhibition catalogs, e-books, artists' books, digital images and videos — are developed specifically to support the college's academic programs, with the majority of physical materials selected by faculty. Additionally, students, faculty and staff benefit from access to the collections of over 60 academic libraries in Missouri and nearby states through KCAI's membership in the MOBIUS consortium. Our MOBIUS membership affords walk-in borrowing privileges at eight Kansas City-area academic libraries, including those of the University of Missouri-Kansas City and Rockhurst University, both excellent libraries near the KCAI campus. Alternatively, borrowing requests can be initiated online through the library catalog, resulting in delivery of materials via courier from any of the member-libraries to the KCAI library within three to five days.

Jannes Library subscribes to a broad array of online information resources, giving users 24/7 access, on campus or off, to e-books, magazine articles, streaming media, high-quality digital images, and other information resources. Links to online resources, as well as general information about library operations, are available at the library's home page: <http://kcai.edu/campus-life/jannes-library/>. This homepage and other Jannes library web pages feature chat windows, offering research help provided by librarians, throughout the day, overnight and on weekends.



The digital media specialist supports the art history department and all liberal arts courses, as well as studio courses through the production, cataloging, organization and maintenance of the college's digital image collections. These collections are hosted by ARTstor, enabling round-the-clock access and seamless integration of our local collections with ARTstor's two-million-plus image collection.

Jannes Library offers a learning commons on its first floor, featuring up to eight computer workstations with networked printing to high quality gray scale and color printers. Printer/scanner/copiers are available for student use in the commons. The library offers wireless network access throughout the building for students and faculty, and network jacks are scattered throughout the first and second floors.

Jannes Library's student circulation policy, which details loan periods, overdue fines policies, lost book charges, etc., is summarized in the KCAI student handbook. The full policy is available upon request by email or at the library circulation desk.

Jannes Library's third floor computer lab houses up to 30 computer stations equipped to support computer-aided art, design, digital video, digital publishing, and word-processing work. The lab provides both Mac and Windows platforms and a number of grayscale printers. This lab is available on a walk-in basis for the duration of the library's open hours.

The Jannes Computer Lab is staffed on an intermittent basis by student assistants who are able to help users with basic trouble-shooting and with printer upkeep. Student users of the Jannes Computer Lab are instructed to abide by the computer user code of conduct as detailed in the KCAI student handbook.

## **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 and Withdrawing from a Course](#)
- [Adding or Dropping a Course, Internship, Mentorship, or Directed Study After the Academic Deadline](#)

[Application for Asian Studies Certificate](#)

[Application for Art History Program \(double major and minor\)](#)

[Application for Creative Writing Program \(double major and minor\)](#)

[Application for Non-Studio Minors](#)

Attendance

- [Attendance](#)
- [Attendance of the First Day of Class](#)

[Auditing a Course](#)

[BFA Degree Requirements](#)

[Change of Major](#)

[Commencement Ceremony Participation Eligibility](#)

[Course Grade Appeal](#)

[Course Level](#)

[Course Waitlists](#)

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

[Degree Requirement Substitution Request](#)

[Directed Study](#)

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

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

[Grade Change](#)

[Grading System](#)

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

[Incomplete Grades](#)

[Internships – Policy for Internship Sites](#)

[Internships – Policy for Students](#)

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

[Mid-Semester Grade Reports](#)

Off-Campus Study Programs

- [AICAD Exchange Program](#)
- [Faculty Led Travel Program](#)
- [Fulbright U.S. Student Program](#)
- [International Exchange Program](#)
- [Kansas City Area College Exchange Program \(KCASE\)](#)

[Progression Guidelines](#)

[Residency Requirement Waiver Request](#)

[Student Class and Studio Level](#)

[Studio Hours](#)

[Studio Models - Policy for Instructors](#)

[Studio Models - Policy for Models](#)

[Transfer Credit](#)

[Transfer Credit Student Guide](#)

## **Campus Policies**

## Animals on Campus

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

## Assembly and Demonstration Policy

## Campus Name

## Campus Security

- [Emergency Alert System](#)
- [Emergency Response and Evacuation](#)
- [Jeanne Clery and Campus Crime Statistics](#)
- [Missing Persons](#)
- [Timely Notice](#)

## 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 Residence Hall Residents](#)
- [Passwords](#)

## College Closings Due to Inclement Weather

## Consensual Relationship and Nepotism

## Discrimination and Harassment Policy (for protected classes)

## Family Educational Rights and Privacy Act (FERPA)

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

## Financial Aid

- [Emergency Student Loans](#)
- [Employment on Campus](#)
- [Student Employment Pay Levels](#)
- [Financial Aid Guidelines](#)
- [Financial Aid Scholarships and Grants Policy](#)
- [Maintaining Eligibility for Financial Aid and Satisfactory Academic Progress](#)
- [Merit Scholarships - policy for current students](#)
- [Merit Scholarships - policy for students entering Fall 2018 and after](#)
- [Minimum Standards of Progress for Veterans](#)
- [VA Benefits and Transaction Act of 2018](#)
- [VA Yellow Ribbon Benefits](#)
- [Veteran's Benefits](#)

## Good Samaritan and Medical Amnesty

## Hazing

## Immunizations

- [Required Immunizations](#)
- [Medical Exemption Form](#)
- [Religious/Personal Beliefs Exemption Form](#)
- [Tuberculosis Screening Questionnaire](#)

## Installation of Art in Public Spaces

## Jannes Library

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

## Residence Hall Guide

## Residence Hall Packing List

## Minors on and off Campus/Child Abuse Reporting

## Parking and Parking Fines

## Readmission for Domestic and International Students

## Request for a Reduced Course Load for F-1 Status International Students

## Required Forms

## Requirements to Remain a Student and Keep Loans and Scholarships

## Seizure Disorder Protocol

## Sexual Misconduct, Sex Discrimination, and Sexual Harassment

## Smoking on Campus (Smoke Zones)

## Smoke Zones Map

## Student Code of Conduct

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

## Student Complaints and Grievances

## Student Handbook

## Student ID Cards

## Students with Encumbrances

## Student Health Insurance for Domestic and International Students

## Transcripts and Requesting Transcripts

## Transportation Program

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

[Tuition and Fees Payment Deadline](#)

[Tuition and Fees Refund](#)

[Use of Student Artwork](#)

Withdrawal from Courses and the College

- [Administrative Withdrawal Due to Non-Attendance](#)
- [Request for Withdrawal Due to Hardship](#)
- [Request for Late Withdrawal](#)
- [Total Withdrawal and Leave of Absence](#)

## **Student Resources**

DACA Resources

- [What do I need to know about the end of DACA?](#)
- [Frequently asked questions regarding the end of DACA](#)

[Gender Pronoun Supporting Materials](#)

[KCAI Personal Counseling and Disability Services Video](#)

[Health Insurance Resources](#)

[Information about Local Doctors, Clinics, and Specialists](#)

[Off-Campus Emergency and Mental Health Information](#)

[Optional Personal Property Insurance](#)

Off-Campus Housing Resources

- [Apartment Security – Tips and Information](#)
- [Finding an Apartment – Tips and Advice](#)
- [Off-Campus Housing Guide](#)

[Places of Worship and Religious Organizations](#)

[Severe Weather Protocol](#)

[Smoke Zones Map](#)

[Student Assistance Program Information \(Off-campus counseling services, financial and legal assistance, and childcare and parenting assistance, etc.\)](#)

[Student Organizations](#)

[Student Services Brochure](#)

[Wellness at KCAI Resources \(Physical, Mental, and Spiritual\)](#)

## **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-time freshmen 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 includes a weekly Foundation Seminar that all students attend.

### *Foundation Studio Structure*

In the Fall semester, students are assigned to a Foundation Studio (Foundation Studio I) that is taught primarily by one instructor. The Spring semester (Foundation Studio II) is divided into three 5-week workshop sessions; students choose workshops that interest them and typically work with three different faculty members. In both Fall and Spring, students are enrolled in either an AM (8am-12pm) or PM (1pm-5pm) studio section that meets for four hours, four days a week (M-Th). Foundation Seminar, which all students attend, is scheduled for two hours on Fridays from 10am-12pm.

The Fall semester begins with three weeks of rotating workshops that introduce all students to all faculty members and to a shared set of ideas and practices. During these three weeks, students meet a different faculty member each day who teaches a specific topic. Some of the foci of these rotating 3-week workshops have been: The Sketchbook; Unlikely Tools and Experimental Mark-Making; Artistic Research; Scale in Context; Collaboration and Teamwork; Critique; Making and Remaking; Activating a Studio Practice; Photography, Composition, Documentation; Material Exploration; Iteration and Sequencing; Looking, Finding, Measuring. After these first three weeks of grounding, 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 through a series of interrelated projects that incorporate the three primary areas of inquiry that shape the Foundation year: *Perception + Observation, Form + Space, Expanded Media + Time*.

The Spring semester is divided into three five-week sessions, during which a series of themed workshops are offered. Each of the workshop sessions reinforces one of the programmatic areas of inquiry: Workshop Session I – Perception + Observation, Workshop Session 2 – Form + Space, Workshop Session 3 – Expanded Media + Time. Students choose among the workshop topics and are able to shape, with more intent, how they pursue their interests. Some of the workshop offerings have included: Figure, Abstraction, Narrative; Face to Face; Chasing Shadows (Workshop Session I), Animal Anatomy; Hoaxes and Jokes; Imagined Rooms (Workshop Session 2), Botanical Silhouettes; Spacetime; Future Frescoes (Workshop Session 3).

Where many institutions have separate first year classes for drawing, 2D, 3D, 4D, for example – where the content of each class is kept distinct from the others – KCAI Foundation teaches intermodality 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 a set of shared learning outcomes and learning objectives that can be explored and met in many ways, through many kinds of efforts, and KCAI's first year students learn to integrate this kind of thinking in 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.

### *Foundation Seminar*

Foundation Seminar is a component of Foundation Studio that is scheduled weekly for two hours. This Seminar introduces students to KCAI facilities and resources, KCAI alumni from every major, local and regional artists, creative tools, time management and professional practice strategies, and to the major, minor and certificate programs available to them at KCAI.

### *Orientations and Training*

There are a number of trainings and orientations that occur during the Foundation year at KCAI. Students are trained in the Central Shop, where they learn basic woodworking tools and 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 able to make full use of the laser cutters, 3D printers and CNC routers housed in Beals.

### *Facilities*

KCAI's Foundation department has over 20,000 sf of space in two dedicated Foundation buildings with large studios that accommodate the wildest imaginings of the talented students who are enrolled. KCAI offers each student a personal and independent place to develop their work in their first year.

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

FOUNDATION – 2022-2023			
	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
Spring Semester	FOUN 110	Foundation Studio II	9
	AHS 1002	Art Historical Studies II	3
	CRS 1001	Critical Studies I	3
<b>Note:</b>	Students spend 16 hours weekly in the studio Monday-Thursday and an additional two hours on Friday in Foundation Seminar. Some additional Friday hours may be scheduled for additional orientations or events.		

### FOUN 100

#### Foundation Studio I

(9 credit hours)

In the first semester studio course, students begin developing a vocabulary that is rooted in visual experience. Students learn to reason visually, to transcend literalism, to link verbal and visual ideas and to experience the enjoyment of making and imagining art. Students work with one instructor throughout the semester; this mentor will help students to understand critique and self-reflection. Students encounter a range of creative challenges, including perceptual drawing, 2-D design, 3-D form investigation, performance and mixed media. Significant components to the fall curriculum occur on Friday's, a day for students to focus on studio objectives and orientations dedicated to the enriched understanding of processes, equipment and concepts. Freshman students become experienced in the use of woodworking and fabrication tools located in the Central Shop through our

six-session Central Shop Orientation. Additionally, the Visual Symposium Series on Friday's introduces students to expansive ideas within or relative to weekly studio courses and contemporary art through lectures, performances, and cultural happenings.

## FOUN 110

### Foundation Studio II

(9 credit hours)

The second semester studio course is structured as three consecutive five-week workshops that allow the student to experiment with new materials and processes or rediscover a talent through new avenues. Students are able to select their workshops from the range of choices to provide for content that is reflective of student interests. Workshop themes vary each year. Recent themes have included: "Calligraphy/Book"; "To Draw Is to Discern"; "Photo/Book"; "Life Drawing"; "From Critique to Construct"; "One-a-Day Painting"; "Self-Portrait"; "Walls, Towers, Arches"; "The Figure Re-Defined"; "The Woven Self"; "Living Monuments"; and "Painting Places."

## 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 three programs: Art History, Asian Studies, and Creative Writing. 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 Student Learning Outcomes:***

1. **Communication.** Demonstrate effective communication skills in written communication, in public speaking, and in active listening.
2. **Critical thinking.** Demonstrate critical thinking skills, including close reading, logical reasoning, identification of bias. Ability to present multiple points-of-view with fairness and accuracy. Ability to find common ground in opposing perspectives.
3. **Inquiry.** Develop investigative skills sufficient to perform a creative and exhaustive search. Ability to identify and access all relevant sources.
4. **Creative problem-solving.** Develop problem-solving skills. Ability to find artistic solutions to

intellectual problems and intellectual solutions to artistic problems.

5. **Cultural literacy.** Develop a level of cultural literacy necessary to be an informed global citizen through engagement with culture, language, traditions outside of home culture and language.
6. **Intellectual curiosity.** Develop an intellectual curiosity in the pursuit of living an examined life beyond one's 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 I	3 credit hours
CRS 1002 Critical Studies II	3 credit hours

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

CRS 1002/Critical Studies II can be taken concurrently with 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
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	<u>6 credit hours*</u>
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TOTAL: 42 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 42 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*

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

#### **WRS 1001 – Writing Seminar**

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

##### **Writing Seminar: Thingamabobs—Hacking Into the Void, One Essay at a 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.

"No ideas but in things." --William Carlos Williams.

As artists, 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 hyper aware of them, that is, if we give them enough thought, that our world is full of associations we've yet to notice, yet to describe, yet to bring into view. 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 mechanical defecating duck wanting to prove it's alive, 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 and securely defined. Readings and course materials include, but are not limited to, excerpts from Frank Stanford's *The Battlefield Where the Moon Says I Love You*, essays on color from *Cabinet Magazine*, artist documentaries from ART21, excerpts from Maggie Nelson's *Bluets*, Annie Dillard's "The Transfiguration," Joan Didion's "On Morality," the comedy of Monty Python, Martin Heidegger's "The Thing," the animated films of the Brothers Quay, Francis Ponge's "Introduction to a Pebble," Jennifer Riskin's "The Defecating Duck, or, the Ambiguous Origins of Artificial Life," and excerpts from Gertrude Stein's *Tender Buttons*.

##### **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 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.

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: Reality and Identity**

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.

These days, most of us exist in several different realities at the same time—be those private, virtual, or our public day-to-day. How do we perform differently in these realities? Are some of the identities we perform more authentic to “who we are” than others? Do they contradict? In this class, we will explore and critique the various ways people perform and embody their identity in different tangible and intangible realities. We will ask questions like: Are relationships made through virtual, fictional, or otherwise intangible spaces as authentic as those created in the day-to-day? Is a work friend a “real” friend? Why might someone choose to “catfish” someone on Tinder? Can you find true love in a character you interact with in a video game? We will conduct close readings of fiction, essays, and visual media that explore these questions about reality and the performance of the self—including (among others) excerpts of Plato's *Republic*, nonfiction by Esmé Weijun Wang on schizophrenia, Bo Burnham's film *Eighth Grade*, and John Darnielle's *Wolf in White Van*. We will think through these pieces to write essays critiquing the benefits and dangers of having our identities fractured by the many realities we live in.

### **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 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.

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 the stories of Richard Wright, George Romero's *Night of the Living Dead*, 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: The Hero’s Journey**

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.

As mid-20th-century literary and religious scholar Joseph Campbell studied myths and legends from around the world, he noticed a striking pattern: many of them appeared to follow a common narrative arc—or at least contain multiple stages in that arc. In particular, he found that virtually all mythologies frequently describe life as a circular journey, which he titled the Hero’s Journey—a departure from the safety and familiarity of home into the wider, wilder world beyond, through a series of trials and temptations that result in personal transformation, and a return home with what Campbell calls the elixir of life. This semester we’ll read and research examples of the various stages of the Hero’s Journey, looking back from Campbell at ancient myths and legends, African and Native American folklore, and excerpts from various 19th- and 20th-century novels. Looking forward from Campbell, we’ll explore how his ideas have influenced some of the most iconic literature and film produced over the last half-century. We’ll ask how accurate Campbell was in his observations, how justified his detractors have been in their criticism, and how a more critical approach to the Hero’s Journey might empower us to tell truer, more compelling stories today.

### **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 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.

If you’re reading this, it’s probably fair to say you live in a city. It’s likely you were born in a city, too, likely you

were raised in one, likely you will someday—many, many years from now—die 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.

## **CRS 1001 – Critical Studies I**

### **Current course options:**

#### **Critical Studies I: 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 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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

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?**

#### **Critical Studies I: 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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

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.

### **Critical Studies 1: On Wisdom & Experience**

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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

In this course we will read and contemplate literature and thought around the topic of wisdom and its connection with experience. Spanning from Sophocles' *Oedipus Rex* to the personal slave-narrative of Olaudah Equiano, we will read and discuss a variety of work prior to 1800 (both fictional and autobiographical) focusing on characters who gain wisdom through life experience—most often through suffering. In our course we will think critically about the role of experience in exchange for wisdom, giving particular attention to arguing the quality and cost of some of these “wisdoms.”

### **Critical Studies I: 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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

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 the Judeo-Christian tradition as well as classical Hindu and Buddhist texts. We see it in Plato and the writing of medieval Christian ecstasies, who might be taken as a counterpoint to the almost neurotic insistences of Descartes' "I think, therefore I am." Finally, we look at how the late 18<sup>th</sup>-century writings of queer, female, and black bodies force us to reconsider the Enlightenment's distrust of embodied experience.

### **Critical Studies 1: Monstrosity and Wonder(s) in an Uncharted World**

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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

The theme of this section is monstrosity and wonder. And since we're focusing on pre-1800 texts, many of which are thus also pre-scientific, we'll ask how the uncertainty of living in a largely uncharted world contributed to explorers' fantastic stories. Many of these stories are still with us and continue to fire our imaginations and pique our curiosity. But some of them contain ancient prejudices that require our scrutiny and continued attention as we plot a course through our world's uncharted future.

### **CRS 1002 – Critical Studies II**

**Current course options:**

## **Critical Studies II: 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 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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

The theme of this section is **the human condition**. Readings focus on four basic human experiences: love, death, war, and ecological collapse.

## **Critical Studies II: 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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

Humanity's creation of art and our self-reflective understanding of this process continue to evolve dynamically in relation to historical context. The nineteenth century opens with the Romantic movement and the industrial revolution both in full swing. G. F. W. Hegel proposes a new way to understand history's progress. Ralph Waldo Emerson casts Romantic principles to build a distinctly American creative viewpoint. Charles Darwin, Karl Marx, William James, and Sigmund Freud apply scientific understanding to biological evolution, social change, and the human mind. In the wake of World War I, modernists such as Virginia Woolf challenge gender norms in the creative sphere. Walter Benjamin critiques the capitalist concept of art's value. In the aftermath of World War II and the Holocaust, Hannah Arendt analyses fascism's threat to the mind. Chinua Achebe demonstrates how colonialism undermines artistic integrity. Gloria Anzaldúa celebrates the creative liminality of border spaces. Frederic Jameson and bell hooks consider postmodernism and creativity through the lenses of consumerism and race. Ultimately, these readings will support our participation in today's ongoing critical conversations about art and aesthetics. Required text: *The Norton Anthology of Theory and Criticism* (3<sup>rd</sup> ed.). Vincent B. Leitch, ed. New York: W.W. Norton, 2018.

## **Critical Studies II: On Love**

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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

In this course we will investigate the critical history of love. Tracing love's path through the history of ideas, we will read texts by Audre Lorde, Anne Carson, and more, as well explore representations of love in literature and film. Carefully examining love's imprint on thinking, writing, and making, we will formulate our own critical questions about love and its contemporary relationship to art, self, nature, society, and the divine.

## **Critical Studies II: 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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

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.

### **Critical Studies II: Seeing Is Believing: Art and Ideology**

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. Critical Studies I focuses on texts originating prior to 1800; Critical Studies II focuses on later texts.

“Ideology,” according to Marxist philosopher Louis Althusser, “represents the imaginary relationship of individuals to their real conditions of existence.” By describing such a relationship as “imaginary,” Althusser does not mean that it is fictional, but, rather, that it is *constructed*. The ways in which we perceive and participate in the world around us are shaped by the values and beliefs upon which that particular world has been built, and on which it continuously relies for rationalizing and justifying its existence. After all, the world could be otherwise, but how to make it so? Covering a wide range of texts written over the past two-hundred years, this course will focus on the ideological content and significance of various works of art and artistic traditions (including paintings, photographs, films, and poems). We will consider the ways in which artworks reflect the social, political, and historical circumstances of their production. We’ll examine how such works have contributed to our understanding of fundamental concepts like race, class, and gender. And we’ll question how, and to what degree, artworks are capable of critiquing, resisting, or subverting, the conventions and limitations of ideological systems.

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

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

#### **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.

### **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.

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

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

### **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.

### **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.

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

AHS 2001

Survey of Ancient Art [Ancient/Medieval]

We focus primarily on masterpieces of art and architecture from the great civilizations of the Mediterranean Basin and Near East with an eye towards analyzing and defining their diverse styles. We seek to understand how cultural issues—from that of religion, social class, and gender—in part shaped these works, but also understand the full power of the individual genius behind them. The tools, techniques, and materials that allowed for bold artistic expression are examined. We also broach non-traditional subject matter, the magnificent but undervalued

art of the periphery, from the steppes of Kazakhstan to Celtic northern Europe. Although it is a survey, we consider the art and architecture in greater depth and breadth than in the freshman art history survey; we also look at art history's darker side – thefts, forgeries, and the law.

#### AHS 2100

##### Survey of Medieval Art and Architecture [Ancient/Medieval]

This course explores the artistic traditions of the Western medieval world, from the 4th to the 15th centuries. It considers major artistic movements and developments in architecture, sculpture, painting and graphic arts and positions these within their original social, political and spiritual contexts. Moreover, it traces the ways in which these developments were defined and perceived over time. Topics include: the cultural transformations of the late Roman Empire with the rise of Christianity, Byzantine art and the representational crisis of Iconoclasm, the impact of Islam on art and architecture, Western European traditions of the Carolingians and Ottonians, pilgrimage and Crusade during the Romanesque period and the social and artistic changes associated with the Gothic period throughout Europe.

#### AHS 2300

##### Survey of Baroque Art

This course will survey art produced in 17th century Europe. We will examine architecture, sculpture, paintings and prints made in Italy, The Netherlands, England, France and Spain. While the course will cover a wide range of art and artists, particular attention will be paid to Caravaggio, Bernini, Rubens, Rembrandt and Velasquez.

#### AHS 2400

##### Survey of Modern Art and Architecture

This course will examine painting, sculpture, architecture, photography and film of the late 19th and 20th centuries. We will study the artists and artworks that propelled and shaped the profound stylistic changes that characterize this period in art history through a variety of frameworks including formalism, psychoanalysis and social history. Furthermore, as we trace the chronological history of modern art, we will read and discuss essays by critics, art historians and the artists themselves on what it means to be “modern.”

#### 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 2501

##### Survey of Architectural History

This course will survey architecture and notable built environments from ancient to modern times, focusing on what is generally accepted as the “Western tradition” of architecture. This course will also advance empirical understanding of natural forces as they both shape and affect buildings, including gravity, wind, light, heat, sound and fluids. Emphasis will be given to the formal principles used in the designed environment (landscapes, cities, and buildings) and their place in cultural history. Past, present and emerging ideas of how the architect responds to physical and social contexts will be discussed. Formal languages from various eras and places will be studied with 20th century architecture serving as the focus of this study.

#### AHS 2502

##### Survey of Modern and Postmodern Architecture

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 2503

##### Survey of Materials and Techniques

To truly understand and appreciate a work of art, it is important to have a basic knowledge of materials and technique employed by the artist. Appearance can also be affected--rightly or wrongly--by the condition and previous conservation treatment of a work of art. Materials and Techniques in art is an introduction to the materials, methods, and techniques of art including painting, printmaking, fresco, sculpture, metal, glass, textiles, and mosaics. We will explore the material properties of these media, tracing their innovation, history, and use. Historical materials and techniques in various media will be studied through the examination of examples, early descriptions, and restorers’ journals. A research paper will allow students to investigate one material or process on a more in-depth level.

#### 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 Program]

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 Program]

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 Program]

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 Program]

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 2607

##### Survey of Indian Art and Architecture [G/C; Asian Studies Program]

From monumental stone temple architecture to miniature painting, this course will provide a chronological and thematic overview of art from the Indian subcontinent, beginning with the earliest archaeological sources up to the advent of European colonialism. Utilizing primary readings as well as recent scholarship, class lectures will not only explore major periods and styles, but also contextualize artistic works within broader philosophical, social, and political spheres. Special emphasis will be given to the visual expressions of Buddhism, Jainism, Hinduism, and Islam, and how these religious traditions have particularly influenced the form and function of Indian art.

#### AHS 2608

##### Survey of Painting in South Asia [G/C; Asian Studies Program]

In the religious tradition of Hinduism, it is said that the art of painting originated when the deity Vishnu reated an image of a goddess with the juice of a mango. For centuries in South Asia, painting served as a significant expressive mode that conveyed stories of divine beings, the power of earthly rulers, and visions of wonder and curiosity within the social and natural world. This course examines the development of painting in South Asia from the Bronze Age up to the present day. We will explore how various genres of Indic painting demonstrate an array of technical and symbolic conventions that shed light on the respective cultures that they were produced in, as well as examine the continual transformation of this tradition in current times.

#### 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 3000

##### Topics in Ancient Art: Bronze Age Aegean [Ancient/Medieval]

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

#### AHS 3001

##### Topics in Ancient Art: The Greeks [Ancient/Medieval]

In this course, we will examine the culture of ancient Greece through its art and through its texts, in an attempt to fulfill the Greek ideals of polymathy (Heraclitus: "Those who would be wise must be good inquirers into many things") and autognosis (Delphic oracle: "Know yourself"). One of our persistent themes will be the influence of tragedy and the abiding belief in moira (fate) on all the visual and verbal forms of self-expression employed by the Greeks.

#### AHS 3002

##### Topics in Ancient Art: The Egyptians [Ancient/Medieval; G/C]

Even to the classical Greeks, the Egyptian culture was "ancient." Pausanias and Herodotus described its monuments with awe. This course will examine the painting, sculpture, architecture and crafts of the Egyptians, which vividly portray their complex mythology, belief in the afterlife and, in general, their rich history from Neolithic times through the Late Period.

#### AHS 3003

##### Topics in Ancient Art: Architecture of the Ancient World [Ancient/Medieval]

This course consists of an historical and analytical examination of the architecture of the ancient cultures, primarily of the West. We will briefly touch on the Neolithic cultures of Anatolia and Israel and then move onto the significant contributions made by the Egyptians, Minoans, Mycenaeans, Greeks, Romans and the Early Christians. Emphasis will be placed on the engineering, materials, design, meaning and function of architecture in each culture.

#### 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 3007

##### Topics in Ancient Art: Pompeii [Ancient/Medieval]

We examine the art and architecture of Pompeii, Herculaneum, and nearby villas. Special attention is paid to the art of the elite: its style and quality and how it reflects political, economic, and cultural forces. We also consider the politics of public art; the power and meaning of myths portrayed in domestic wall painting; and the reinforcement of gender roles through art in both the public and private spheres.

#### 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 [Ancient/Medieval; G/C]

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 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 3200

##### Topics in Renaissance Art: Early Renaissance [Renaissance/Baroque]

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

#### 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 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 3301

##### Topics in Baroque Art: Southern Baroque [Renaissance/Baroque]

This course examines the style, meaning and function of baroque art in Italy in its cultural and historical context. The work of major 17th century Italian architects, sculptors and painters will be covered, including in-depth analysis of the lives and works of Bernini, Borromini, the Carracci, Cortona, Tiepolo, Caravaggio, and Artemisia Gentileschi.

#### AHS 3400

##### Topics in Modern Art: Romanticism [Modern]

Romanticism arose in Europe and North America during the turbulent late 18th century. Today the term is often used to describe a noticeable and irreversible shift in human consciousness and thought that accompanied the arrival of the modern world. Confirmation of this change can be seen in the arts as the subjective experiences and feelings of artists, writers and musicians take on greater importance and value. They advocated the use of free, spontaneous, direct expression to explore a mixed bag of human emotions and sensations, which characterizes the art of this period. Employing a thematic framework, this course will attempt to analyze the achievements and failures of the artists associated with the Romantic generation.

#### AHS 3401

##### Topics in Modern Art: Realism [Modern]

In his review of the 1846 Paris Salon, Charles Baudelaire asked if there were any artists capable of creating a truly modern art, one that represented contemporary life and manners. He was echoing a concern expressed by artists such as Honoré Daumier, who had declared just a few years earlier, "Il faut être de son temps" (one must be of one's time). The Realist Movement of the mid-19th century was a response to such concerns. The Impressionist Movement, which followed in its wake, raised important questions about the relationship between art and nature, perception and reality, the nature of reality itself. In all cases, be they Realists or Impressionists, artists sought to free themselves from academic formulas, the ready-made solutions to the problems of art, in order to follow their personal visions and create artistic metaphors for reality as they experienced it.

#### 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 3406

##### Topics in Modern Art: 19th-Century French Art [Modern]

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

#### AHS 3410

##### Topics in Modern Art: The Body, Then and Now [Modern]

Depictions of the body played a central role in French visual culture from François Boucher's rouged and powdered coquettes to Paul Cézanne's hulking androgynous bathers. In this course, we will explore how certain artists portrayed the body in ways that upheld, subverted, and/or problematized social categories such as gender, race, class, sexuality, and disability. We will also consider how some contemporary artists have reimagined these works in order to spark discussion about the significance of the body in our own time.

#### 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 3413

##### Topics in Modern Art: The Symbolists [Modern]

The origins of Symbolist art or late-Romanticism, as it is often called, lay in mid-nineteenth century France and Belgium. It almost perished during the tumult of World War I. Like its literary counterpart, it was a reaction to the Age of Positivism and its unwavering faith in reality, objectivity, and science. Symbolist artists and writers shunned the world of appearances; they intentionally withdrew and turned their attention inward in order to explore the subjective, often troubled realm of dreams and the imagination. One of their primary objectives, influenced in part by Charles Baudelaire's theory of "correspondences" was to discover and nurture a relationship between all forms of artistic expression, and then possibly produce a gesamtkunstwerk or total work of art. This course will examine Symbolist art and theory as it is manifested in the visual arts (painting, sculpture, ceramics, metalwork, photography, and printmaking), the theater, and the literature of the period.

#### AHS 3500

##### Topics in Contemporary Art: History of American Cinema [Contemporary]

History of American Cinema is a lecture course that examines the developments in American cinema from its inception through its contemporary expression. Lecture topics will include early cinema, the silent era, technological advances, the development of classical Hollywood, American film genres, the new Hollywood and underground, experimental film.

#### AHS 3501

##### Topics in Contemporary Art: American Films of the 1970s [Contemporary]

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

#### AHS 3502

##### Topics in Contemporary Art: Foreign Film Since 1960 [Contemporary]

In this course, we study films produced and developed outside of the American system of filmmaking. Emphasis will be placed on film as a narrative and visual art form. A number of films from a variety of directors will be selected for analysis. Such selections may include, but are not limited to; Ingmar Bergman's "The Seventh Seal," Jean-Jacques Beineix's "Diva," Roman Polanski's "Knife in the Water," Federico Fellini's "8 1/2," Werner Herzog's "Fitzcarraldo," Wim Wender's "Wings of Desire," Jocelyn Moorhouse's "Proof," Patricia Rozema's "I've Heard The Mermaids Singing," Peter Weir's "Picnic at Hanging Rock," Alejandro González Iñárritu's "Amores Perros," Karel Reisz's "Morgan," Nicolas Roeg's "Bad Timing" and Masayuki Sudo's "Shall We Dance." Some directors whose historical film accomplishments are considered precursors to this period of filmmaking, such as Akira Kurosawa, Jean Cocteau, Vittorio De Sica, et al, may be presented.

#### AHS 3503

##### Topics in Contemporary Art: Film Noir [Contemporary]

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

#### AHS 3504

##### Topics in Contemporary Art: Pulp Cinema [Contemporary]

Within each film genre, one can find movies that have received negative critical press, bombed at the box office, simply gone unnoticed or become extremely popular. Some of these films have been celebrated as masterpieces. This course analyzes a selection of movies from various genres (comedy, film noir, horror, melodrama, etc.) rising from B status or culturally popular to serious attention and study through the dedication of film fanatics, revision of history or changing cultural interests. In the words of Danny Peary, this course will examine "the classics, the sleeper, the weird and the wonderful."

#### 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 3508

##### Topics in Contemporary Art: Performance Art & Artists [Contemporary]

This course will examine the history of performance art from the early twentieth century to the present. We will read, watch, and discuss perspectives on this art through the viewpoints of artists, art historians, and critics. Performances relating to non-Western religious practices, feminism, alter-egos, and identity construction will be examined. Many of these artists create works with the intention of challenging the moral and ethical constructs embraced by their indigenous cultures. Marina Abramovic, Damien Hirst, Francis Alys, Clifford Owens, Tino Sehgal, Renee Stout, and Sharon Hayes will be among the artists covered in this course.

#### AHS 3509

##### Topics in Contemporary Art: Minimalism and Its Discontents [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 3515



#### Topics in Contemporary Art: Neo-Noir [Contemporary]

Film Noir, a French term meaning "black film," has become a term employed to reference the period of the American crime film (the 1940s and 1950s) and as descriptive of a film genre. Film noir echoed the changing attitudes toward gender, definitions of evil, concepts of the family, psychoanalytical descriptions of behavior, etc., in American society after World War II. In recent film history, we have seen an resurgence of films, which can, and have been, described as having noirish characteristics. Some are termed as *Neo-Noir* or *The New Noir*. We will view movies that exhibit such characteristics but are not part of the historical genre of film noir. Candidates for selection will be Jean-Jacques Beineix's *Diva*, David Mamet's *The House of Games*, Roman Polanski's *Chinatown*, Curtis Hanson's *L.A. Confidential* et. al. The instructor will lecture on each film, drawing attention to how the film reflects filmmaking at the time of its production, its social context, interpretations of subtext, and elements of scriptwriting.

#### 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 3600

##### Topics in Asian Art: Asian Animation [G/C; Asian Studies Program]

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 Program]

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 3603

##### Topics in Asian Art: Buddhist Arts of Asia [G/C; Asian Studies Program]

This course will explore topics in the study of the art and architecture of the Buddhist faith. Encompassing geographic areas such as India, China, Korea, Japan and Southeast Asia, we will study themes including icons, relics, ritual function, pilgrimage, patronage and temple architecture, to better understand the diverse visual forms of the Buddhist tradition.

#### AHS 3605

#### Topics in Japanese Art: Art of the Edo Period [G/C; Asian Studies Program]

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 Program]

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 Program]

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 Program]

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 3612

Topics in Asian Art: Artistic Objects Made in Imperial China [G/C; Asian Studies Program]

This course examines artistic objects made from different materials in Chinese imperial period, particularly during the Ming and Qing times. Focusing on things made with bronze, jade, lacquer, wood, bamboo, and silk, we will look into the subjects, material, technique, functions, symbolism, as well as aesthetics and taste to achieve an understanding of a broader visual and material culture of the time. Through the examination of these objects, we will look at how Chinese people lived in everyday life: what did they use and wear? How did they present gifts? What did they do in leisure time? How did the use of these objects mark social boundaries? We will interpret these objects within historical, cultural and religious contexts and consider cultural exchanges between regions and between regions and the imperial court. The topics will be examined both chronologically and thematically.

#### AHS 3613

Topics in Asian Art: The Body and Adornment in South Asian Art [G/C; Asian Studies Program]

Since the beginning of human history, the depiction of bodily form has been one of the most central endeavors of artistic production. From successful explorations of figural proportion in Western classical art, to investigations of interior anatomy during the High Renaissance, the natural form has been lauded as a worthy artistic subject. Yet in the realm of South Asian art, it is not just the body, but the adorned body which has occupied the pinnacle of aesthetic aspirations for millennia. Transcending sectarian lines and historical periods, such images in South Asia can be found in diverse form—from bejeweled sculptures of Hindu deities and painted portraits of sartorially refined Islamic rulers, to the latest examples of bridal couture produced by India’s modern fashion industry. Through a reading of scholarly and historical sources, as well as analyses of sculpture, painting, textiles, jewelry, and other examples of material culture, this course explores the enduring and complex relationship between bodily form and adornment in South Asian art from the earliest known record up to the present day.

#### AHS 3614

Topics in Asian Art: Gods, Goddesses, and Supernatural Beings in South Asian Art [G/C; Asian Studies Program]

From ancient times to the present day, notions of the divine, otherworldly, and supernatural have permeated the complex belief systems of South Asia. Since the Bronze Age, these themes have been distilled in the form of

fantastic imagery--from sculptures of multi-armed goddesses prepped for cosmic battle, to brightly painted rock formations that serve as guardians of modern roadway intersections. By exploring the literary and artistic record of South Asia, as well as applying methods of iconographic and theoretical analysis, this course uncovers the central role of gods, goddesses, and supernatural beings in the larger sphere of Indic culture. The major artistic traditions of Hinduism, Buddhism, Jainism, Islam, as well as other sectarian groups will be the central focus of this course.

#### 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 [G/C; Ancient/Medieval]

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 3700

##### Topics in Art & Gender Studies: Gender in Japanese Art [G/C; Asian Studies Program]

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

#### AHS 3800

##### Topics in Art & Society: The Artist's Role in Society [Social Practice Program]

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. While Danto's claim may have some validity in regards to the "fine arts" of painting, sculpture and architecture, it is unquestionably problematic due to his decidedly modernist and, dare we say, inaccurate concept of what constitutes "art." This course, which is rooted in a Darwinian theory of art, will show that artists have long assumed countless roles within Western and non-Western societies, as they do today. Moreover, the art they produced has contributed significantly to our evolution as a species. As this course will demonstrate, artists have forever altered the fabric of human society and contributed greatly to its

development; and they continue to do so. Lastly, to underscore the last point, particular emphasis will be given to the many roles artists play in contemporary American culture.

#### 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 3804

##### Topics in Art & Society: Papal Patronage and Power

As the head of the Catholic Church, the pope wields immense power and influence that reaches worldwide. This course will examine the history of papal commissions and collections from the medieval period to the present. Topics will include large-scale commissions such as Michelangelo's Sistine Chapel ceiling painted under Pope Julius II as well as the much more recent papal collection of modern and contemporary religious art. We will explore a wide variety of works as we consider how popes throughout history have used visual imagery to convey both religious and political agendas.

#### AHS 3805

##### Topics in Art & Society: Braies to Boxers — The History of the Undergarment

This course will explore the history of the undergarment in the West — both men's and women's — from ancient to modern times. We will study the development of the undergarment, over time — their cultural, historical and psychological significance, as well as their basic construction, materials and functionality. This reading-intensive course will rely on the student's ability to use primary source material to research a project of their choosing.

#### AHS 3806

##### Topics in Art & Society: Food in Art — An Edible History

This course will examine the significance of food in human history as depicted in works of art: mosaics, frescos, paintings, sculpture, prints, drawings, photographs and contemporary installation and performance art. The history of human civilizations is inextricably bound to the history of food. Using objects of visual and material culture, we will survey the history of food and eating chronologically, from Prehistoric times to the present, and we will examine the role of food topically, analyzing its place in such aspects of human life and society as agriculture and commerce; famine and war; religion, ritual and taboo; medical theory and diet; hospitality and

power; eating and manners; technology and the household; age and gender; wealth and poverty; class and ethnicity; popular culture and national identity; changing tastes and the evolution of fashion; and myth and memory.

#### AHS 3807

##### Topics in Art & Society: Public Art

This course will examine issues in modern and contemporary public art including those of scale, function and audience and public participation. Also addressed will be art and ownership, art and its relationship to time (lasting vs. ephemeral), art and public space and art and technology as it relates to interactivity. Students will use research, course readings and hands-on activities to explore the meaning and varieties of art created in and for public places. Over the course of the semester, students will learn to be able to articulate issues in contemporary public art, become familiar with the process of creating a public work of art (including the process of funding) and develop the ability to analyze and deconstruct public works of art, as well as to present and be critical of public art. One group project, a Flash Mob, will be a major component of the course. Students will also individually be responsible for creating a proposal for a real or imagined public work of art.

#### AHS 3808

##### Topics in Art & Society: The Arts and Crafts Movement [Modern]

This course will explore the Arts and Crafts Movement of the 19th and early 20th centuries from the Exhibition of 1851 to Art Nouveau. We will discuss the artwork of all media in terms of philosophy, politics and craft. Major figures such as William Morris and John Ruskin will be examined in depth.

#### AHS 3809

##### Topics in Art & Society: Art History on Film [Modern]

You see them everywhere — films about art history. They appear on PBS, the History Channel, the Discovery Channel and, particularly recently, in our local movie theater. In the 1950s and 60s movies such as “The Agony and the Ecstasy,” “Moulin Rouge” and “Lust for Life” depicted that era’s version of the lives of famous artists Michelangelo, Toulouse Lautrec and Vincent Van Gogh. More recently, “The Da Vinci Code,” “Angels and Demons,” “The Rape of Europa” and “The Cave of Forgotten Dreams” have been released. Because these films have become so common, it is important for us to be good consumers of this entertainment and infotainment. In this class we will view many of the films from the television channels most commonly showing “historical documentaries” as well as some of the theater releases and then explore the accuracies and inaccuracies contained in them, as well as the kinds of half-truths which sell tickets and raise ratings. Beyond viewing films and discussion, there will be readings, a few short papers and one longer paper based on a film of your own choosing.

#### AHS 3810

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

This course will explore rebellion in art, who and what people are willing to defend, and who and what are they prepared to resist. Given today’s climate, we are particularly primed to discuss how resistance and rebellion have been constructed in our contemporary milieu. Revolution can be manifested as social or political disobedience, or artistic rebelliousness – artists who subvert, question, and break traditional artistic norms and trends. The image of the rebel is one that can be found throughout the history of art and in a variety of media. Moving thematically, we will explore the historical construction of the rebel, and how authority has historically been challenged. Students will acquire a sense of the political behavior, artists whose reputation is associated with such behavior, and works which question or subvert racial, gender, or class/occupational norms. Students will

have the opportunity to research a topic of their choosing related to the content covered in this course.

#### AHS 3812

Topics in Art & Society: Trends vs. Tradition in German Painting & Sculpture (1430-1930) [Modern]

Because of its central location on the European continent, Germany has served as an important juncture for artistic developments and related ideologies that circulated between northern and southern Europe from the early modern to early contemporary periods. Through an in-depth analysis of the lives and works of artists such as Tilman Riemenschneider, Albrecht Dürer, Martin Schongauer, Hans Holbein the Younger, Matthias Grünewald, Caspar David Friedrich, Käthe Kollwitz, Ernst Ludwig Kirchner, Franz Marc, Otto Dix, Max Beckman, among others, this course will trace how German artists remained true to their region's established artistic traditions, while adopting foreign stylistic trends, through periods ranging from the Renaissance and Reformation to German Expressionism and Neue Sachlichkeit (New Objectivity).

#### AHS 3814

Topics in Art & Society: Female Patronage [Modern]

Female patronage, perhaps more appropriately called 'matronage', has not received as much attention as that of its patriarchal counterpart. This course will explore the subject of secular women patrons of art and architecture with examples from the Late Medieval, Renaissance, and Baroque periods, the 1893 World's Columbian Exhibition in Chicago, and to the present day. Readings will focus on women patrons throughout the ages who commissioned works that enriched the visual culture of their individual eras. The Spring 2021 class will include an in-depth analysis of a local female patron, Virginia Greenlease, whose generosity resulted in the creation of the Van Ackeren Collection of Religious Art. Students will actively study some of the sculptures and paintings from this collection that are now on display at the Nelson-Atkins Museum of Art.

#### 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 4200

Art History Seminar: Domestic Life and Gender Identity in the Italian Renaissance [Seminar]

For fifteenth- and sixteenth-century Italians, status and appearance meant everything. Thus, they filled their homes (inside and out) with lavish objects that celebrated events from betrothals and weddings to childbirth. This course will explore domestic art in Renaissance Italy as we consider what these objects said about both the specific owners and society at large with a particular emphasis on gender identity. How did people view love and marriage in the Renaissance? What were the roles and expectation of women in the home versus the public realm? Of men? Of children? These questions, and many more, will be examined through the lens of surviving primary source documents such as wills, inventories, letters, and diaries as well as visual culture (prints, paintings, decorative arts, sculptures, textiles, etc.). We will also frame our discussions utilizing the latest publications on gender in the Renaissance as well as recent museum exhibitions on the topic organized by the Metropolitan Museum of Art and the Victoria and Albert Museum.

#### AHS 4500

##### Art History Seminar: Art of the Sixties [Contemporary; Seminar]

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 [Seminar]

This seminar on Abstract Expressionism, one of the major American art movements of the 20th 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 4502

##### Art History Seminar: Race, Postcolonialism and Contemporary Art [Seminar]

This seminar examines the work of important contemporary artists within the context of the histories of colonialism, imperialism and the construction of race. Artists to be considered include Glenn Ligon, Kara Walker, Fred Wilson, Byron Kim, William Pope.L, Subodh Gupta, El Anatsui, Yinka Shonibare 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 [G/C; Asian Studies Program; Seminar]

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 [G/C; Asian Studies Program; Seminar]

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 [G/C; Asian Studies Program; Seminar]

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 4800

##### Art History Seminar: Outsider Art [Seminar]

In 1972 art historian Roger Cardinal coined the term “outsider art” to describe certain forms of extreme untutored art. In essence a creation of art historians, art critics and collectors, the term outsider art has since become a catch-all phrase used to describe and categorize everything that is ostensibly raw, untutored and irrational in the visual arts. Once the hobby of a few collectors, outsider art has, in recent years, achieved a remarkable status within the mainstream art world with its canon of “classic” artists and their works, dealers, landmark exhibitions and museums. Precisely what outsider art is no one can say for sure, since there are no real aesthetic criteria or guidelines one can use to evaluate it. Taking full advantage of local outsider art and key monuments in the region, this seminar will examine all of these issues and more.

#### AHS 4803

##### Art History Seminar: Global Contemporary Art [Contemporary; G/C; Seminar]

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. Indeed, films became the literature of this generation. From established directors to recent film school graduates, creative radicals challenged conventional political stereotypes and social mores and helped to bring about a revolutionary change in American consciousness. Topics to be explored in these films include the Cold War, the anti-Vietnam war movement, race relations, the 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)

#### 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

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 Program]

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 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 Program]  
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

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 3601

Topics in Global/Comparative Studies: Modern Chinese History [G/C; Asian Studies Program]

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 Program; Social Practice Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore "Asian American" experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston's *Woman Warrior* and John Okada's *No 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 Program; Social Practice Program]

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 3700

Topics in Gender Studies: The History of Women in America

This course will examine the social, cultural, political, and economic history of American women with emphasis on race, class, gender, and sexual identities. We will begin this survey in the nineteenth century and consider the effects of industrialization, immigration, employment, entertainment, consumer culture and family on women's realities into the early twenty-first century.

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 3702 (cross-listed with SOC 3704)

### Topics in Gender Studies: Women and War—Beyond the Homefires

War is typically seen as an endeavor of men, however a closer look at any conflict reveals that women were deeply involved and impacted by war- far beyond the romanticized ideal of “keeping the home fires burning.” This class will examine the ways women actively participated in wartime efforts on the homefront and the dangers they faced when the homefront became the front line. What violence did they endure and what strategies for survival did they employ? We will look at the space created for women in industry during time of war and how this differed by race and class. We will also look at women in resistance movements. And finally, what does it mean today to have women in combat roles? Topics include: American civil war, WWI, WWII, war on terror conflicts, pop culture and fictional representation.

### *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 3510 (cross-listed with FILME 365)

##### Writing for the Moving Image

This course will focus on approaches and techniques for writing for film and moving images, and how they can be applied to narrative, documentary, and experimental film, as well as installation. The class will include discussions of early conceptualization, character and narrative, script formats, and how each can be molded or shaped depending on the nature of the intended work. Students will read and discuss various scripts and screen writings, including those written for narrative, as well as experimental films and media. Students are expected to write and develop their own scripts or screen writings.

#### 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 3512

#### Writerly Nonfiction Workshop: The Art of the Book Review

How do writers launch their professional careers, win readers for their work, and win critical recognition for their work? For the last hundred years or more, book reviews have been a key means to this end. Not only do positive reviews enhance (though not ensure) a book's success, but many writers have first broken into publication by writing reviews. Many great writers, including Virginia Woolf, Joyce Carol Oates, et al., have elevated the book review from its origins in journalism to an artistic form of its own. Professional book reviewing today is changing to respond to new challenges of the digital age. This course will survey the recent history of book reviewing and read some of its masters, examine its similarities and differences to other forms of reviewing, its turbulent relationship to academic literary criticism, its continuing conflicted relationship to journalism, and its creative possibilities for writers early in their careers. Students will become familiar with the major professional book-review venues and some emerging markets that are more open to new writers, learn how books are selected for review, and how they can seek to place their own reviews for publication. In a workshop setting, students will hone their aesthetic, ethical, and technical standards for evaluating books and reviews. Students will write and revise three book reviews, write a paper analyzing one book-review publication, complete weekly assignments and quizzes, and actively participate in workshop critiques. Texts: *Faint Praise: The Plight of Book Reviewing in America* by Gail Pool, active reading in *New York Times Book Review* and other review venues.

### 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. 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 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 3905 (cross-listed with PHL 3905)

##### Topics in Creative Writing & Philosophy: Poets and Philosophers

This reading-intensive class examines some intersections between contemporary poets and the 20th-century philosophers who informed their work. Taking as our central texts Rosmarie Waldrop's *Curves to the Apple* (New Directions, 2006) and Mei-Mei Berssenbrugge's *I Love Artists* (University of California, 2006), we will also read from Ludwig Wittgenstein's *Philosophical Investigations* (an important source for Waldrop) and Maurice Merleau-Ponty's essay "Cezanne's Doubt" (which explores perception much as Berssenbrugge's poems do). Coursework includes presentations and brief essays. The final project is a 10pp poem or sequence of poems based on research into a philosopher of your choice. Required texts:

*I Love Artists* (2006)

*Curves To the Apple* (2006)

#### 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 novel. We will also read outstanding works of criticism on *Moby Dick* by Charles Olson and C.L.R. James, among others, and study Melville's influence on music and visual art through Schultz's *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*, tattoo artist George Klauba's Avian-Moby-Dick paintings, and Mastodon's groundbreaking 2004 stoner-metal release *Leviathan*. Required Materials: Melville, Herman. *Moby-Dick*. Library of America 1983; James, C.L.R., *Mariners, Renegades and Castaways*. New York: C.L.R. James 1952; Olson, Charles. *Call Me Ishmael*. Johns Hopkins 1997; Schultz, Elizabeth. *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*. University of Kansas 1995; Mastodon. *Leviathan*. Relapse 2004.

### 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 3300

#### Topics in Drama: Shakespeare in Film

A play is a blueprint. This course of study hopes to demonstrate that fact by performing a needlepoint examination of the text of the play, followed by an analysis of the interpretation of that blueprint by a filmmaker. The purpose of this course is less to examine what a work of art means, but how it means, and we will do this by

reading multiple variations on a theme--in this case, selected works by the excellent Mr. Shakespeare.

#### LIT 3301

##### Topics in Drama: Contemporary Drama

Through the reading and analysis of serious and evocative drama and the viewing of plays adapted to film, we will attempt to unravel the intricate mosaic that constitutes contemporary American society. Issues of race, class, gender, peace and justice, the American Dream, alienation, and the yearning for spiritual fulfillment will be discussed in reference to historical conflicts and continuities in contemporary American society. Students will be required to attend at least one live performance and submit a critique of the play.

#### 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 research paper.

#### LIT 3400

##### Topics in Narrative: The Short Story

This course is a study of the history of narrative technique from Chekhov and Henry James to Flannery O'Connor and Miranda July. Students will read a wide range of authors, both classic and contemporary. Students will learn to identify and critically assess, both in discussion and in writing, elements of the narrative, including plot, characterization, theme, point of view, voice, and style. We will, as Lawrence Weschler said, "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

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)

##### 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 3407 (cross-listed with SOC 3103)

##### Topics in Narrative: Utopias

Since ancient times, writers and thinkers have created images of ideal societies—"Utopias" or "no place lands." This course will explore this Utopian tradition in literature, philosophy, and film. Students will read and analyze texts ranging from philosophical classics to contemporary science fiction, as well as watch Utopian films. This course will culminate in a Utopian project through which students can develop their own fictional and philosophical ideal worlds.

#### 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

This reading-intensive course is devoted to the study of the historicity, the psychology, and the narratology of the fairy tale. We will study the differences between the oral tradition (transcribed by linguists, Jacob and Wilhelm Grimm) and the literary tradition (produced by Perrault). We will examine cultural differences in these ancient stories. And, we will consider contemporary treatments of the tales in fiction, poetry, film, music and art. Required text: Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*, ISBN-10: 0679764892, Vintage. Recommended text: Marina Warner, *From the Beast to the Blonde: On Fairy Tales and their Tellers*, ISBN-10: 0374524876, Farrar, Straus and Giroux.

#### 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 Program]

This course will trace the development of Asian American Literature by exploring literary texts written from the beginning of the 20<sup>th</sup> century to the present. Readings for this class will include novels, short stories, essays and poetry written by Asian American writers from diverse backgrounds. The class will examine how different literary forms of representation inform the construction of Asian American identities. We will look closely at the historical, political and social contexts that have shaped the diverse Asian American literary tradition. Through the various literary works of Asian American authors, the class will explore issues such as immigration, racial intolerance, assimilation, the Asian diaspora, and the intersection 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 Blaaser, 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 Morrisette'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 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 Program; Social Practice Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore "Asian American" experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston's *Woman Warrior* and John

Okada's *No 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 3700 (cross-listed with SOC 3700)

Topics in Gender Studies: Gender and Society [G/C]

This course explores the social construction of gender and its material, historical, and cultural effects. Through the careful study of feminist and queer theory, we will examine how sexuality and gender became meaningful categories in Western culture, as well as investigate how gender and sexuality are represented in cultural texts and artifacts.

LIT 3701

Topics in Gender Studies: The Monsters in the Closet--Film, Literature & The Social Unconscious

This course looks at figures of the monstrous in popular culture through the lens of feminist and queer theory. Using classic works of fiction and their translation into contemporary cinema we will look at the ways in which ideas about gender and sexuality underlie the visualization of our 'worst fears'. Theory: Carol Clover, *Men Women & Chainsaws*, Mulvey, *Visual Pleasure and Narrative Cinema*, Strayer, *Deviant Eyes Deviant Bodies*, Kristeva, *Powers of Horror*, Beschoff, *Monsters in our Closet: Homosexuality & Horror Film*, Books: Stoker, *Dracula*, Hawthorne, *The House of the Seven Gables*, Wilde, *The Picture of Dorian Gray*, duMaurier, *Rebecca*. Huxley, *The Devils of Ludun* Films: Murnau, *Nosferatu*, Hitchcock, *Psycho*, *Rebecca*, Demme, *Silence of the Lambs*, Hooper, *Texas Chainsaw Massacre*, Carpenter, *Halloween*, Argento, *Suspiria*, Russell, *The Devils*, Fleming, *The Craft*.

LIT 3702 (cross-listed with SOC 3701)

Topics in Gender Studies: Constructing the Woman Warrior [Social Practice Program]

This course is a multidisciplinary study of the scholarship on women, with an introduction to feminist theory and methodology. 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." This course will explore the various paradoxes involved in constructing the concept of the woman warrior by looking at historical and contemporary experiences of women at the micro level (personal and individual), the meso level (community, neighborhood, etc.), the macro level (national), and the global level. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman's "The Yellow Wallpaper" and Hong Kingston's *The Woman Warrior*. In addition, we will look at imposed standards of beauty (i.e., foot-binding) and social codes of conduct that contribute to the formulation of the ideal female image. Specific attention will also be given to how the construction of the concept of the woman warrior intersects with nationality, race, class and sexuality.

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

Topics in Gender Studies: Through the Lens—Gender and Sexuality in Contemporary Chinese Cinema [G/C; Asian Studies Program]

This class will examine how film reflects traditional, socially-constructed gender roles, and conventional ideas on sexuality. 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. Films include *Raise the Red Lantern*, *The Story of Qiu Jiu*, and *Farewell My Concubine*.

#### LIT 3707 (cross-listed with SOC 3703)

Topics in Gender Studies: Girlhood and Cinema

This course will examine the historically changing role of girls in film. Students will analyze films and texts that include diverse character studies. Additionally, this class will feature a study on how cinema and advertising entice girls as an audience. We will look at how girls use film to tell their own stories and how social factors, technology, audience expectations, consumerism, historical and cultural fluctuations, etc. help to frame the perception and narrative of girls in different settings and time periods. Independent and shared research communities will help students develop an essay and multimodal project. This course will introduce students to film terminology and theoretical concepts as well as rhetorical evaluation practices required in analyzing films, primary and secondary sources, and other artifacts. The course will examine films from American independent and Hollywood studios, French New Wave, Studio Ghibli, and more.

#### 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 in Translation [G/C; Asian Studies Program]

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 3802

Topics in Translation: Magical Realist Fiction

This course is a study in magical realism, a term first coined in 1955 by Angel Flores, and a term vehemently objected to by the genius-translator Gregory Rabassa in 1973. We will consider the usefulness of that classification, as well as issues in translation, while reading a wide range of authors: Borges, Calvino, Cortázar, Kafka, Kundera, Márquez, Murakami, Paz, Schulz, and Walser. Weekly reading exams, weekly micro-essays, and informed and informative conversations comprise the requirements for this course.

#### LIT 3803

Topics in Translation: Traditional Chinese Literature [G/C; Asian Studies Program]

This class will present a survey of traditional Chinese literature from early times (c. 1027 B.C.E.) through the beginning of the Qing Dynasty (c. 1644). The course will introduce students to three of the major genres in traditional Chinese literature: poetry, fiction and drama with an emphasis on vernacular fiction and examine the inter-textuality between these genres. We will read translations of a number of “masterworks” of traditional Chinese literature including *The Story of the Stone* (also known as *The Dream of the Red Chamber*), *Journey to the West*, and *Outlaws of the Marsh*. 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. In addition, we will trace the development of major literary practices, conventions and themes through our readings. All works are in translation, and no knowledge of Chinese language, history or culture is necessary.

#### LIT 3804

### Topics in Translation: Homer's *Odyssey* and Its Reception

This course begins with an in-depth reading and analysis of Homer's *Odyssey* in its cultural and historical context. We'll use the translation by Emily Wilson, the first woman to translate the *Odyssey* into English. The following weeks will be devoted to literary and artistic echoes of the *Odyssey*, ancient to modern. We'll read or view responses to the epic poem that approach it from a variety of ethnic, racial, and gender perspectives, including works by Sophocles, Seamus Heaney, Margaret Atwood, Zora Neale Hurston, Cavafy, Tennyson, Derek Walcott, the Coen Brothers, and more. Other topics include: folklore, the oral tradition, monsters, and the perils of translation.

### 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 3903

#### Topics in Interdisciplinary Studies: Talking About Art [Social Practice Program]

This course is coordinated with the Current Perspectives Lecture Series and focuses on the critical role of language in the community of contemporary artists. Class meets either in the classroom, or at that evening's Current Perspectives presentation. Students will produce three short critical essays and one in-class presentation. Course readings include work by Andrea Fraser, Charles Baudelaire, Clement Greenberg, Gertrude Stein, Irit Rogoff, John Ashbery, Lucy Lippard, Michael Fried, Rosalind Krauss, Susan Sontag, TJ Clark, and Walter Benjamin. \*This course is a Social Practice course.

### LIT 3904

#### Topics in Interdisciplinary Studies: Metamorphoses—Greco-Roman Myth in the Visual Arts

How have artists kept ancient myth alive? How have ancient myths inspired the arts? This course examines the influence of ancient mythology on the visual arts. Each week, we will examine a myth in its original social, historical, artistic, and literary context. Students in the course will then travel to local collections to analyze, face to face, how later generations of artists grapple with Greco-Roman mythology. Standing before works of art, we will investigate the ways that myths change their shapes to fit new audiences and artistic interests. Topics of study will include depictions of various gods like Zeus and Aphrodite, the Birth of Venus, Persephone and the Underworld, Theseus and the Minotaur, Hercules, Jesus, and the Cyclops.

### LIT 3905

#### Topics in Interdisciplinary Studies: Publishing the Book

How choosing, editing, and promoting literary authors' work grew into a creative force in its own right that has reshaped the cultural landscape from Gutenberg to the present. The published book has become a key force in building author reputations and livelihoods, in inspiring films and other works, in confronting barriers to censorship and free speech, in protecting intellectual property, in reshaping artistic sensibilities, in capturing the imagination, and in challenging the conscience. We will trace how books shifted from handmade artifacts in

monasteries to “mechanically reproducible works of art,” as Walter Benjamin states. We will read stories of how publishers have selected some key titles and won fame and respect for them through great editing, design, and promotion. Finally, we will consider how literary book publishing works today and its artistic, technological, and economic challenges.

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.

### ***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 3003

Topics in Aesthetics: 20th-Century Theories of Art

Beginning from Nietzsche and tracing theories of art through such philosophical traditions as hermeneutics, phenomenology, critical theory, structuralism and post-structuralism, the course introduces students to the works of such figures as Heidegger, Adorno, Benjamin, Foucault, Deleuze and Derrida.

PHL 3004

Topics in Aesthetics: The Museum and Its Mythos

Within the context of Western culture, the museum is still largely undisputed as the supreme authority on art, the keeper of the art-historical narrative. In this sense, they are often regarded as neutral presentation spaces. However, the museum environment is far from neutral, as many artists and theorists have pointed out over the past century. This course will take a philosophical approach to institutional critique, examining the ways in which the museum itself, as well as its practices (collecting, conserving, and exhibiting) shape the ways we understand what “art” is and how we value it. We will also consider various ethical issues that arise in museum practice, including whether and how to display objects originating from non-Western cultures. Theoretical readings from the Frankfurt School and various postmodern philosophers will make up the core material for this course; to get a different perspective on their ideas, we will also examine the work of artists who engage with or critique museums as a significant part of their practice. The course will include visits to local museums and guest lectures by area curators.

PHL 3100

### Topics in Analytical Philosophy: Introduction to Logic

This course is designed to provide an introduction to the theory and practice of logical analysis. Logic, as a discipline, is the science of arguments. We encounter arguments every day. Logic provides us with tools to evaluate others' arguments and methods to help us construct our own arguments. Because the need to think critically pervades practically every facet of our lives, the study of logic is considered to be an important part of every student's education.

### PHL 3101

#### Topics in Analytical Philosophy: Logical Analysis—Theory and Practice

The need to think critically pervades practically every facet of our lives. This course is designed as an introduction to the theory and practice of logical analysis. Upon completing this course, students shall be able to (1) distinguish between arguments and non-arguments, (2) critically evaluate arguments, (3) identify common fallacies and understand what makes them fallacious, (4) effectively apply critical-thinking strategies to everyday situations, and (5) clearly communicate and express ideas orally and in writing. The required text for this course is Patrick J. Hurley's *A Concise Introduction to Logic*, 12<sup>th</sup> ed. (Wadsworth/Cengage Learning, 2015; ISBN-13: 978-1-285-19654-1). While I shall spend some time lecturing in each class period, we will spend the majority of our time in class discussing the course concepts and applying them to examples.

### PHL 3300

#### Topics in Philosophy & Art: Facts and Fictions

In the era of “fake news,” distinguishing between truth and lies, facts and fiction, has taken on a greater sense of urgency. However, the line between fact and fiction is often difficult to negotiate, even when it is not being deliberately obscured. And art, in particular, frequently operates in the gray zone between the two theoretical opposites. Can such art still be considered honest? Is it ethical? This course will begin by examining the basic ontological question “What is truth?” Though it seems simple, truth is a complex philosophical concept that intertwines with realism, objectivity, fact, belief, representation, and rationality. Is there any difference between something that's true and something that's real? Are all facts true? Are all truths factual? Do some domains of knowledge—such as science or history—have a monopoly on facts? Is art inextricably linked with fiction? As we consider these questions, we will simultaneously look at how artistic “fictions” can engage, reflect, distort, or heighten the truth. Our readings will include philosophers of science and history, such as Bruno Latour and Hayden White; we will also examine work by artists who engage with science and history, including Beauvais Lyons and Neue Slowenische Kunst. The course aims to help students comprehend how “fictionalistic” artistic practices fit into contemporary epistemological and ethical frameworks, which affects how their work is understood and valued by society.

### PHL 3501

#### Topics in Philosophy & Ethics: Ethical Theory

This course is designed to explore the fundamental factors involved in moral decision-making and the discovery of ethical principles, in order to achieve a critical and reasoned understanding of the meaning and basis of morality. The course will include a rigorous examination of ethical theory, and a study of the derivation of moral principles and values and their application in ethical decision-making. Throughout the course, we will seek not so much to form judgments about specific moral issues, but to improve our thinking about the considerations that may count as reasons for and against particular moral judgments. The required texts for this course are Russ Shafer-Landau's *The Ethical Life: Fundamental Readings in Ethics and Moral Problems*, 2nd ed. (Oxford University Press, 2012; ISBN: 978-0-19-977352-7) and Russ Shafer-Landau's *The Fundamentals of Ethics*, 2nd ed. (Oxford

University Press, 2012; ISBN: 978-0-19-977355-8).

#### 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: Environmental Ethics [Social Practice Program]

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 and 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 3600

Topics in Global/Comparative Studies: Eastern Thought I [G/C]

This course will focus on Asian philosophical and religious traditions originating in and/or associated with India and Southeast Asia. We will focus primarily on Hinduism and Buddhism, but will also include Jainism, Sikhism, Islam and Christianity in the East, and secular traditions of thought.

#### PHL 3601

Topics in Global/Comparative Studies: Eastern Thought II [G/C]

In this course, we will study Asian philosophical and religious traditions originating in and/or associated with China and Japan. We will focus primarily on Confucianism, Taoism, and Buddhism, but will include, in our study, Shinto, Christianity in the East, and secular traditions of thought such as Maoism.

#### PHL 3602

Topics in Global/Comparative Studies: Global Aesthetics [G/C]

While Anglo-American aesthetics has long focused on detached questions about the nature of art, aesthetic traditions in other parts of the world understand art as being inextricably intertwined with political questions and ideologies. Designed to explore the latter view, this course will begin by providing a solid foundation of neo-Marxist aesthetics that demonstrates the many ways in which our understanding of art both reflects and shapes the political and social context in which it is created. We will use this critical theoretical foundation as a lens through which to examine work created by artists in late- and post-socialist regimes in the second half of the 20th century. The work in question will primarily comprise visual art, but we will also touch on music, theatre, architecture, and film. By the end of the course, students will have a sophisticated understanding of multiple ways in which art has been used to comment on and bring about political and social change in Central and Eastern Europe, as well as in Cuba and China. Readings will include: Friedrich Schiller, *On the Aesthetic Education of Man, in a Series of Letters*; Jacques Ranciere, *The Politics of Aesthetics*; Boris Groys, *Art Power*.

#### PHL 3603

Topics in Global/Comparative Studies: The Intellectual Heritage of India [G/C; Asian Studies Program]

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

Topics in Global/Comparative Studies: The Intellectual Heritage of China [G/C; Asian Studies Program]

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 Program]

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 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 3902

Topics in Philosophy & Literature: Vehicular Epistemologies

Since Plato formulated his three-part view of knowledge in the *Theaetetus*, arguing that knowledge is “justified, true belief”, philosophers have been examining these three parts in an effort to answer the questions “What can we know?”, “How do we know what we claim to know?”, and “How do we know that we know what we claim to know?”, among others. In a world full of machines and other technologies, questions of knowledge become

even more difficult as we extend our tools for knowing our world beyond our five senses. In this course we will investigate the ways that machines, particularly those used for transportation, affect the way we experience the world, shaping our perceptions of the environment, ourselves, and one another, further complicating what it means to know, to have justified, true belief.

### PHL 3903

#### Topics in Philosophy & Literature: New Materialist Thinkers

After the World Wars and Einstein's breakthrough Theory of Relativity, after the invention of computers, in a time when humans first walked on the moon, we learned to see inanimate objects as more alive than we thought, to see animals as persons and ourselves as machines, and to see the impact of all of this on our fragile spaceship: Earth. In this course, we will explore four movements in post-war thinking referred to collectively as "the New Materialisms." These include object-oriented ontologies, animal studies, post-humanism, and ecocriticism, and those who contribute to these conversations are slowly reshaping our world by questioning even our most basic assumptions about it.

### 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 3905 (cross-listed with CRW 3905)

#### Topics in Creative Writing & Philosophy: Poets and Philosophers

This reading-intensive class examines some intersections between contemporary poets and the 20th-century philosophers who informed their work. Taking as our central texts Rosmarie Waldrop's *Curves to the Apple* (New Directions, 2006) and Mei-Mei Berssenbrugge's *I Love Artists* (University of California, 2006), we will also read from Ludwig Wittgenstein's *Philosophical Investigations* (an important source for Waldrop) and Maurice Merleau-Ponty's essay "Cezanne's Doubt" (which explores perception much as Berssenbrugge's poems do). Coursework includes presentations and brief essays. The final project is a 10pp poem or sequence of poems based on research into a philosopher of your choice. Required texts:

*I Love Artists* (2006)

*Curves To the Apple* (2006)

### 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.



## ***Electives in the Sciences***

### **SCI 3001**

#### **Topics in Ecology: Evolution—From Genes to Memes**

This course serves as an introduction to the science of evolution, the process by which the inherited traits of living things change from generation to generation. Coursework includes presentations, midterm exam, and final exam. Required texts:

Dawkins, *The Selfish Gene*

Zimmer, *The Tangled Bank*

### **SCI 3101**

#### **Topics in Life Sciences: How DNA Stuff Works—The Four Letters That Define You**

If you could read the three billion base pairs of DNA in your genome what would it say? How does your body know your hair is supposed to be black and not red? If human DNA is 98% identical to chimpanzee DNA, why are we so different? How do scientists at biotechnology companies use DNA and bacteria to produce drugs to treat life-threatening diseases, such as cancer, arthritis and diabetes? This course will focus on the language of DNA and how it is read and interpreted. Students will discover how DNA technologies are changing the way we live and improving human health. Topics covered include the chemical language of DNA, RNA and proteins; recombinant DNA technology; DNA sequencing and CRISPR. A major theme throughout the course is scientific discovery. Science can be messy and accidental but science can also be collaborative and goal driven. Scientists investigating fundamental properties of life can discover the next generation of molecular tools that further drives innovation. A possible visit to a laboratory is included with the course so that students can meet local scientists, see the technologies covered in the course and experience the discovery process first hand.

### **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. A possible visit to a laboratory is included with the course so that students can meet local scientists and learn about cutting edge science firsthand.

### **SCI 3200**

#### **Topics in the Philosophy of Science: What We Think About When We Think About Science**

This course examines the nature and development of scientific thought, beginning with its origins in the ancient world (Mesopotamia, Egypt, Greece) and continuing through the present day. In addition to providing a historical overview, the course will address major philosophical questions relating to science: What precisely is science, and

what are its aims? What are the strengths and limitations of the scientific way of thinking? How do scientific and artistic approaches to knowledge complement and contradict each other? Readings from Jabir ibn Hayyan (Geber), René Descartes, Martin Heidegger, and Thomas Kuhn, among others, will support a sustained analysis of the many roles science plays in Western culture as it is broadly conceived.

#### 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 2018 midterm 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. 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 Program]

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 Program]

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 3101

##### Topics in Sociology: Digital Society

This course will examine the impact of digital culture on human social experience. Students will investigate social networking, trolling, the deep Internet, gaming, privacy, online romance, information overload, techno-nostalgia, artificial intelligence, and more. The approach of this course is to provide a balance between contemporary

theory, mass media, and experiential learning; it will culminate in a digital project applying the ideas discussed in class.

SOC 3102 (cross-listed with LIT 3403)

Topics in Sociology: Western Attitudes Towards Death and Dying

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 3103 (cross-listed with LIT 3407)

Topics in Sociology: Utopias

Since ancient times, writers and thinkers have created images of ideal societies—"Utopias" or "no place lands." This course will explore this Utopian tradition in literature, philosophy, and film. Students will read and analyze texts ranging from philosophical classics to contemporary science fiction, as well as watch Utopian films. This course will culminate in a Utopian project through which students can develop their own fictional and philosophical ideal worlds.

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 3412 (cross-listed with LIT 3412)

Topics in Narrative: Asian American Literature [G/C; Asian Studies Program]

This course will trace the development of Asian American Literature by exploring literary texts written from the beginning of the 20<sup>th</sup> century to the present. Readings for this class will include novels, short stories, essays and poetry written by Asian American writers from diverse backgrounds. The class will examine how different literary forms of representation inform the construction of Asian American identities. We will look closely at the historical, political and social contexts that have shaped the diverse Asian American literary tradition. Through the various literary works of Asian American authors, the class will explore issues such as immigration, racial intolerance, assimilation, the Asian diaspora, and the intersection 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 Program; Social Practice Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse

experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No 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 3604 (cross-listed with HST 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media [G/C; Asian Studies Program; Social Practice Program]

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 3700 (cross-listed with LIT 3700)

Topics in Gender Studies: Gender and Society [G/C]

This course explores the social construction of gender and its material, historical, and cultural effects. Through the careful study of feminist and queer theory, we will examine how sexuality and gender became meaningful categories in Western culture, as well as investigate how gender and sexuality are represented in cultural texts and artifacts.

SOC 3701 (cross-listed with LIT 3702)

Topics in Gender Studies: Constructing the Woman Warrior [Social Practice Program]

A multidisciplinary study of the scholarship on women, with an introduction to feminist theory and methodology. 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.” This course will explore the various paradoxes involved in constructing the concept of woman by looking at historical and contemporary experiences of women in both public and private spheres. The class will study feminist theory by reading the groundbreaking works of women such as Simone DeBeauvoir, Virginia Woolf, Julia Kristeva and Helene Cixous. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman’s “The Yellow Wallpaper” and Hong Kingston’s *The Woman Warrior*. In addition, we will look at imposed standards of beauty (corsets, footbinding) and social codes of conduct that contribute to the formulation of the ideal female image. The class will study the significance of popular female icons throughout history and in the media. Specific attention will also be given to how the construction of the concept of woman intersects with nationality, race, class and sexuality.

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 3703 (cross-listed with LIT 3707)

Topics in Gender Studies: Girlhood and Cinema

This course will examine the historically changing role of girls in film. Students will analyze films and texts that include diverse character studies. Additionally, this class will feature a study on how cinema and advertising entice girls as an audience. We will look at how girls use film to tell their own stories and how social factors, technology, audience expectations, consumerism, historical and cultural fluctuations, etc. help to frame the perception and narrative of girls in different settings and time periods. Independent and shared research communities will help students develop an essay and multimodal project. This course will introduce students to film terminology and theoretical concepts as well as rhetorical evaluation practices required in analyzing films, primary and secondary sources, and other artifacts. The course will examine films from American independent and Hollywood studios, French New Wave, Studio Ghibli, and more.

SOC 3704 (cross-listed with HST 3702)

Topics in Gender Studies: Women and War—Beyond the Homefires

War is typically seen as an endeavor of men, however a closer look at any conflict reveals that women were deeply involved and impacted by war- far beyond the romanticized ideal of “keeping the home fires burning.” This class will examine the ways women actively participated in wartime efforts on the homefront and the dangers they faced when the homefront became the front line. What violence did they endure and what strategies for survival did they employ? We will look at the space created for women in industry during time of war and how this differed by race and class. We will also look at women in resistance movements. And finally, what does it mean today to have women in combat roles? Topics include: American civil war, WWI, WWII, war on terror conflicts, pop culture and fictional representation.

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.

### ***Other Liberal Arts Electives***

*Courses in Japanese Language and Culture*

#### JLC 2600

##### Japanese Language and Culture I [G/C; Asian Studies Program]

[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 Program]

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 Program]

[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 Program]

[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 [This is an online course.] [G/C; Asian Studies Program]

[There are no prerequisites for this 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 [This is an online course.] [G/C; Asian Studies Program]

[Prerequisite: JLC 4601] 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 [This is an online course.] [G/C; Asian Studies Program]

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 face-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 Program]

[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***

Study Abroad Programs

Directed Individual Studies

Internships

### **Academic Majors**

#### **Animation**

KCAI's award-winning animation department provides students with a comprehensive education in the history, practice, and professional development of animation. We encourage and guide our students to think and act critically in conjunction with their unique creative practices and professional goals. All majors receive intensive instruction in traditional, experimental, and digital animation methodologies, but one solution is never prioritized over another. Instead, our approach is multi-tiered and grounded on the theory that exposure to the full spectrum of potential practices in the field, underscored by critical historical awareness of the medium, and combined with the individual's self-directed creative exploration will result in a well-rounded animation artist.

Our curriculum is prioritized into a suite of sequential courses spread out over three years designed with built-in synergies that progressively develop the essential skills and work habits necessary for basic mastery. The animation department features technologically integrated classrooms and dedicated studios. Students work in environments designed to facilitate interaction and to provide a variety of essential creative tools and resources within reach. All students in the program are supported by experienced mentors and are encouraged to interact with voices outside the department and within various communities both local and national.

<b>ANIMATION – 2022-2023 (78 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	3
	ANIM 215	History of Animation: Origins	3
Spring Semester	ANIM 251	Sophomore Studio: Digital Toolbox	3
	ANIM 313	History of Animation Since 1960	3
<b>Junior Year</b>			
Fall Semester	ANIM 310	Junior Studio: Explorations in Animation	6
Spring Semester	ANIM 320	Junior Studio: Ideas in Motion	6
<b>Senior Year</b>			
Fall Semester	ANIM 415	Senior Studio: Animation 1	6
	ANPP 480	Professional Practice	3
Spring Semester	ANIM 420	Senior Studio: Animation 2	6
<b>Required Studio Electives or Internships: (7)</b>		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
<b>Note:</b>	Selected Recommended Studio Electives: Audio-Vision: Sound for Screen and Space; Beyond the Frame; Character Development; Experimental Animation; Introduction to Stop Motion Techniques; Narrative Storytelling; Documentary; The Art of Stop Motion Puppetry; Figure Drawing & Character Design		

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

#### **ANIM 210**

#### **Sophomore Studio I: Principles of Animation**

(3 Credit Hours)

Animation is the art, design and language 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 to 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)

This survey course traces the historical origination and progression of the key foundational pioneers, developments, and technologies as they relate to the establishment of animation as an art form and commercial industry. Students will gain a working knowledge of animation history in addition to learning how to relate and tie that knowledge to their personal development. Course structure: lectures, screenings, readings, and discussions. Students will participate in active and ongoing research as well as written and creative assignments.

#### **ANIM 251**

#### **Sophomore Studio II: Digital Toolbox**

(3 credit hours)



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 313

##### History of Animation Since 1960

(3 credit hours)

This course explores the cultural and technological change that revolutionized the medium of animation from 1960 through today. Students will receive a comprehensive overview of contemporary animation history and how it relates to modern practices and appreciations. Course structure: lectures, screenings, readings, and discussions. Students will participate in active and ongoing research as well as written and creative assignments.

#### ANIM 310

##### Junior Studio: Explorations in Animation

(6 credit hours)

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)

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 415

##### Senior Animation 1

(6 credit hours)

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.

#### ANPP 480

## Professional Practice

(3 credit hours)

Students will develop a deeper understanding of their work in the contexts of contemporary art, film, television and the animation industry at large. Fundamental issues regarding the creation of artwork including ethics, commercialism, and originality will be examined and critiqued. The course will also cover a professional approach to writing, and the preparation of artist' statements, project pitches, and the conceptual link between the craft of animation and the challenges of creating a compelling narrative or conceptual body of work. This class also covers topics of professional practice including CV/resumes, professional opportunities such as residencies, grants and fellowships, the decision around graduate school, and promotional skills including print, web presence and social media.

## ANIM 420

### Senior Animation 2

(6 credit hours)

All animation seniors are required to produce and complete a three-minute animated film, installation, or presentation in order 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

### ANIM/ANIME 205

#### Experimental Animation

(3 credit hours)

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 244

#### Writing for Animation: Approaches to Writing for Short Animated Works

(3 credit hours)

This course will focus on approaches and techniques for writing for Animation, and how they can be applied to short narrative, documentary, and experimental works. The class will include discussions of early conceptualization, character and narrative, script format, and how each can be molded or shaped depending on the nature of the intended work. Throughout the semester students will read and discuss selections from various texts tailored to writing short scripts for animated works. Students are expected to write and develop three short scripts over the course of the semester. The class will include a number of workshop opportunities. Invested class participation is key.

## ANIM/ANIME 245

### Narrative Storytelling: Documentary [Social Practice Program]

(3 credit hours)

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 250

### Introduction to Stop Motion Techniques

(3 credit hours)

In this course students will be introduced to basic cinematography for stop motion, including lighting for miniatures, and a diverse pallet of approaches (including object/puppet animation, cutout, pixilation, sand and paint-on-glass animation). Topics will be explored through screenings, group discussion, in-class group assignments, and individual assignments to be completed outside of class.

## ANIM 265

### Life Drawing & Character Design

(3 credit hours)

In the early days of animation, the art of static drawing transformed and sprang into motion alongside the evolution of film technologies. Whether through the pervasive magical realism popularized by Disney narratives or the transfixing flights of imagination explored by animators from around the world, the human figure has always played a key role in the shaping of the medium and represents an important skill set for practitioners. This class will guide students through two-dimensional figure drawing and character design fundamentals as they relate to animation. Through life drawing sessions, character design lectures and demonstrations, and short projects designed to develop essential skills and approaches, students will establish the necessary building blocks for a lifetime of informed practice and creative exploration.

## ANIM/ANIME 280

### The Art of Stop Motion Puppetry

(3 credit hours)

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 class project based on the ideas of absurdist and improvisational theater.

## ANIME 321 (cross-listed with FILME 321)

### Beyond the Frame: Understanding Narrative in Lens-Based and Visual Media

(3 credit hours)

The primary focus of this elective will be the varying approaches to the development of narratives with an emphasis on lens-based mediums, but also including other sequential narrative visual mediums. Each student will concentrate on the pre-production process of individualized story development and methods, exploring and utilizing visual language and the production of a body of work based on students' discoveries and personal visions.

### ANIM 341

#### Character Development

(3 credit hours)

Students will develop their skills in character development through 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 will be explored through lecture, readings, and exercises. The first half of the semester will be devoted to exploration and experimentation. During the second half of the semester students will produce their own short character-based narrative.

### ANIME 364

#### Animation as Political Practice [Social Practice Program]

(3 credit hours)

This course will explore how animation has historically served as a form of political protest and social commentary. Students will discuss the various ways animation can support powerful social change and provide an advanced exploration of the uses and functionality of animation as a political tool. The class structure will allow students to spend a semester studying the theory behind political filmmaking, screening a broad range of politically based animations and culminate with the production of their own short, animated film. No prior animation experience is necessary.

### ANIM 370

#### Live Action for Animation

(3 credit hours)

In Live Action for Animation, we will explore the making of live action videos to understand the real-world references that you will need to ground your animated works, as well as a means to fully understand the distinctions between live-action video and animation both their limitations and strengths. Throughout the course of this elective, you will create three works each will focus on a different aspect of the cinematic frame, Character, Action, Objects and Space/Geography. We will also watch and discuss live action films as they pertain to these assignments.

## **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,” “Seminar: Race, Postcolonialism and Contemporary Art,” “The Politics of Abstraction,” “Asian Animation,” and “Textiles of the World” 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.

The student learning outcomes for art history are:

1. Effectively communicate and express ideas orally and in writing.
2. Apply creative and critical thinking and integrate ideas from multiple approaches and perspectives.
3. Possess skills of independent inquiry and effective research through critical engagement with sources of information.
4. Demonstrate the ability to visually analyze works of art – style, technique and process.
5. Have the capacity to address art with cultural awareness and global understanding.
6. Demonstrate an intellectual curiosity beyond one’s lived experience in pursuit of living an examined life.

Art history major with studio minor	
Art history	30 credit hours
Liberal arts	27 credit hours
Studio	63 credit hours
Open elective	6 credit hours
Total:	126 credit hours

Art history major with studio major (double major)	
Art history	30 credit hours
Liberal arts	27 credit hours
Studio	78 credit hours
Open elective	6 credit hours
Total:	141 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 27 credit hours of liberal arts include: three hours of Writing Seminar, three hours of Critical Studies I (formerly History of Thought I), three hours of Critical Studies II (formerly History of Thought II), 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 63 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 78 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

**N.B. Beginning Fall Semester 2022, AHS 1001 - Art Historical Studies I will replace HRT 1001 - History of Art I, and AHS 1002 - Art Historical Studies II will replace HRT 1002 - History of Art II. The new Art Historical Studies sequence is theme-driven and defined by time period. The shared course description for Art Historical Studies reads:**

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 25-45.**

### 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. 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, 3D printers, and state-of-the-art kilns for ceramics and kiln-formed glass.

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 and material through the junior and senior years. 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 perspective, a sense of the contemporary and a knowledge of the working lives of artists. Professional practice skills are stressed so that students will graduate with abilities to present their work and enter a career in the arts. The peer group is an invaluable resource for students, as undergraduates and for future professional contacts in the field. The faculty seeks to create a sense of community, affirming the learning that occurs outside formal class structure.

CERAMICS – 2022-2023 (78 Studio Hours)			
	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

Spring Semester	CERM 205 CERM 220 CERM 225	Materials and Processes I Sophomore Studio: Innovation in the Multiple Materials and Processes II	3 6 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 CEPP 480	Senior Studio: Thesis Senior Professional Practice	6 3
Spring Semester	CERM 420	Senior Studio: Presentation and Exhibition	6
<b>Required Studio Electives or Internships: (5)</b>		Ceramics Internship Any Department Studio Elective Any Department Studio Elective Any Department Studio Elective *Non-Ceramic or Non-Glass Elective	3 3 3 3 3
<b>Notes:</b>	Ceramics majors may not take the Fundamentals of Ceramics elective. *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)

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 in art and architecture. 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)

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)

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 used. Emphasis will be 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, as well as mid-term and final reviews with each student and the faculty. Students study historical and philosophical foundations of vessels through group discussion and assignments. As with all of your work, you will be expected to use your personal experience and knowledge to support, generate, and develop ideas.

#### CERM 225

##### Materials and Processes II

(3 credit hours)

The Clay and Glazes II 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. Advance testing procedures for adjusting glaze, characteristics, the toxicity of glaze materials, and the effects of kiln firing on various glazes is addressed. Information is presented to compliment the sophomore studio course work in the spring semester, enabling the students to more completely and accurately achieve their artistic visions.

#### CERM 300

##### Junior I: Source and Form

(6 credit hours)

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. Participation and growth in critical thinking and articulation are expected of each student. 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)

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)

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)

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.

#### CERM 420

##### Senior II: Thesis, Exhibition and Presentation

(6 credit hours)

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 and 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. Students will investigate various display and installation solutions for their work 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. Each senior will present a lecture about

their work and their source research. Refer to the senior presentation handout that describes this aspect of the course for more information. 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

#### Handbuilding with Clay

(3 credit hours)

This course 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, the production and use of press molds, and the fabrication of handheld tools for the forming, texture, and coloration of ceramic works. Through presentations, access to the Teaching Collection, and field trips, 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 227

#### Fundamentals of Mold Making

(3 credit hours)

This course will cover the creation and use of molds for ceramic production methods including: building and producing basic hump and/or slump molds, using press molds, slip casting forms in clay, and the use of decorative molds (sprigs and applique). Students will design and prototype forms in plaster, clay, and other modeling materials (both sculptural and functional options can be explored within the context of the course) that will be molded and used to create a series of ceramic works that will be glazed and fired. Students will also have an opportunity to make molds of found objects or to alter found objects for molding. A variety of plaster mold making techniques, how to use clay as a mold, and pros and cons of working with flexible mold making materials will also be covered in the course. Students will be encouraged to create individual and original ideas in ceramic media, and to develop a personal methodology and artistic direction which may complement the work in their major. Prior ceramics experience is not required. Ceramics majors may not take this class. Ceramics majors who have completed CERM200 and CERM220 should enroll in Advanced Mold Making.

### CERME 230

#### Designing Ceramics for Personal Use: Objects of Purpose

(3 credit hours)

This course will introduce the fundamental techniques of ceramics including wheel throwing, slip casting and hand building methods. Students will use these options to create works for their everyday lives centered around their habits, rituals, living or workspace. Through this coursework we will also examine the connections between method, function and meaning to create personal works related to your own point of view and how you navigate the world. The course is open to students of all knowledge levels and experience in ceramics.

### CERME 240

#### Introduction to Glass Casting

(3 credit hours)

This course will cover basic techniques and approaches to the creation of kiln-cast glass sculptures. Kiln cast glass involves heating glass to a molten state inside a mold. Glass offers unique opportunities for artists to work with light, transparency, opacity, and to create forms with distinct texture and depth in a variety of colors. Students will be introduced to a variety of methodologies and materials suitable for the creation of prototypes for molding and will create their own investment molds from prototypes and/or found objects. Approaches to packing and filling molds with glass, basic kiln loading and firing information for glass casting, and finishing techniques appropriate for kiln formed glass sculptures will be covered.

### CERME 290

#### Printmaking and Ceramic Form: Collecting Impressions

(3 credit hours)

Using techniques of lithography, monoprinting, and relief, students will translate personal narratives and imagery onto clay slabs, then construct these slabs into dimensional objects that connect to their printed imagery. Surfaces layered with slips, stains, terra sigillatas and underglaze will create unique skins for each piece. Students will learn the value of plaster as canvas and building tool by making and using molds to shape form and surface. They will work in the multiple to conceive and curate collections related to experience, memento, and transformation. Prior experience with ceramic materials is not required to enroll in the course.

### CERME 308

#### Ceramics, Entrepreneurship, and the Marketplace

(3 credit hours)

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 as a substitute for ENTP 253, Creative Enterprise Studio.

### CERME 311

## From the Ground Up: Art in a Changing Ecosphere [Social Practice Program]

(3 credit hours)

This course will explore the questions and issues facing visual artists in the era of climate change. Through individual and collaborative studio projects, students will develop strategies for discussing, analyzing, and working with topics like: sustainability, ecology, climate science, citizen science, activism, urban agriculture, and social justice. Using primarily reclaimed ceramic materials, we will look for opportunities to harvest our own materials, ask questions about sustainable alternatives in our artistic practices (including assessing one's own studio practice), and utilize outdoor classrooms whenever possible. Basic hand building and low-tech mold forming with clay will be covered. For example, students will have the opportunity to grow plants from seeds in planters of their own design and construction. This class will work with the earth and focus on the power of "transformation" and "growth" as guiding creative principles. We will ask questions like: What materials do I use and why do they matter? What is waste in the studio? How do I define sustainability? What systems of consumption, extraction, exchange, and nourishment does my artistic practice put me in contact with? What role might I play in making a change? What roles might I play in my community, as an artist and as a citizen? What inequities exist when it comes to healthy and sustainable living and creation? Readings for this course will include artists and writers who take on topics of environmental stewardship; explore the impact of climate change on human health (physical, psychological, social); explore artistic and agricultural practices that heed ecological limits; and discuss the critical role that hope and imagination play in shaping the future. Visiting scholars will offer perspectives on the role that artists play in creating cultural change, offer approachable strategies for low-impact living, demonstrate sustainable studio practice models, discuss food systems, food sovereignty, and perennial agriculture, and demonstrate the importance of finding small connections and actions through artistic creation. This course will count for Social Practice Credit. Students do not need to have prior ceramics experience. Some projects will include the integration of non-traditional approaches to clay and other earthen, recycled or reclaimed materials. This course will count for Social Practice Credit.

## CERME 345

### Fundamentals of Figure Sculpting

(3 credit hours)

Students in this course will sculpt figures, forms, and fragments of the human body, learning methods for building clay structures and finishing ceramic surfaces. Instruction will include measuring techniques for accurate proportions and students will have opportunities to observe and sculpt via class sessions with a figure model. Collections on display at local galleries and museums will also be used to examine contemporary and historical representations of the human form. Class assignments explore a variety of approaches to creating figurative ceramic works, including solid building, coils and slabs. Students will be encouraged to develop individualized paths to form and surface and seek a variety of means for creative emphasis. Readings, audio media, and/or videos that touch on issues of representation of the body in art will be introduced and discussed. The course is open to students of all knowledge and experience levels.

## CERME 347

### Fundamentals of Wheel Throwing

(3 credit hours)

Fundamentals of Wheel Throwing will give students the basic skills necessary to produce, glaze, and fire a variety of wheel thrown ceramic forms. Students will be introduced via demonstrations and presentations to throwing, trimming and finishing, methods of altering and attaching wheel thrown components, and glazing and finishing techniques. Concerns of function and use as well as opportunities to research contemporary and historical

traditions will be incorporated into the coursework. A series of projects offers the chance to make both functional vessels and sculptural forms. Students will be encouraged to create individual and original ideas in ceramic media, and to develop a personal approach and artistic direction which may complement the work in their major. In lieu of a textbook, students will be asked to purchase a handmade vessel as part of the research component of this course. The course is open to students of all knowledge and experience levels.

CERME 358, 364, 368

Fundamentals of Glass: Kiln Forming

(3 credit hours)

This course introduces kiln forming and casting techniques for creating functional and sculptural works in glass. Students will explore four processes of production: glass drawing, fusing, slumping, and casting. 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 sculpting and mold-making techniques. Students are expected to write proposals for each new assignment and are required to demonstrate a strong work ethic as they develop their artistic language into glass.

CERME 384

Advanced Glass: Kiln Forming

(3 credit hours)

[Prerequisite: CERME 358, 364, 368, or 374] This course is open to students who have completed the Fundamentals of Kiln Formed Glass elective. In Advanced Glass, students will create a proposal for an intensive personal investigation in the medium, building on the skills and knowledge they acquired in Fundamentals.

CERME 387

The Conversational Dish [Social Practice Program]

(3 credit hours)

The Conversational Dish will cover the creation of functional vessels using a variety of popular forming and decoration methods in clay. 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.

## **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.

Student learning outcomes for creative writing:

1. Communication. Demonstrate ability to communicate in writing. Clarity. Expressiveness in the sound and sense of language.
2. Critical thinking. Demonstrate ability to analyze a literary text using multiple approaches. Close reading. Development of deep observational skills.
3. Inquiry. Demonstrate ability to conduct an exhaustive and creative investigation. Access all available sources of information. Exercise intellectual curiosity beyond one's lived experience.
4. Risk-taking. Demonstrate a high level of creativity, and a willingness to take creative risks.
5. Techniques and skills. Demonstrate fluency in poetic and narrative techniques.
6. Cultural literacy. Demonstrate the ability to contextualize a literary work, using more than one perspective—cultural, political, historical, and aesthetic.
7. Professional practice. Demonstrate a working knowledge of professional practice in the literary arts.

Creative writing major with studio minor	
Courses in literature (5) and creative writing (4)	27 credit hours
Liberal arts	33 credit hours
Studio	63 credit hours
Open elective	3 credit hours
Total:	126 credit hours

Creative writing major with studio major (double major)	
Courses in literature (5) and creative writing (4)	27 credit hours
Liberal arts	33 credit hours
Studio	78 credit hours

Open elective	3 credit hours
Total:	141 credit hours

#### Lower Division Liberal Arts Core Courses (15 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 I	3 CH (to be taken in the second semester of first year)
CRS 1002 Critical Studies II	3 CH (to be taken in the first semester of sophomore 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 50-65.**

### 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.

<b>FIBER – 2022-2023 (78 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 200	Introduction to Surface and Color	6
Spring Semester	FIBR 220	Textile Construction: Weaving	6
<b>Junior Year</b>			
Fall Semester	FIBR 320	Intermediate Hand Construction/Digital Tools	6
Spring Semester	FIBR 331	Advanced Textile Processes	6
<b>Senior Year</b>			
Fall Semester	FIBR 400	Senior Studio: Fiber/Textiles I	6
	FIPP 480	Senior Professional Practice	3
Spring Semester	FIBR 420	Senior Studio: Thesis Seminar	6
<b>Required Studio Electives or</b>		Any Department Studio Elective	3
		Any Department Studio Elective	3



<b>Internships: (7)</b>		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
<b>Notes:</b>		Students are strongly encouraged to take FIBR 264 - Basic Sewn Construction their first-semester sophomore year	

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

#### **FIBR 200**

##### **Introduction to Surface and Color**

(6 credit hours)

This course is an introduction to Surface Design: the manipulation of the surface of fabric through dyeing, painting, and printing. Basic dye chemistry using synthetic and natural dyes will be covered to ensure that students have a thorough understanding of the steps involved in the uses of dye, discharge, and resist processes on natural fibers. Students will be guided toward the development of a personal visual language using the expressive potential of mark making on cloth. Projects will address both fine art as well as design applications of the medium.

#### **FIBR 220**

##### **Textile Construction: Weaving**

(6 credit hours)

This component of the sophomore program is a comprehensive overview of hand-loom weaving and its relevance and significance in both fine art as well as applied design. Emphasis is placed on problem solving and developing increased awareness through observation of cause and effect. A focus 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.

#### **FIBR 320**

##### **Intermediate Hand Construction/Digital Tools**

(6 credit hours)

This course will investigate various methods to create three dimensional structure and form. Students will build on construction processes covered at the sophomore level and will be introduced to intermediate techniques in knotting, interlacing, crochet, coiling, twining, and plaiting. Using these techniques, students will investigate a multitude of materials, natural and man-made, fiber and non-fiber, as well as outcomes that range from object based, body dependent, to site-specific work. The class will explore digital translations of pattern, form, and surface into vector files for output through the laser cutter and cnc route. Discussions will focus on individual artists, historical works, and issues concerning contemporary art and design. Emphasis will be placed on individual research, conceptual development, experimentation, and formal issues concerning design, composition, and aesthetics.

#### **FIBR 331**

##### **Advanced Textile Processes**

(6 credit hours)

This course is an exploration of advanced surface manipulation techniques, including a variety of dye processes

for both natural and synthetic fabrics using immersion and direct application methods. Students will also be introduced to methods for subtraction and addition of materials and marks and the interface of digital printing in combination with hand-manipulated fabrics and processes. Projects will pair extensive sampling of each new technique and material with a personal exploration of the potential within each technique. Students will start identifying and articulating their personal focus related to studio practice through critiques, discussions and field trips.

#### FIBR 400

##### Senior Fiber/Textiles

(6 credit hours)

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. Students are required to participate in organized class activities, including 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 as part of the requirements in FIBR 420, "Senior Thesis Seminar."

#### FIPP 480

##### Senior Professional Practice

(3 credit hours)

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. In addition, students will be required to do artist research, and prepare an artist presentation. All areas of professional practice specific to the field of fiber will be covered.

#### FIBR 420

##### Senior Thesis Seminar

(6 credit hours)

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 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.

#### INTFB 300

##### Fiber Internship

(Variable credit hours) [Juniors and Seniors only]

For juniors and seniors only, this course is designed to provide on-the-job training for students enrolled in the fiber program. Job training does not have to be in an area related to textiles. This course will introduce students to a professional business environment and a wide range of technical applications.

#### Fiber Electives

#### FIBR/FIBRE 264

##### Basic Sewn Construction

(3 credit hours)

For sophomores and transfers only. This class is a technical course that covers basic sewn construction

techniques. You will become familiar with home/industrial machines, sergers, and their functions and well as hand applications. Students will be introduced to an industry approach through process, construction, terms and troubleshooting. We will set sewing goals for individual work following a series of class assignments. Creating a “sew-by” binder will showcase the mastery of presented and practiced techniques, customized to show the individual sewer's personal construction style. Students will learn the basics of pattern marketing/altering for a diverse application of sewn construction. This course will include multiple pieces, independently designed/constructed by each student. Sewing experience is welcomed but not required.

#### FIBR 270

##### Fiber Properties

(3 credit hours)

Fiber Properties is a class designed to teach about the characteristics, fabrication, and treatment of natural and man-made textile fibers. The main 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 the yarn manufacturing process and the textile construction process of knitting. Whenever possible, actual samples will be available for inspection and emphasis will be on extensive hands-on experimentation to increase understanding and stimulate ideas. Field trips have been scheduled to compliment the theory discussed in class and to establish a connection between theory and practice.

#### FIBR/FIBRE 280

##### Natural Dye

(3 credit hours)

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 290

##### Space Between Paper

(3 credit hours)

Space Between Paper will introduce students to hand papermaking techniques while pushing explorations in scale, new technologies, installation strategies, and various forms of collaboration. Singular visions will be supported while the class engages in two large-scale collaborative installations. Conversations on material awareness, experimental strategies, and experiential practices will investigate paper as a site of meaning.

#### FIBR/FIBRE 295

##### Temporality and Hand-Made Paper

(3 credit hours)

This course will introduce students to hand papermaking while considering concepts relating to sequence and time. Handmade paper from the beginning of the process to final iteration relies on rhythm, repetition, sensitivity, and touch while the series of steps required echo life cycles that exist within ourselves and the natural environment. Moving between small scale sequential works and large scale installation students will be given

opportunities to explore various approaches to papermaking while considering cycles, process, repetition, mindfulness, performance, and time.

#### FIBR/FIBRE 309

##### Sewn Construction: Building a Collection

(3 credit hours)

In this class we will take construction fundamentals and build out, pushing our sewing boundaries to achieve a small collection on varying themes. From fashion to upholstery to experimental this class is for the student that has the creativity and drive to have sewing as a prime feature in the art they produce. Each student will conceive, draft, and sew a small collection from original ideas and patterns. The collections will consist of a variety of finishing and construction techniques highlighting advanced sewing skills and competitive industry standards. These collections/finished pieces will be resume worthy and portfolio building in the realm of all things sewn.

#### FIBR/FIBRE 311

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

(3 credit hours)

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 Level

(3 credit hours)

This course is offered as an intermediate level alongside FIBR311. The intent of this course is to provide students who have completed FIBR311 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 315

##### Fiber to Form

(3 credit hours)

In Fiber to Form, students will examine various methods of working with raw wool and cellulose fibers to create two and three-dimensional surfaces and structures in felt and paper. Felt and paper have a vast history that will be explored, while emphasis will be placed on their contemporary applications. Readings and discussions will concentrate on the metaphorical and poetic implications of material transformation as well as contemporary artists who work within the medium. Students will be expected to develop samples to document their process in addition to creating final works of art.

#### FIBR/FIBRE 317

##### Textile Construction: From Backstrap Weaving to Jacquard Design

(3 credit hours)

A Loom is a hand-operated or power-driven apparatus for weaving fabrics. Since its invention and use across the globe thousands of years ago the loom is still being used today as an ingenious tool to construct with flexible

linear elements. This course introduces students to the essential components and functions of various looms ranging from low tech backstrap looms to state-of-the-art Jacquard looms. Topics covered will range from formal issues of image selection and composition to technical aspects of structural integrity. The aim of this class is to clarify the range of possibilities in constructed textiles and to provide a clear understanding of the similarities and differences among the tools and techniques covered. This course is also open to non-majors with the intent of encouraging experimentation and discussion about our current relationship with technology. No weaving experience is required. Students have the option to work on the loom that best suits them or to experiment with all methods covered.

#### FIBR/FIBRE 338

##### Knitwear and the Body

(3 credit hours)

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 341

##### Ones and Zeros: Jacquard Weaving

(3 credit hours)

This course introduces students to the possibilities of the digital Jacquard loom in the Beal's Studio. Textile Innovation, Jacquard Technology in particular led to the evolution of computer programming and data entry. After more than 200 years we have come full circle and now use computers to design and program the loom that started the development and concept of computation and pattern recognition. Scanned work as well as digitally conceived work will be translated into files that can be read by the loom. Topics covered will range from formal issues of image selection and composition to technical aspects of structural integrity. This course is also open to non-majors with the intent of encouraging experimentation and discussion about our current relationship with technology and its potential for mediation. No weaving experience is required.

#### FIBR/FIBRE 345

##### Hand- and Machine Knitting

(3 credit hours)

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.

#### FIBR 3452

##### Hand- and Machine Knitting - Intermediate

(3 credit hours)

In this class students will learn intermediate and advanced level techniques 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 assist the instructor by testing their previous knowledge in knitting and helping beginning students to learn the basic knitting stitches and techniques. Projects will build on previous knitting knowledge and will evolve by applying that understanding in solving problems in garment construction, sculptural forms or fabric yardage.

#### FIBR/FIBRE 349

##### Marking Time, Discovering Meaning

(3 credit hours)

In this class we will create strategies and tools for seeing, observing, measuring, recording, and translating the world around us. For guidance, we will look to nature herself and the ways that time is recorded in the landscape, in geology, and in plants. We will think through making by being in, observing, and collaborating with time, light, and nature. We will look, breathe, meditate, grow, forage, look again, write, draw, walk, read, stitch, discuss, collect, weave, assemble, transform, and print. We will make our own tools for observing and for making, including our own pigments and dyes, while employing methods of textile construction and surface design such as knotting, knitting, dyeing, printing, and weaving to explore what it means to be a maker in uncertain times. We will be vulnerable, courageous, and generous with ourselves, each other, and the world around us. Through marking the time we are in, we may hope to discover meaning along the way.

#### FIBR/FIBRE 350

##### Designing for Change: Intro to Remade Construction and Sustainable Sourcing [Social Practice Program]

(3 credit hours)

Students will explore the world of remade design and the subject of sustainability. Utilizing for example rag houses or thrift stores as their main materials source, students will strip down pre-existing textiles, rebuilding them into new pieces. Re-contextualizing items, through acquiring, sketching, pattern-making, draping, and sewing will be taught during the entire design process as students reconfigure their recycled materials into new forms. This class will give insight into the concepts of remade design, leaving students with essential information to help them excel as artists in the alternative production movement.

#### FIBR 3502

##### Designing for Change: Remade Construction – Intermediate Level [Social Practice Program]

(3 credit hours)

This is an intermediate level course meeting concurrent with FIBRE 350, students will be working on more advanced level projects than those enrolled in FIBRE 350. Students will explore the world of remade design and the subject of sustainability. Utilizing for example rag houses or thrift stores as their main materials source, students will strip down pre-existing textiles, rebuilding them into new pieces. Re-contextualizing items, through acquiring, sketching, pattern-making and draping. Sewing will be taught during the entire design process as students reconfigure their recycled materials into new forms. This class will give insight into the concepts of remade design, leaving students with essential information to help them excel as artists in the alternative production movement.

#### FIBR/FIBRE 353

##### Waste as Resource: Garment Construction and Material Reuse [Social Practice Program]

(3 credit hours)

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 [Social Practice Program]  
(3 credit hours)

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

The Felted Form  
(3 credit hours)

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 365

Advanced Sewn Construction: Pattern Drafting  
(3 credit hours)

This class focuses on the translation of two-dimensional fabric into three-dimensional forms via flat-pattern drafting and draping. Participants will explore techniques for creating forms to be worn on the body. Projects will include drafting slopers, manipulating basic block patterns, draping on the dress form and translating draped muslins into production patterns. Skills acquired will allow students to create any three-dimensional form sewn from a flat pattern. Fashion sketching will be utilized to design finished products. Sewing skills will be beneficial to success.

#### FIBR/FIBRE 379

Entrepreneurship/Indie Design: Imagine It, Make It, Sell It  
(3 credit hours)

This course is a combination of hands-on studio work to develop a unique, handmade, sellable product and practical lessons in running a small business. Students are expected to have adequate technical skills in their area of interest and be able to work independently on a product line in their chosen medium. Product development, pricing, marketing, branding, budgets, venues for selling in shops and online and the pros and cons of wholesale

and retail will all be covered.

### FIBR/FIBRE 381

#### Introduction to Garment Design and Construction

(3 credit hours)

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/FIBRE 391

#### Advanced Sewn Construction: From Idea to Physical Form

(3 credit hours)

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.

## Filmmaking

The Filmmaking curriculum is committed to a cross-disciplinary approach to the evolving fields of Filmmaking and audiovisual arts as instruments for expression, the exchange of ideas and sharing diverse perspectives while shaping the future. The Filmmaking program relies on the dynamic interplay between investigating technical processes, approaches to conceptual development, and an exploration of the historical precedents for moving image work all set within a collective experiential learning environment. Expanded views of contemporary narrative and non-fiction works within the Filmmaking and audiovisual disciplines are explored through hands-on-learning, facilitated group discussions, collaborative productions, visiting artists, exposure to influential work, individual meetings and traditional lectures.

The sophomore year begins with the question of “how one sees.” Students engage this question through production assignments that include non-fiction and ethnographic approaches and independently driven research. The curriculum then advances to expanded notions of narrative works and challenging dominant approaches to cinematic traditions. In the Junior and Senior years, Filmmaking major studios emphasize the development of individual student vision through the advancement of self-driven production projects and research (field studies and academic) that are fostered by faculty mentorship in concept development, individualized technical workshops and management skills. At this time, emphasis is on producing a personal body of work that demonstrates strong conceptual and technical underpinnings while broadening professional practice skills that includes a required professional internship, self-promotion, distribution, grant writing, formulating budgets, public speaking, residency and exhibition applications. The senior year is dedicated to the development of a yearlong thesis project that culminates into an off-campus exhibition and artist talk.



Hands-on-learning experiences and production assignments provide fundamental technical skills needed for audiovisual production: [hardware] cameras (1080P, 2K and 4K), variety of lenses and filters, lighting (variety of LED panels, traditional continuous light kits, MIDI PARs), tripods (fluid heads and Hi-hat), shoulder mounts, camera slider, crane, a variety of microphones including shotguns, lavalieres and booms, audio recorders and field mixers, a range of video projectors; [facilities] video and green screen studio, sound 5.1 sound design studio, ADR studio, sound mixing studio bay, 12 video editing and motion graphic bays, copy stand for animation; [software] Adobe Photoshop, Premiere, After Effects, ProTools, Audition, MadMapper, Modul8; [techniques] cinematography, sound recording, time-lapse videography, video editing, color treatment, sound mixing, and motion graphic sequences.

Each student is required to enroll in a professional internship or practicum during their Junior or Senior year.

<b>FILMMAKING – 2022-2023 (78 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	FILM 200	Sophomore Studio I: Intro to Film	6
	FILM 361	History of the Moving Image	3
Spring Semester	FILM 215	Intermediate Photography and Filmmaking Workshop: Darkroom and the Contemporary Image	3
	FILM 225	Intermediate Photography and Filmmaking Workshop: Narrative, Archive and Collaboration	3
<b>Junior Year</b>			
Fall Semester	FILM 300	Junior Studio: Filmmaking Workshop I	6
Spring Semester	FILM 320	Junior Studio: Filmmaking Workshop II	6
<b>Senior Year</b>			
Fall Semester	FILM 400	Senior Studio: Filmmaking Workshop I	6
Spring Semester	FILM 420	Senior Studio: Filmmaking Workshop II	6
<b>Note:</b>	SOUN/E 301 - Audio Vision: Sound for the Screen & Space, must be taken during the sophomore or junior year. FILM 392 or FILM 393 must be taken during the junior or senior year.		
<b>Required Studio Electives or Internships: (7)</b>	SOUN/E 301 FILM 392 or FILM 393	Audio Vision: Sound for Screen & Space Pro-Prac: Collab or Pro-Prac: Exhibition Development Filmmaking Internship Any Studio Elective Any Studio Elective Any Studio Elective Any Studio Elective	3 3 3 3 3 3 3

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

FILM 200

Introduction to Filmmaking

(6 credit hours)

This course provides an introduction to concepts, histories, processes and techniques related to the diverse aspects of still and moving image production as a medium of creative expression. The students learn the fundamentals of digitally produced photography and filmmaking for a variety of applications, focusing in the first semester on non-fiction projects, performance and installation works. Singular images, series of images and moving image works are produced. Using the methods of non-fiction, ethnographic and documentary practice to begin, we will discuss conceptual development, historical grounding and techniques for pre-production, lighting, camera handling, and post-production. We will give emphasis to discussing how technical skills support students' conceptual ideas and research interests. The result will be a series of non-fiction projects in the first half of the semester. As the students' conceptual abilities and technical skills are strengthened, we will apply these lessons to the production of performance and installation works. This semester also focuses on concerns of visual acuity and a firm understanding of the role of images and media within contemporary culture. These goals are reached through hands-on production assignments, in-class demonstrations, lectures, assigned readings, screenings, research projects, discussions and student presentations.

### FILM 361

History of the Moving Image [Sound Program]  
(3 credit hours)

This course provides a foundational investigation into the historical lineages, techniques and philosophies of the moving image and its role as an instrument of expression, up to its contemporary cinematic audiovisual successors. Explorations of the construction of audiovisual works and their analog precursors will be examined through lectures, screenings, workshop demonstrations, and production assignments. Landmark works will be screened and examined. The curriculum incorporates the fundamental skills needed for audiovisual production including: [hardware] DSLR cameras, lighting, tripods, green screen, microphones and audio recorders; [software] Adobe Photoshop, Premiere, After Effects and Audition; [techniques] cinematography, sound recording, compositing, rotoscoping, visual effects, incorporation of still photography into video production, video editing, sound mixing, titles and graphical sequences.

### EQUIPMENT & SOFTWARE ACCESS

It is required that you have access to: video camera, digital still camera, portable green screen & audio equipment, which are all available from the Media Center. It is also required that you have the ability to make reservations for the photo/film studio located in the Media Center. Each student MUST have access to a computer lab that offers: Adobe Photoshop, Adobe Premiere, and After Effects, and access to the internet.

### REQUIRED MATERIALS

It is required that you purchase your own individual Mac formatted hard drive or (jump drive with a minimum data capacity of 32GB) to ensure available space, desired protection of your work, and ability to submit assignments.

### FILM 215

Intermediate Photography and Filmmaking Workshop: Darkroom and the Contemporary Image  
(3 credit hours)

The course emphasizes two aspects of contemporary fine art practices for still and moving imagery. The first half of the semester will focus on black and white analogue techniques and the use of the darkroom as a creative and experimental laboratory. The second half of the semester will build upon their digital and analogue foundation to understand and interrogate modes of contemporary imagery as a platform for fine art practice. The focus of

this course will be on building students' understanding of still and moving imagery as a form of personal expression.

#### FILM 225

##### Intermediate Photography and Filmmaking Workshop: Narrative, Archive and Collaboration

(3 credit hours)

This course will cover topics of narrative structure, archive/research based practices, collaboration and sound production for still and moving image work. The class includes discussion of how narrative archetypes and structures have been used in cinema and video art. Students also will learn how to collaborate on sets or in the studio as well as a more expansive consideration of sound production. Students will also explore the relationship between digital and analogue filmmaking. Through assignments, students will expand and refine their notions of still and moving image practices.

#### FILM 300

##### Junior Filmmaking Workshop I

(6 credit hours)

This course provides advanced approaches and philosophy of filmmaking. There will be an emphasis on cultivating an individualized critical and inquisitive approach, stressing the development of each student's personal vision. Through lectures, assigned readings, screenings and hands-on production assignments, students will explore current innovations in filmmaking, live action hybrids and emerging new genres as the electronic arts enter new venues and formats. In this class students will acquire project-development and time-management skills, research and presentation skills and professional practice skills.

#### FILM 320

##### Junior Filmmaking Workshop II

(6 credit hours)

The second semester of the junior Filmmaking major progresses from assignment based production work and centers on introductory strategies to individualized student research and foundational approaches for independent project development. Project proposal developmental methods will be explored along with introductions to project management skills for establishment of a semester-long production and research project assignments, based on individualized investigations. Emphasis is on producing personal work with strong conceptual, historical, theoretical and technical underpinnings while broadening professional and analytical writing skills. Screenings, assigned readings, group discussions, research, grant writing assignments, production coursework, and class presentations will parallel each individual student's area of focus. The fundamentals of project development including scheduling, journaling of creative processes, budget basics and professional routines surrounding distribution, grants and residencies will be examined.

#### FILM 392

##### Pro-Practice: Collab

(3 credit hours)

In Collab, we, as a class, will go through all of the preproduction, production and postproduction to create professional moving and still image work in support of local production companies and projects throughout the Kansas City metro. This class will offer real world opportunities and challenges in pursuit of a better understanding of the skills needed for a successful career in commercial production. Throughout the class we will also hear from various Filmmaking and Photography professionals working in around Kansas City.

### FILM 393

#### Pro-Practice: Exhibition Development

(3 credit hours)

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.

### FILM 400

#### Senior Filmmaking Workshop I

(6 credit hours)

The final year of the Filmmaking program centers on yearlong individualized research, production projects and exhibitions. In the first semester, Filmmaking Seniors will apply project development skills to the development of a Senior Thesis production and research project, based on their individualized investigations. Development of written articulation will take place through academic research workshops, approaches to developing a thesis research hypothesis, methods to assemble a thesis research paper and project proposals. Techniques to successfully express ideas through the spoken word and visual media will be explored and culminate in a twenty-minute thesis research presentation and department wide critiques. Project management practices will be examined including effective production scheduling strategies, creating professional production budgets with a mindfulness of one's own creative processes. Preparation for valuable self-distribution practices include individualized student research of exhibition, film festival and or residency opportunities with a required application to two during the semester in addition to documenting the making of thesis work. Screenings, suggested readings, research, production coursework, and class presentations will parallel each individual student's area of focus.

### FILM 420

#### Senior Filmmaking Workshop II

(6 credit hours)

The final year in the Filmmaking program centers on yearlong individualized research, production projects and exhibitions. The first-half of the spring semester is dedicated to the post-production stage of Senior Thesis projects supported through individualized advanced post-production technique demonstrations (editing, sound design, foley, color treatment, special effects, audio dialog replacement, etc.), post-production time management strategies and submitting a successful treatment and application to the BFA Exhibition at Artspace. The second-half of the spring semester is dedicated to preparing for individual student off-campus thesis and BFA exhibitions and a public artist talk given at the Artspace. Preparation for valuable self-distribution practices include producing an electronic press kit (EPK) for thesis projects, writing press releases, directly contacting press outlets, and individualized student research of exhibition, film festival and or residency opportunities with a required application to three during the semester. Demonstration of effective verbal skills, mastery of technique and professionalism will culminate in a required departmental-wide 80-minute Senior Workshop given by each senior

Filmmaking student to share their knowledge surrounding a specific method or tactic in their chosen practice. Post- production coursework and class presentations will parallel each individual student's area of focus.

#### SOUN/SOUNE 301

Audio-Vision: Sound for the Screen & Space

(3 credit hours)

Perceptual embodiment in aural and visual experience is explored while developing audio production techniques for the 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 will be introduced to support our work.

#### Filmmaking Department Electives

##### FILME 201

LIVE! - Projection Mapping, Audiovisual Mixing & Streaming For Installation and Performance [Social Practice Program]

(3 credit hours)

How can artists utilize audiovisual media's immediacy? Through experimentation and research, this studio course will concentrate on the use of video and sound as a central component within live events such as performance, installation, outdoor/architectural projection, and online 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), video and sound mixers for live manipulation, multi-channel projection, fundamental lighting programming, and streaming. In addition, there will be an examination of the historical predecessors who employed live projection as well as contemporary artists working in this field. Three production assignments will be given throughout the semester and towards the end of the semester, one large individually driven final production will be due.

##### FILME 260

Topics on Expanded Cinema Practice

(3 credit hours)

In Topics on Expanded Cinema Practice, the course draws upon traditional and experimental histories and concepts of art, video and film studies for the purpose of pushing the boundaries of contemporary art practice. The class is based around a set of creative and research assignments that ask students to explore aspects of art-making beyond a set of tools or techniques. This includes the history of Performance Art, Interventionist Art Practices, Feminist Art Practices, Video Art, and Sound Art. The assignments produced vary in form including performance, interventions, single channel video, multi-channel video, installation and audio work.

##### FILME 265

Personal Cinema [Social Practice Program; Sound Program]

(3 credit hours)

Some of the most radical creative experiments were born out of the sense of powerlessness that manifests during a personal crisis or under restrictive conditions. Artists have plunged into public archives and private memories, reflected on their dreams, form and language to delve deeper into themselves, their relationships and their histories. This workshop, which converges theory and practice, provides an intimate space to confront personally uncomfortable or politically charged questions through assignment based experiments in visual language. Through screenings, readings and discussions, we will examine strategies adopted in a broad range of

experimental films, video art, photographs and installations which include; archival fabulations, algorithms, forensics, myth and ghosts, among others. In order to align content and process, we will investigate cinematic modes of production that reside outside the capitalist model. Individual experiences will also be addressed through research, journaling and class presentations.

#### FILME 267

##### Counter Cinema [Sound Program]

(3 credit hours)

The term third cinema originated in Latin America to describe a cinema of liberation conceived in direct opposition to Hollywood. This course will engage with these ideas to reimagine filmmaking beyond western notions of storytelling, colonial methodologies for image making and capitalist modes of film production. We will trace the connection between the militant cinema of Latin America and the development of local approaches to filmmaking in post-colonial countries and their diasporas. We will also discuss work conceived as cultural resistance within Western countries and settler colonial nations, such as the films of the LA Rebellion, Cousin Collective and the Black Audio Film Collective. Students will be asked to write their own manifesto for filmmaking as well as produce a piece incorporating the ideas discussed during the semester.

#### FILME 295

##### Cinema Beyond The Screen

(3 credit hours)

This “filmmaking-performance” workshop will examine the relationship between cinema, live art, interactivity and performance within critical, micro-social, and cultural contexts. Through screenings, visiting artists, lectures and readings we will explore tools and techniques for creating, playing, manipulating and interacting with embodied media in real-time. During the first half of the semester, we will be applying our knowledge by creating performances sketches, mixing cinematic tools with live performances -e.g., frame, camera, projection, monitor, screen, body, object, shadow, reading, sound environment, among others- and presenting in class. The second half will be used to develop a single piece, which we will workshop bi-weekly, to refine your process from conception, writing and directing to presentation. Working in a low-tech way the class will emphasize exploring the core issues and forms which motivate each artist's work while developing practical skills in performance and collaboration.

#### FILME 320

##### The Performative Gesture [Social Practice Program]

(3 credit hours)

This class explores the relationship between performance, anthropology and social practice through studio assignments and seminar discussions. Taking from the histories of performance art and anthropological studies, students will explore performance as a way of thinking about how humans expressively and aesthetically create cultural worlds through actions and/or interactions with others. We will address questions of audience participation, identity construction, the use of the body, the employment of media, appropriate venues, and considerations of documenting performance/social practice work. We will also study performance as an aesthetic practice that acts as an agent for social and cultural change.

#### FILME 321 (cross-listed with ANIME 321)

##### Beyond the Frame: Understanding Narrative in Lens-Based and Visual Media

(3 credit hours)

The primary focus of this elective will be the varying approaches to the development of narratives with an emphasis on lens-based mediums, but also including other sequential narrative visual mediums. Each student will concentrate on the pre-production process of individualized story development and methods, exploring and utilizing visual language and the production of a body of work based on students' discoveries and personal visions.

#### FILME 361

History of the Moving Image [Sound Program]  
(3 credit hours)

This course provides a foundational investigation into the historical lineages, techniques and philosophies of the moving image and its role as an instrument of expression, up to its contemporary cinematic audiovisual successors. Explorations of the construction of audiovisual works and their analog precursors will be examined through lectures, screenings, workshop demonstrations, and production assignments. Landmark works will be screened and examined. The curriculum incorporates the fundamental skills needed for audiovisual production including: [hardware] DSLR cameras, lighting, tripods, green screen, microphones and audio recorders; [software] Adobe Photoshop, Premiere, After Effects and Audition; [techniques] cinematography, sound recording, compositing, rotoscoping, visual effects, incorporation of still photography into video production, video editing, sound mixing, titles and graphical sequences.

#### EQUIPMENT & SOFTWARE ACCESS

It is required that you have access to: video camera, digital still camera, portable green screen & audio equipment, which are all available from the Media Center. It is also required that you have the ability to make reservations for the photo/film studio located in the Media Center. Each student MUST have access to a computer lab that offers: Adobe Photoshop, Adobe Premiere, and After Effects, and access to the internet.

#### REQUIRED MATERIALS

It is required that you purchase your own individual Mac formatted hard drive or (jump drive with a minimum data capacity of 32GB) to ensure available space, desired protection of your work, and ability to submit assignments.

#### FILME 363

Reinterpret: Explorations in Image, Space, Time and Concept  
(3 credit hours)

“Reinterpret” is built on exploring the differences between mediums that have different dimensionalities and exist within and without a time-based structure. Students will create a piece early in the semester in one medium. This can include installation and multimedia sculptural pieces, which include integrated video and/or sound. The goal of the class is to explore the power and limitations of various interactive media and develop an understanding of what is at an individual concept's core. Collaboration across mediums would be fruitful, as well as individual exploration within a student's given medium — from fiber to painting to video installations.

#### FILME 365 (cross-listed with CRW 3510)

Writing for the Moving Image – Approaches to Writing for Screen and Installation  
(3 credit hours)

This course will focus on approaches and techniques for writing for film and moving images, and how they can be applied to narrative, documentary, and experimental film, as well as installation. The class will include discussions of early conceptualization, character and narrative, script formats, and how each can be molded or

shaped depending on the nature of the intended work. Throughout the semester students will read and discuss various scripts and screen writings, including those written for narrative as well as experimental films and media. Students are expected to write and develop their own scripts or screen writings. The class will include a number of workshop opportunities. Invested class participation is key.

#### FILME 367

##### Collective Film Practices [Social Practice Program; Sound Program]

(3 credit hours)

This course will work as a lab to develop collective filmmaking practices by challenging notions of individual authorship and hierarchical production structures. Students will be exposed to various historical and contemporary approaches to collective filmmaking through lectures, screenings, readings and visiting speakers. In order to better understand the connections between collective practices and notions of territory, we will look at work produced by artists belonging to historically excluded communities in the United States as well as postcolonial contexts such as Mexico, Kurdistan, Uganda, South Africa, Palestine and India. The possibility for “other” cinemas that challenge dominant cultural discourses will be at the forefront of our conversation. During the first half of the semester, the class will make use of these explorations, class discussions and practical experiments to jointly develop a preliminary method for collective film production. The second half of the semester will be dedicated to testing these ideas in their final assignments: the making of a film, installation, or community project involving moving images.

#### FILME 368

##### Documentary: Concepts and Practice [Social Practice Program]

(3 credit hours)

This course examines the multiplicity of art works that are motivated by real events, experiences, communities, locations, social struggles and people that are grounded within the term ‘documentary’ seen through an interdisciplinary perspective. In addition, students will engage in instructor-supervised fieldwork based inquiry, participant observation, investigative research, project development, and production of a body of work by each individual student that is based on a model where artistic expression and social understanding are stressed. In addition to producing individualized work, the course provides a historical, theoretical and intellectual perspective to the classification of ‘documentary’ by means of lectures, screenings, technical demonstrations and group discussions.

#### FILME 393

##### Pro-Practice: Exhibition Development

(3 credit hours)

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.



## 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 manipulation 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 creatively impact the world.

The revised curriculum features a core track of six inquiry-based studio courses that cut across media [2d / 3d / 4d] and repositions graphic design as equally important within civic and commercial contexts. These major studios are supported by a series of studies in essential design principles and practices. This flexible structure provides students with a foundation of generalist abilities and at the same time allows for the self-driven development of a specialist set of knowledge and skills. Students leave with the capacity to be fluid and nimble within a constantly shifting world of design.

Building on a foundation of broad visual-based thinking and making inquiry during their sophomore fall semester, students will continue their development through deeper dives in several different areas of design inquiry that constitute future-focused needs for designers in society. These include interaction, interdisciplinary studies, information visualization, social innovation, and branding + identity. 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. Their inquiry-based track will culminate in a self-directed senior project during their final semester. Essential studio courses in typography, image-making, research, and professional practices will run alongside and support the students' inquiry-based learning.

Overall, this mix of exploratory thinking and making with more traditional learning will allow students to form a fluid and nimble approach to a continually expanding and shifting field of design. It 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 positions.

All students majoring in Graphic Design must participate in the mandatory laptop buy.

GRAPHIC DESIGN – 2022-2023 (78 Studio Hours)			
	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 History	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 301	Research and Process	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 302	Professional Practices	3

	<b>DESN 322*</b> <b>DESN 342*</b>	<b>Interdisciplinary Inquiry OR</b> <b>Information and Data Visualization</b>	6
<b>Senior Year</b>			
Fall Semester	<b>DESN 321*</b> <b>DESN 341*</b> <b>DESN 361*</b>	<b>Interaction Inquiry OR</b> <b>Branding and Identity Inquiry OR</b> <b>Social Innovation Inquiry</b>	6
Spring Semester	DESN 401 DESN 422	Type / Image Inquiry Self-Directed Inquiry	3 3
<b>Required Studio Electives or Internships: (3)</b>		Any Department Studio Elective Any Department Studio Elective Any Department Studio Elective	3 3 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.		

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

#### **DESN 201**

##### **Visual Inquiry**

(6 credit hours)

As creative practitioners and makers, graphic designers are engaged with the powers and persuasions of the visual realm. We will engage in a deep study of the elements and principles of design, gestalt theory, color, composition, image/text combination, collage and montage, photography, sequential and nonlinear narrative as techniques and processes to help define and use image-making strategies for communication. Through the introduction of the design process — research, ideation/iteration, prototyping, testing, we will examine the designers' roles in society as well as contextualize ethics, sustainability and resilience 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)

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)

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)

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)

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)

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 301

##### Research and Process

(3 credit hours)

An empathetic and nuanced understanding of the audience is part and parcel of effective graphic design work, as are iterative and expansive processes that center those for whom we design. Together, we will examine current practices in socially-centered, human-centered, and ethnographic design research methods. Process exploration into participatory, co-design, and experimental approaches at both the micro- and macro-level will broaden our understanding of how we might engage our practice in new ways, resulting in more empowering, inclusive, and effective graphic design work.

#### DESN 321

### Interaction Inquiry\*

(6 credit hours)

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)

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. A second iteration of this course has students exploring advanced branding and identity topics such as non-formal theoretical approaches to identity design, guerrilla branding, participatory identity design, designing for subcultures, and the use of machine learning and artificial intelligence.

### DESN 361

#### Social Innovation Inquiry\* [Social Practice Program]

(6 credit hours)

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 world within both social/civic and commercial contexts. 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)

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 322

##### Interdisciplinary Inquiry\*

(6 credit hours)

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)

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. Students repeating this course will utilize emerging technologies and innovative creative applications to create interactive/dynamic information environments, increasingly complex data sets and systems, and speculative approaches. 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 401

##### Type / Image Inquiry

(3 credit hours)

As creative thinkers and makers, graphic designers are particularly aware of the power of type and image. In this student-initiated, question-led process and structure, each student will investigate the finer points of the art and craft of typography and/or image to produce meaning that is vital to social and cultural communication systems. Activating our cumulative knowledge, we will choose a focus area for the semester and investigate those ideas through a series of projects. Focus on composition, sequence and narrative, simultaneity and sequencing of image & text, together and in isolation, will be addressed through 2D, 3D, and 4D experimentation.

#### DESN 422

##### Self-Directed Inquiry

(3 credit hours)

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

DESNE 215

D.I.Y.T. [Do It Yourself Typography]

(3 credit hours)

Taking cues from the d.i.y.-ers of all stripes, we will experiment, ask questions, and direct ourselves in making typography “by any means necessary”. Whether it be cell phone cameras and free software, magazines and x-actos, or popsicle sticks and hot glue, the emphasis will be on accessible materials and making the ordinary extraordinary. After an initial focus on making type, we will examine its meaning and potential – how, where, and why it might be used in your existing body of work or to create new work. We’ll focus on fun, unbridled typomaking in this course. Prior typography coursework is cool but not required.

DESNE 225

A True Fake Garden: Experimental Visual Design

(3 credit hours)

Do androids dream of electric sheep? This elective class encourages students to develop two experimental projects with preferred subject matter and visual mediums, under the context of “Manmade (as) Nature”. Workshops, reading & discussion and group critiques are curated to learn skills of speculative thinking, narrative configuration, and visual design technologies such as web-based interaction, reality augmentation, sensors for physical interaction, etc. Technology workshops may vary based on project needs. A few artists’ work we’ll be looking into: Céleste Boursier-Mougenot, Gil Kuno, Sarah Sze, Masashi Murakami, Shawn Decker, Ye Linghan, etc. All skill levels are welcomed.

DESNE 240

Graphic Design Histories

(3 credit hours)

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.

DESNE 280

Abecedarium: A Cabinet of Typographic Curiosities

(3 credit hours)

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 322

##### Freelancing 101

(3 credit hours)

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.

#### DESNE 330

##### Typography In/With/For Space

(3 credit hours)

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 333

##### Publish or Perish: Experimental Publishing as Creative Practice

(3 credit hours)

How can the ever-expanding and -changing field of publishing — in its various modes and means of "making public" — be an integral part of an artist or designer's practice? We will explore this question within a hybrid studio-and-seminar structure, pursuing a line of inquiry through an expansive approach to graphic design, supported by critical dialogue. We will complete a series of experimental publishing projects that range widely in their means of production, modes of dispersion, and forms of reception — from PDFs to Risograph-printed zines to performative happenings — developing essential skills and knowledge in typography, editorial design for print and screen, digital and print production, and visual storytelling, among other areas. Publish or Perish will create interdisciplinary overlap and exchange with the Photography elective Self-Publishing Power through a number of combined demonstrations, critiques, discussions, and activities.

### **Illustration**

Illustration students at KCAI work with traditional as well as advanced digital media to develop the conceptual, technical and aesthetic skills necessary for success in the diverse range of practices in an evolving field. Courses include drawing and design systems, exploring the narrative, visual storytelling and mythmaking, organic perceptions and content for digital media, all of which enable students to simultaneously express themselves as artists while learning how to communicate substantive visual messages.

In addition to taking studio and liberal arts courses, students also participate in professional practice seminars that expose them to established professionals. These experts offer lectures and demonstrations and interact with

students in hands-on critiques and workshops. Students also have the opportunity to participate in an internship or mentorship that provides real-world exposure to creative issues in professional work settings.

Students work with faculty and visiting artists who have extensive backgrounds and experience in wide-ranging areas such as magazine and book illustration, editorial illustration, web design, digital animation for film and television, advertising, graphic novels, comic books, computer gaming, fashion illustration, greeting card design, CD covers and music posters, children's books, product design and other areas that involve illustration. As students move through the program, they enhance their artistic and technical skills, develop habits of professionalism and collaboration, sharpen communication abilities and build their uniquely individual portfolio in preparation for starting their careers.

The Illustration department features studio and classroom technology intended to prepare students for diverse areas of professional practice. Students work in wired and wireless environments designed to facilitate creativity and interdisciplinary approaches to image-making. In addition to supporting skill development with traditional media, the department provides computer workstations, software and output devices to support digital applications. Prior to entering the sophomore year, students in the Illustration department must purchase a laptop computer and software that meet professional standards. In May prior to the beginning of the sophomore year, the college will make information available to students about specifications for the required laptop computer and software.

<b>ILLUSTRATION – 2022-2023 (78 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
	ILLU 315	US (Collaboration, Teamwork and Flexibility)	3
Spring Semester	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 and Thesis I	3
	ILLU 414	Illustration in Action: Networking and Exhibition	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>Required Studio Electives or Internships: (3)</b>		Illustration Internship/Mentorship OR	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3



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

### **ILLU 200**

#### **Sophomore Studio: Organic Perceptions**

(3 credit hours)

This course will introduce to the student a representational drawing system of recording organic structures. Figure drawing, both through an understanding of human anatomy and animal drawing, will act as a drawing foundation for additional study. This course requires a sketchbook in addition to coursework and an exit exam.

### **ILLU 210**

#### **Color and Space**

(3 credit hours)

Color theory, both CMYK and RGB, will be realized through the hands-on painting experience in this course. 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)

The student will create work related to the balance of image and type. Type and hand lettering as image, mock-ups for the poster and for comics, layout and design technical and compositional issues will all be covered. Integrated into the course, throughout, will be a historical context related to the above.

### **ILLU 220**

#### **Sophomore Studio: Image and Form Exploration**

(3 credit hours)

Solution-focused problem-solving is a part of the artist's process. This course will be concerned with exploration, innovation, discovery and play as means toward that end. We will work to create images and/or objects in a way to learn new methods.

### **ILLU 235**

#### **Analytical Drawing Systems**

(3 credit hours)

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 and other systems.

### **ILLU 250**

#### **Storytellers and Mythmakers**

(3 credit hours)

Discussion and related narrative projects will help the student discover the value of the artist's role in society as a storyteller and mythmaker. This course will cover ethics, codes and various other professional opportunity issues and will be supported by visiting artist professionals from outside the college. A liberal arts connection can support the value of the personal story.

### **ILLU 300**

### Junior Studio: Conceptual Problem Solving

(3 credit hours)

In this course, the student will undergo exercises and/or projects that will support the building of the smart visual image. 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.

### ILLU 310

#### Paper and Ink

(3 credit hours)

The steps taken from initial thumbnail generation, pre-production file set-up, template creation, through to the final image will be introduced in this course. The narrative that begins to inform the creation of roughs/thumbnails to finished art and the construction of various projects will fill each 8-week session. 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 [Social Practice Program]

(3 credit hours)

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.

### ILLU 320

#### Exploring the Narrative

(3 credit hours)

In this course, students will be encouraged to experiment with different techniques and will sample various narrative story-telling challenges *within a single image* including spot illustrations, posters, 3D illustration and other editorial media opportunities. In addition, other venues including simple videography and/or gif animation are introduced to the student as avenues and directions for showcasing their talent on the screen.

### ILLU 325

#### Covers and Pages

(3 credit hours)

The student will experience a tangible, necessary synthesis between the building of the narrative and the sequential image-forming of the corresponding story visuals. The book and its many forms (children's books, the comic, etc.) are explored as examples of possible end results. The student's integration also of the hand and the pixel are emphasized.

### ILLU 327

#### ME: Individual Expression

(3 credit hours)

Focus will primarily be centered around the research and development of a preliminary personal image portfolio direction. Projects will nurture and bring discussion toward a 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.

#### ILLU 400

##### Studio: Image Thesis I

(3 credit hours)

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 of files that acts as a foundation for the forming of the personal portfolio thesis.

#### ILLU 414

##### Illustration in Action: Networking and Exhibition

(3 credit hours)

Networking and exhibition are the focus of this course. From industry-specific networking events to gallery exhibitions, the student will be exposed to various ways to physically promote their professional practice. Students will experience an emphasis and attention to the process, planning, and implementation of artwork and marketing materials for promotion as it relates to the creation of the annual Illustration Department's industry networking event. Student committees (faculty-led) will execute and implement plans for this event resulting in Junior and Senior level students tabling at the networking event attended by professionals from all over the Kansas City metropolitan area and beyond. Students will utilize their own identity and promotional materials created in *Professional Practice: The Business of Illustration* when tabling in this event. In addition, students will learn how to prepare and participate in the gallery exhibition space. This will include everything from framing and preparing your work for exhibition to the various industry application processes. This effort will also provide support and preparation for the annual spring KCAI Senior BFA Exhibition.

#### ILLU 415

##### Professional Practice: The Business of Illustration

(3 credit hours)

A seminar devoted to bringing artists, business owners, etc. on campus, 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 fall course, *Illustration in Action: Networking and Exhibition*.

#### ILLU 420

##### Studio: Image Thesis II

(3 credit hours)

This additional image thesis course of work 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 full development of the student's portfolio. This portfolio will define the student's level of professional caliber and will act as the transitional vehicle into the broader industry. The work will also act as the beginning of the career path toward providing creative, communicative and well crafted images for use in the external community. We will update the visual material making up the refined body of work and coordinate all aspects of self promotion: website, the

postcard, the area of emphasis and all other necessary venues toward the student's self-promotion prospects.

#### ILLU 421

##### Sketchbook: The Cultural Safari

(3 credit hours)

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)

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)

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)

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)

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)

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.

#### ILLU 399

##### Mentorship

(3 credit hours)

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.

## 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.

<b>PAINTING – 2022-2023 (78 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	3
<b>Senior Year</b>			
Fall Semester	PAIT 400	Senior Painting I	6
Spring Semester	PAIT 420	Senior Painting II	6
<b>Required Studio Electives or Internships: (7)</b>		<b>Painting Department Drawing Elective***</b>	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
		Non-Painting or Non- Drawing Studio Elective	3

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

**\*\*\*Note: Painting majors are required to take one painting department drawing elective in their sophomore year. Students must take a course with a different instructor than their studio instructor.**

**PAIT 200**

**Sophomore Painting I**

(6 credit hours)

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)

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)

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)

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)

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)

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)

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.

#### PADR/PADRE 215

(3 credit hours)

##### Drawing With the Figure

This Studio course is designed as a general course working from live models to better develop drawing skills from observation. Through a series of exercises, in-class model sessions, assignments and presentations, the course emphasizes the expressive potential of working with the human figure. Students will work with gestural lines as well as more highly rendered drawings and will develop a deeper understanding of working with visual structure, invention, mark, light, volume, space, and composition. Students will work from the model, develop a variety of drawings as well as attend demonstrations and explore a variety of approaches to drawing the figure.

#### PADR 241 (cross-listed with PDES/PDESE 241)

##### The Digital Line

(3 credit hours)

PADR Section is for Painting Majors Only. This course is an introduction to vector-based drawing methods for

all disciplines. Students will learn how to apply their hand drawing skills in the digital realm, using digital tools such as Rhino and Adobe Illustrator. We will challenge our preconceptions of vector drawing by expanding our use of digital tools to be human-centered and creativity-driven. Outcomes of this course will include the creation of analog imagery, translation into digital vectors, and the physical exploration of laser cut materials. Iterations will be tested through digital production methods in Beals studio. This studio elective is particularly good for anyone who wants to expand their image-making skills, explore how digital drawing tools can be integrated into their work, and consider how materiality can transform 2D drawings into 3D space. The Painting Department is offering this listing in collaboration with the Product Design Department and will be taught by faculty associated with Product Design.

#### PADR/PADRE 260

Cultivation: Drawing Intentional Relationships with Plants [Social Practice Program]

(3 credit hours)

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.

#### PADR/PADRE 265

Drawing through Lens, Stylus and Screen

(3 credit hours)

This course challenges students to engage with portraiture, still-life, master study and landscape using a variety of processes. 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 focus on observational drawing while homework assignments will focus on mediation and discovery in process through series.

#### PADR/PADRE 277

20 Drawings

(3 credit hours)

20 Drawings allows students the opportunity to explore series and time to take risks while becoming conversant in other methods/circumstances for drawing. Students will work on short, hour long, drawings in a thematic or conceptual series that they determine. In their homework, students will work from key influences both recommended and self-selected. Students will be encouraged to create projects that directly relate to their studio

practice, technical ambitions or conceptual/expressive concerns. Students should come to this course with a willingness to commit to a series of drawings that explore both materials and inspiration. This course, 20 Drawings, seeks to encourage students to push their own technical and conceptual limits through engaging in a few series based drawing projects. Critical rigor is key to this course as students will make far more drawings per series based project in order to find their best works.

#### PADRE 279

##### Public Art Nuts And Bolts: The Proposal

(3 credit hours)

Public Art has become a dynamic and vital route for artists to directly engage with their communities and culture. Through public engagement, artists are continually re-orienting our perception of place, and are participating in the very definitions of livability in our cities and communities. In many instances, the Public Art platform is replacing more traditional gallery venues as the primary mode of sustainability for artists. Contemporary makers and thinkers working in diverse fields – from social practice, writing and printmaking, to design, painting and sculpture of all kinds – have evolved their practice to include a path to public projects and engagement. Project proposals are an art form in themselves. This class will focus on the initial steps in the Public Art process – building a response to a formal call for public art, and the development of a full project proposal. This class aims to demystify this process through a series of steps meant to give students direct, hands on knowledge of project development. The intention is to allow students to craft presentation frameworks that can allow a direct link from their individual studio practice to the public realm. We will develop responses to the sets of constraints that define specific public projects conceived for the class, including site and context research, conceptual development, project planning, sketches, models or other modes of presentation and budget issues. Presentation outcomes can range from PowerPoint or printed presentations to the use of mock-ups and prototypes. Proposals will include budget outlines and production schedule frameworks along with statements of intents and physical and graphic representations of outcomes. We will start with a series of sample public calls and work through an initial RFQ (request for qualifications) process, ending with the presentation of project proposals.

#### PADRE 302

##### Celebratory Drawing

(3 credit hours)

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.

#### PADR/PADRE 312

##### Methods and Materials: Contemporary Approaches to Classical Ideas

(3 credit hours)

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.

#### PADR/PADRE 315

##### Recon [Sound Program]

(3 credit hours)

Sound, light, temperature, and gravity are among the attributes that shape our perceptions and form the physical context for the artwork that we send into the world. Like color, texture, and form, these attributes are also subject to adjustment, manipulation, and rearrangement as we form and present a composed experience to our audience. This studio class will emphasize an exploration of these adjustments and boundaries in a multi-disciplinary environment. Along with mark making, object building and manipulation, conceptualization and research, students will be incorporating primitive audio production, video, kinetics and other time-based media with a concentration on event and duration. Students will be encouraged to work with personal computers, phones and other technologies, but also with primitive noise makers, clamp lights, scavenged mechanisms and other devices as we look for ways to hack and manipulate various systems and their interactions. Students will receive prompts through readings, presentations and conversation meant to spur individualized experiments with the conditions of presentation in relation to their major studio focus. As a “drawing process” environment (seen in the broadest possible sense) this studio will act as a research and development laboratory, with group discussion and critique embedded in the everyday process. Students will leave this studio with an enhanced development of their individualized tool kits for use in the presentation of situational artwork environments.

#### PADR/PADRE 322

##### Drawing Through Color

(3 credit hours)

The primary focus of this course will be to explore the subjective properties of color – material, visual and psychological – through the practice of drawing. Students will examine and employ color as both an integrated source of pictorial meaning in visual culture as well as an applied studio tool. Working in both emerging media as well as through analog drawing practices, students will inspect the role that color plays in affirming or denying structure, mediation, interactivity and visual systems. To that end, the course will use examples from film, artist publications and direct experience in assignments. Students will participate in classroom discussions, studio-based observation, group critiques and demonstrations. Each topic will be cumulative, resulting in a final semester project. Screenings (with possibilities including artists and filmmakers such as Kara Walker, Tomashi Jackson and Abbas Kiarostami) and readings (such as Sarah Rich, Amy Sillman and Hilton Als) will initiate seminar discussions and studio projects. These projects will be developed both in and outside of class time and presented in critique. The central goal of the course is to develop an awareness of how images, objects and theoretical frameworks contribute to our perception of color, and how our work might provide a constructive response.

#### PADR/PADRE 331

##### Text and Image

(3 credit hours)

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.

#### PADR/PADRE 332

##### From Collage to Montage

(3 credit hours)

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.

#### PADR/PADRE 333

##### The Drawing Book

(3 credit hours)

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.

#### PADR/PADRE 338

## Ecstatic Drawing

(3 credit hours)

“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.

## PADR/PADRE 343

Advanced Drawing with Hammers (Sketchbooks and Actualization)

(3 credit hours)

This class is designed for students from all disciplines, and will concentrate on developing advanced processes of design and ideation using daily sketchbook entries as a distinct catalyst for ‘finished’ work. As artists and designers, you are familiar with the role a sketchbook can play in relation to a daily practice that moves from idea mapping, life drawing, memory, research, note-taking, journal, dream catcher, idea-manager, interpreter, etc. This class proposes a culling of processes and possibilities that endeavor to use the sketchbook as *materia prima* toward creative thinking and experimentation in making art/work. The class will be divided into distinct prompts that combine ideation and research, drawing from life and memory, drawing as journal and processing raw information. The class further develops disciplines and instinct into distinct assignments that start in the sketchbook and quickly move toward finished and defined projects. The ability to use a sketch book as a tool for thinking and sketching involves visualizing and editing a particular vision from thought toward concrete manifestations. It is an important part of most design processes and a place to actively experiment new ideas. Students will further develop observation and perceptual authority to document raw thought and experience toward actively defining finished work in whichever form they want to examine. The intention of this course is to work together in developing an individual and distinct voice that carries from inception toward the completion of finished work. The course will include demos and field trip as well as distinct assignment prompts as well as in-class work and review sessions.

## PADR/PADRE 349

Drawing Systems

(3 credit hours)

Drawing Systems focuses on the subjective and cultural use of symbols and structures to achieve a given expressive, persuasive, or conceptual aim. Students will work both to inspect and examine agency in creating two-dimensional works in both representational and abstract languages. Classroom discussions will involve notions of systems, grids and symbols in relationship to economic, subconscious and semiotic theories relevant to contemporary art. Each lesson is structured so that student’s progress is cumulative. Sketchbook assignments, group critiques, and brief in-class presentations will aid students in demonstrating their competency with drawing as an informative public system.

## PADR/PADRE 352

Drawing (Conjuring)

(3 credit hours)

This class will encourage students to extend their definitions of drawing, what it could be and what it can do for them in their practice. Designed as a hybrid class, we will explore drawing both as a preliminary process and as a means to an end in itself. We will consider a multitude of processes and tools in a drawing practice – Drawing with pencil or ink or string, drawing with light and shadow or sound, drawing with movement and memory, drawing on paper or on the street, drawing to record, drawing to translate. Drawing to notate, drawing to explore. Drawing is about seeing. Drawing is the most immediate form of conjuring. Drawing starts a design process. Drawing explores form and composition. Drawing is \_\_\_\_\_. Sharing diverse backgrounds and methods, the instructors offer a wide range of contexts to support the invention of a drawing practice for students. With both live and virtual critique, working environments and discussion, collaborative opportunities will be initiated and supported.

### **PADR/PADRE 398**

#### **Portraiture and the Self**

(3 credit hours)

This is a course in which students will use portraiture and self-portraiture as genres to consider identity, emotional/psychological states and witness. Students will draw and paint from the model in order to develop skills and sensibilities necessary to explore selfhood and empathy. Students will produce one self-portrait and portrait a week responding to prompts, questions and other artist's work. This course is meant to expand upon their major studio activities while providing students a more focused engagement with the portrait as a subject. *Portraiture and the Self* will ask students to consider how they are seen, see and what is communicated by our everyday performances of self as well as those of others.

### **Photography**

As the medium of our times the photograph and related lens generated images are the most common and often the least understood images in usage.

Our curriculum is based on critical inquiry and investigation into the medium, exploring the image as a delivery system for content, ideas and the associated cultural implications.

You will be exposed to all modes of contemporary fine art photography, photographic theory and practice, including expanded photographic works such as installations, performance, and emerging relationships between the still and the moving image. The elective program is developed in conjunction with core curriculum instruction to provide a variety of methods for you to develop your personal aesthetic in the use of photography and related skills.

As a member of the photography program you will explore aesthetic and conceptual perspectives of photography with students who are working in diverse areas of personal image making. The program is active in both traditional materials and digital production and provides strong grounding in professional camera controls, lighting, and fine tuning your digital workflow and fine printing skills. These methods are intertwined throughout the curriculum reinforcing the interrogation of the syntax and production of the image.

Technical instruction covers the understanding of black and white and color films, the negative, the darkroom printing process, the use of small, medium and large format cameras, digital cameras, lighting, color workflow, supporting software, fine printing, and presentation techniques.

Advanced workshops focus on conceptual development and expanding technical skills with an emphasis on the individual student's vision through the advancement of self-driven production projects and research mentored by faculty in concept development, individualized technical workshops and professional management skills. These workshops emphasize producing a personal body of work that demonstrates strong conceptual and technical underpinnings while broadening professional practice skills that includes a required professional internship, self-promotion, distribution, grant writing, formulating budgets, public speaking, residency and exhibition applications. The senior year is dedicated to the development of a yearlong thesis project that culminates into an off-campus exhibition and artist talk.

Nearby museums such as the Kemper Museum of Contemporary Art and the Nelson-Atkins Museum of Art, which houses the Hallmark Photography Collection (one of the largest and highest quality photographic collections in the country), make it possible for students to see examples of important historical and contemporary collections and exhibitions, meet with curators and attend gallery talks.

Each student is required to enroll in an internship or practicum during their junior year or senior year.

<b>PHOTOGRAPHY – 2022-2023 (78 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	PHOT 200	Sophomore Studio I: Intro to Photography	6
	PHOT 310	Applied Photographic Imaging	3
Spring Semester	PHOT 215	Intermediate Photography and Filmmaking Workshop: Darkroom and the Contemporary Image	3
	PHOT 225	Intermediate Photography and Filmmaking Workshop: Narrative, Archive and Collaboration	3
	PHOT 260	Visual Literacy through a History of Photography	3
<b>Junior Year</b>			
Fall Semester	PHOT 300	Junior Studio I: Photo & Contemporary Art I	6
Spring Semester	PHOT 320	Junior Studio II: Photo & Contemporary Art II	6
<b>Senior Year</b>			
Fall Semester	PHOT 400	Senior Studio I: Advanced Photo Workshop	6
Spring Semester	PHOT 420	Senior Studio II: Advanced PhotoWorkshop II	6
<b>Note:</b>	PHOT 392 or PHOT 393 must be taken during the junior or senior year.		
<b>Required Studio Electives or Internships: (6)</b>	PHOT 392 PHOT 393	Pro-Practice: Collab or Pro-Practice: Exhibition Development Photography Internship Any Studio Elective Any Studio Elective Any Studio Elective Any Studio Elective	3 3 3 3 3 3



<b>Recommended Studio Electives:</b>	PHOTE 321	Principles of Photographic Lighting	3
	PHOTE 335	The Impossible Photo: Advanced Dig Workbench	3
	PHOTE 355	Photographer as Explorer	3
	FILME 305	Time Lapse for Photo, Film and Animation	3

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

**PHOT 200**

Introduction to Photography Workshop

(6 credit hours)

This course provides an introduction to concepts, histories, processes and techniques related to the diverse aspects of still and moving image production as a medium of creative expression. The students learn the fundamentals of digitally produced photography and filmmaking for a variety of applications, focusing in the first semester on non-fiction projects, performance and installation works. Singular images, series of images and moving image works are produced. Using the methods of non-fiction, ethnographic and documentary practice to begin, we will discuss conceptual development, historical grounding and techniques for pre-production, lighting, camera handling, and post-production. We will give emphasis to discussing how technical skills support students' conceptual ideas and research interests. The result will be a series of non-fiction projects in the first half of the semester. As the students' conceptual abilities and technical skills are strengthened, we will apply these lessons to the production of performance and installation works. This semester also focuses on concerns of visual acuity and a firm understanding of the role of images and media within contemporary culture. These goals are reached through hands-on production assignments, in-class demonstrations, lectures, assigned readings, screenings, research projects, discussions and student presentations.

**PHOT 310**

Applied Photographic Imaging: Tools and Techniques

(3 credit hours)

(Co-requisite of sophomore studio; limited to 16 students only.)

This course is designed to familiarize the photographic artist with applications of photography in applied and theoretical contexts where work takes place in a studio using set ups, constructed environments, and in the field. Large format analog cameras, studio lighting and a tethered workflow using dslrs will be covered.

**PHOT 215**

Intermediate Photography and Filmmaking Workshop: Darkroom and the Contemporary Image

(3 credit hours)

The course emphasizes two aspects of contemporary fine art practices for still and moving imagery. The first half of the semester will focus on black and white analogue techniques and the use of the darkroom as a creative and experimental laboratory. The second half of the semester will build upon their digital and analogue foundation to understand and interrogate modes of contemporary imagery as a platform for fine art practice. The focus of this course will be on building students' understanding of still and moving imagery as a form of personal expression.

**PHOT 225**

Intermediate Photography and Filmmaking Workshop: Narrative, Archive and Collaboration

(3 credit hours)

This course will cover topics of narrative structure, archive/research based practices, collaboration and sound production for still and moving image work. The class includes discussion of how narrative archetypes and

structures have been used in cinema and video art. Students also will learn how to collaborate on sets or in the studio as well as a more expansive consideration of sound production. Students will also explore the relationship between digital and analogue filmmaking. Through assignments, students will expand and refine their notions of still and moving image practices.

#### PHOT 260

##### Visual Literacy through a History of Photography

(3 credit hours)

“Different kinds of photographs can be produced from the same matrix and often are. This fluidity of identity is what makes photography such a difficult medium to pin down, both literally and metaphorically.”

Geoffery Batchen

Photography, the most pervasive of methods mediating our experience of the world, requires careful interrogation, demands the most challenging and dynamic of stories. The class will focus on visual literacy through an understanding of the syntax of the medium. This class will propose a history for photography through transformation and cultural dissemination, rather than a history of autonomous static photographic relics.

#### PHOT 300

##### Photography and Contemporary Art I

(6 credit hours)

This workshop is intended for first semester juniors with intermediate and advanced levels of photographic experience. The objectives of this workshop are to promote the development of technical and conceptual components of the individual's photographic work in an open studio context. This includes an emphasis on the student's ability to integrate ideas and artistic expression in terms of self-directed projects and the development of research and critical skills in the context of group discussions and critiques. Juniors are to begin the process of self-directed research and artistic production with an emphasis on experimental approaches to photographic image making and the contemporary art practices through directed exploration. Individual attention by the instructor in terms of technical and conceptual production and project development in photography and expanded forms such as sequencing, installations, image + text includes lectures, assigned readings and tutorials.

#### PHOT 320

##### Photography and Contemporary Art II

(6 credit hours)

The objectives of this advanced workshop are to promote the integration of technical and conceptual components of the individual's photographic work in the context of self-directed projects and personal research topics. This workshop is a critical dialog regarding experimental approaches to photographic image-making and personal research. Second-semester juniors are expected to take risks and explore new artistic territories. The focus is on each student's ability to integrate their ideas and artistic expression while developing more advanced technical and critical skills in the context of group critiques, exhibitions and discussions of issues related to photography and contemporary art. Professional presentation of work and quality of output are developed in relation to each student's personal vision. Individual attention by the instructor in image processing, darkroom and digital workflow takes place, along with tutorials, presentations on the work of contemporary photographers and field trips that explore many aspects of research and professional practice.

#### PHOT 392

##### Pro-Practice: Collab

(3 credit hours)

In Collab, we, as a class, will go through all of the preproduction, production and postproduction to create professional moving and still image work in support of local production companies and projects throughout the Kansas City metro. This class will offer real world opportunities and challenges in pursuit of a better understanding of the skills needed for a successful career in commercial production. Throughout the class we will also hear from various Filmmaking and Photography professionals working in around Kansas City.

### PHOT 393

#### Pro-Practice: Exhibition Development

(3 credit hours)

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.

### PHOT 400

#### Advanced Photography Workshop

(6 credit hours)

This course is designed for first-semester senior photography majors with advanced levels of photographic experience and/or expanded multidisciplinary practice. The objectives for first-semester seniors emphasize self-directed thesis development and project management skills in the context of professional practice, advanced research techniques, exhibition and distribution. Students begin to focus their artwork in parallel with the goals of the senior thesis class and in preparation for a thesis exhibition in an off-campus venue that will take place during their final semester of their senior year. Lectures, screenings and tutorials by the instructor and participation in shared research and group critiques of work in progress take place on a regular weekly schedule.

### PHOT 420

#### Advanced Photography Workshop II

(6 credit hours)

This advanced workshop is designed specifically for graduating senior photography majors who are focusing on the senior thesis exhibition that will take place in an off-campus venue and the public oral presentation of the thesis. This workshop is organized according to an open studio approach that is structured around individual research projects as well as individual meetings with the instructor and group critiques. Students are encouraged to develop a focused approach to photographic image making during their senior year and participate in critical dialog with students, faculty, visiting artists and critics.

### Photography Electives

#### PHOTE 260

#### Visual Literacy through a History of Photography

(3 credit hours)

“Different kinds of photographs can be produced from the same matrix and often are. This fluidity of identity is what makes photography such a difficult medium to pin down, both literally and metaphorically.”

Geoffery Batchen

Photography, the most pervasive of methods mediating our experience of the world, requires careful interrogation, demands the most challenging and dynamic of stories. The class will focus on visual literacy through an understanding of the syntax of the medium. This class will propose a history for photography through transformation and cultural dissemination, rather than a history of autonomous static photographic relics.

#### PHOTE 275

Expanded Documentary [Social Practice Program]

(3 credit hours)

One of the underlying areas of uncertainty in documentaries is the condition of truth. The practice has been traditionally attributed to “truth” and “reality” in the field of media and the arts based on ‘trust’ of the analog form of film and photography. The term ‘expanded’ refers to the shifting role and evolving definition of documentary in the artistic context and digital age, in which the merging of documentary with other art forms such as video, performance and photography results in entirely re-invented documentary practice. This course will outline the multiple divisions that arise in documentary including its status as art and non-art, aesthetic and the ethic, as well as between artifice and authenticity. This course explores contemporary approaches to social documentary photography and related forms in which techniques such as the archive, appropriation, digital manipulation: and conceptual and self-reflexive strategies including the autobiographical, the fictive, and the performative are utilized. Critiques will challenge and support expanded documentary projects by students. Simultaneously, the class will examine the work of historical and contemporary artists whose work embodies expanded documentary practice.

#### PHOT/PHOTE 280

Photo/Print Hybrids, Life and Death

(3 credit hours)

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.

#### PHOT 321

Principles of Photographic Lighting

(3 credit hours)

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.

#### PHOT 335

The Impossible Photograph: Advanced Digital Workbench

(3 credit hours)

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.

#### PHOTE 345

##### Self-Publishing Power

(3 credit hours)

This course looks to photo books as sites for self-representation, experimentation, community, and inclusion. From punk fanzines and D-I-Y manifestos, to influential publications like *The Black Photographers Annual*, we will explore often overlooked corners of photography's history that resonate with contemporary artists and visual culture today. Students will produce photographic books with special focus on low-cost bookmaking methods, print-on-demand and web-based projects. We will tour and contribute to local library special collections and connect with regional artists involved in self-publishing. Self Publishing Power asks students to discover the ways in which books can make radical spaces for art, ourselves, and for others.

#### PHOTE 393

##### Pro-Practice: Exhibition Development

(3 credit hours)

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.

### **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.

<b>PRINTMAKING – 2022-2023 (78 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
<b>Senior Year</b>			
Fall Semester	PRIN 400	Advanced Printmaking II	6
	PRPP 480	Professional Practice	3
Spring Semester	PRIN 420	Printmaking Senior Thesis	6
<b>Required Studio Electives or Internships: (4)</b>		Printmaking Internship	3
		Any Department Studio Elective	3
		Non-Printmaking Studio Elective	3
		Non-Printmaking Studio Elective	3

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

PRIN 227

Drawing Applications for Printmaking

(3 credit hours)

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)

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.

#### PRIN 229

##### Relief and Monoprint

(3 credit hours)

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)

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)

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)

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)

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)

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)



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)

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.

#### PRIN 400

##### Advanced Printmaking II

(6 credit hours)

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.

#### PRPP 480

##### Senior Professional Practice

(3 credit hours)

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 420

##### Senior Thesis

(6 credit hours)

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 210

##### The Lure of Ordinary – Printmaking and Life Drawing

(3 credit hours)

In her book *Ordinary Affects*, Kathleen Stewart writes, “the ordinary is a shifting assemblage of practices and practical knowledges, a scene of both liveness and exhaustion, a dream of escape or of the simple life.” Designed for students of all levels, this remote seminar & studio course will use Stewart’s text as a jumping off point to work between observational drawing and print-based methodologies that can be accomplished at home. Students will use these two platforms in both direct and indirect methods to develop a foundation into the affective possibilities of domestic spaces, still-life, archival materials, and potentials in-between. The primary objective of this course is to produce strategies for discovery in students' individual practices and future works. Topics for class discussion will occur based upon several readings centered on drawing, the studio, print, the multiple, and the ordinary.

#### PRINE 217

##### Drawing Applications for Printmaking

(3 credit hours)

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)

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)

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)

*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.

#### PRIN/PRINE 240

##### Letterpress: Visual Rebels and Revolutions - Art of the Poster

(3 credit hours)

[Social Practice Program] 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 260

##### The Unconventional Time-Based Print

(3 credit hours)

This course will investigate strategies that merge the language of print with time-based media. Students will experiment with modes of printmaking such as stenciling, frottage, xeroxing, and image transfers – as well as approaches in stop-motion animation, performance, and video – to invigorate how we think about the printed

medium in a time-based context.

#### PRIN/PRINE 275

The (Printed) Queer Archive [Social Practice Program]

(3 credit hours)

The dissemination of printed media has its history in the visual and cultural production of radical political change. Furthermore, the expanded definition of print-based media as a mode for individual expression has produced work that opts out and complicates dominant/normative visual expressions. This unique course will use print-based processes in a studio/seminar setting to research the various histories and intersections present in feminist/queer theory. A series of lectures, readings, and discussions initiating individual studio investigations will establish a broad foundation for the definition of queerness in students' own lives as it relates to sexuality, gender, race, and/or class. We will explore nuances in print such as text & design, publishing, graphics, layered imagery, memory, reproducibility, and the multiple in order to visualize the queer experience. No prior printmaking experience is necessary. This course prioritizes LGBTQIA+ students and will be their safe space, but will offer the ability for all students to navigate this topic in their own lives and studio interests.

#### PRIN/PRINE 280

Photo, Prints, Hybrids, Life and Death

(3 credit hours)

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 303

Mono-Matrix

(3 credit hours)

Students will experience making one-of-a-kind works on paper. Ideas to image development will stem from monotypes and monoprints. Monoprinting has been used as alternative expression printmaking as it has been used as an obscure expression beneath traditional printmaking in museums, galleries and artists' appreciation. Expanded graphic media or monoprint has lent itself as a bridge between print, because of its use of a matrix or plates, and other disciplines such as painting, illustration, sculpture, film and drawing. Students will analyze and apply principles of sequential imaging and image development by direct drawing, mirror imaging and digital intervention. Final works are expected to include elements of students' major studio practice.

#### PRINE 322

The Bite of the Print

(3 credit hours)

Students will explore the many facets of the intaglio medium of printmaking. The course will cover an assortment of processes, surfaces, registration methods, presentation, contemporary and historical artists that use intaglio as a form of expression. Artists use Etching or Intaglio as a form to convey a repetitive message yet, the message has moved from the mastery of the medium to the beauty of the human mark and reinvented content.

### PRINE 328

#### Analog and Digital Methods in Letterpress

(3 credit hours)

This course will divide the semester in two parts. The class will commence with an initial group publishing project. This section will be composed of several intermediate stages, beginning with traditional handsetting, proceeding to multiple color type registration, and culminating with the production and printing of CNC Routed letterpress blocks. The second half of the class will be composed of intermediate level, student-driven projects which center around the methods employed in the first section of the class.

### PRINE 349

#### Printstallation

(3 credit hours)

This is a course designed to bring together the studio practice of installation with the craft of printmaking. Installation has found itself in a very important position within the context of contemporary art-making. It is an approach that respects space and places itself as an artistic medium. Printmaking refers to a diverse set of technical practices bound together by the idea of “the multiple.” This class will focus on a number of printmaking crafts — screen print, relief, digital and more — in order to examine their agencies as novel and conceptually important ways to approach installation work. Students will work both individually and collaboratively to explore the possibilities of space and place when activated by printmaking media.

### PRINE 351

#### Beyond The Book

(3 credit hours)

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)

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.

### **Product Design**

Product Design makes the most of KCAI's strengths in creative form-making to explore the design of products that positively respond to global and everyday challenges. Our program will prepare you to be agents for positive change through the objects, systems, and businesses you create.

We begin in Sophomore year building on the language of creative form-making learned in Foundation; we study how meaning, narrative and purpose can be expressed in the physical object. Sophomore year is dedicated to the study of meaningful form-making which is at the core of every good product.

The focus of Junior year is human engagement with products. Using principles of ethnography and ergonomics, DesignSpace (your studio courses) will focus on human-centered design, developing products that engage users and strive to solve real problems.

Senior year is dedicated to empowering you to pursue a personal direction in product design and to transitioning into your career of choice. In the first semester, you will research to determine a direction for your thesis work and career trajectory. In the second semester, you will engage with mentors in developing thesis work as a project aimed at turning your design into reality. Senior year is also distinguished by a strong entrepreneurial emphasis. It is through the principles of entrepreneurship that you will learn how to take your work out of the studio and into the real world.

<b>PRODUCT DESIGN – 2022-2023 (78 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: Design Research Studio I	3
	PDES 302	DesignSpace 3: Materials Lab	3
Spring Semester	PDES 303	DesignSpace 4: Design Research Studio II	3
	PDES 304	DesignSpace4: Topical Design Studio	3
	PDES 310	Manufacturing Processes	3
	PDES 320	Professional Practice	3
<b>Senior Year</b>			
Fall Semester	PDES 401	DesignSpace 5: Thesis Research and Development	6
Spring Semester	PDES 402	DesignSpace 6: Thesis Product Design Studio	9
	PDES 452	Design Entrepreneurship	3
<b>Required Studio Electives or Internships: (2)</b>		Any Department Studio Elective or Internship	3
		Any Department Studio Elective or Internship	3

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

PDES 201

DesignSpace 1

(6 credit hours)

This studio course is dedicated to expanding your definitions of form, form-making, and creative processes. The intent of Design is explored through the meaningful manipulation of 2D and 3D form, materiality, and communicative potential. This is a hands-on experience, learning basic design processes, formal problem solving, and integration of iterative prototyping. You will be working both individually and collaboratively in a dedicated

cross-disciplinary design studio environment. There is an emphasis on materiality, ethnography, biomimicry, and meaning embedded in useful objects. Projects and topics are subject to change or expand in response to current influences and learning needs.

EMPHASIS:

- Expanding definitions of Form
- Expanding creative processes
- Introduction to design principles
- Materiality and Form
- Biomimicry: Systems in Nature
- The Object as Narrative

PDES 210

Prototyping for Designers

(3 credit hours)

This course synchronizes with DesignSpace 1 with various project touch points. The focus is hands-on full-scale and scaled rapid-prototype model making for experimentation and development in the process of 3D form design. The class will focus on the use of basic tools, materials, and various construction techniques to manifest examples of study models at various levels of difficulty. A high standard of craftsmanship will be established in this course.

EMPHASIS: 2D and 3D design prototyping for experimentation and development.

PDES 202

DesignSpace 2

(6 credit hours)

This is a project-based major studio that builds upon prior learning to deepen students' understanding of form-giving forces\*, semiotics of 3-dimensional form, and form-making as narrative. Students begin to explore where and how designers can influence the world they live in through the objects they design. Students will be working both individually and collaboratively, in a dedicated product design studio.

EMPHASIS:

- Form-making as narrative
- Semiotics of 3D form
- Expanding creative processes
- Form-giving forces
- Human Factors, Ergonomics, and Interface
- Sustainable Systems and Materials

PDES 230

Theory & History of Product Design

(3 credit hours)

This course explores the history and contemporary practice of design, comparatively, to introduce students to theories and principles that have shaped the practice of Product Design and also point to its future. We focus on philosophical and practice-based theories associated with modernity; commodity culture; semiotics; visual communication; disruption; and the many ways designers can have a positive impact on the world in which we

live. Special emphasis is placed on developing critical tools for expanding students' definition of design and their individual outlook on their own creative future.

#### PDES 301

##### DesignSpace 3: Design Research Studio I

(3 credit hours)

This is a project-based major studio that builds upon prior learning to explore human engagement with products more deeply. Students will use techniques in ethnographic research, empathy mapping, usability studies, etc. to deepen their understanding of human-centered design. Projects will provide the opportunity to gain a deep understanding of existing human challenges that will allow students to practice in-depth research to gain empathy, understand users' goals, needs and motivation through immersive research and industry engagement. Real-world collaborators will play a strong role in DesignSpace projects from this semester through graduation. EMPHASIS: Human-centered design, Solving real problems through design, Immersive research, Industry engagement, Interdisciplinary collaborations.

#### PDES 302

##### DesignSpace 3: Materials Lab

(3 credit hours)

This course is a hands-on approach to using modern day materials. Special attention will be given to recycled, injection molded plastics, home grown mushroom foam, and mold-blown soft glass. Throughout the projects, students will refine basic Rhino modeling techniques into intermediate skillsets. With these 3D models, students will produce 3D prints, vacuum formed molds, CNC routed molds, and aluminum CNC routed molds. Final products include high quality Rhino renderings and refined final products.

#### PDES 303

##### DesignSpace 4: Design Research Studio II

(3 credit hours)

This session of DesignSpace 4 is dedicated to advanced design processes, iteration, concepting, and designing products that follow the methodologies and principles of Design Thinking and Service Design. During this DesignSpace session, students are immersed in design products from a service perspective. Students are required to apply learned methodologies to create multiple touchpoints as part of their design processes.

##### EMPHASIS:

- Human-centered design
- Ethics in design
- Solving real problems through design
- Immersive research
- Ethics in Design

#### PDES 304

##### DesignSpace 4: Topical Design Studio

(3 credit hours)

This is a project-based major studio that builds upon prior learning to solve contemporary problems in the world through the products they design. In doing so, students engage both local and global client-collaborators, building skills in immersive design research and refining design processes.



EMPHASIS:

- Human-centered design
- Ethics in design
- Solving real problems through design
- Immersive research
- Ethics in Design

PDES 310

Manufacturing Processes

(3 credit hours)

This course introduces students to the properties of materials and manufacturing processes and how both are expressed in designed objects. Issues studied will include sustainability, industry awareness, design strategy, energetics/life of a product, and ethics of materials and manufacturing processes.

EMPHASIS:

- Traditional materials and contemporary applications
- Contemporary and emerging materials and processes
- Economy of materials

PDES 320

Professional Practice

(3 credit hours)

This course provides discussion and exercises regarding the following topics:

- Principles of design leadership in society
- Principles of design project planning and management
- Project organization and teamwork
- Portfolio building and self-promotion
- Starting a design career

PDES 401

DesignSpace 5

(6 credit hours)

This is a 2-part studio that builds upon all previous work to prepare students for a successful Thesis project. Part-1 (first half of the semester) is dedicated to an independent exploratory project to help students discover a direction of thesis study. It is closely tied to the research and writing students concurrently conduct in their required literature elective: Thesis Research and Writing. Part-2 (second half of the semester) is dedicated to the start of the Thesis project. During both projects, students collaborate with community, industry and/or entrepreneurial partners, with the intent to bring the finished design to market.

EMPHASIS:

- Thesis research and writing
- Thesis experimentation and early project development

PDES 402

DesignSpace 6

(9 credit hours)

DesignSpace 6 is a nine-credit hour studio housed in the *Design Incubator Hub*. In this capstone studio course, students engage with mentors—industry professionals, business and entrepreneurship educators, and alumni—to fully immerse in the development of a thesis project.

EMPHASIS:

- Professional mentorship in product development, production, and presentation
- Professional collaborations
- Entrepreneurship

PDES 452

Design Entrepreneurship

(3 credit hours)

***[In collaboration with UMKC Regnier Institute for Entrepreneurship and Innovation]***

This is part two of a course series developed with the Directors of UMKC's Regnier Institute for Entrepreneurship and Innovation—an institutional collaboration between KCAI and UMKC. In Part-1, Entrepreneurial Economics, students study Design Thinking at KCAI's Product Design department and Product Design students study Entrepreneurship at UMKC's Regnier Institute for Entrepreneurship and Innovation. In Part-2, the two groups of students will come together to collaborate in a Design Entrepreneurship project.

INTPD 300

Product Design Internship

(Variable credit hours) [Juniors and Seniors only]

Professional experience is integral to this program to help students prepare for their chosen career direction after graduation. To that end, this course provides students with real world design experience through mentorship from design professionals.

Product Design Electives

PDESE 210

Prototyping for Designers

(3 credit hours)

The focus of this course is hands-on full-scale and scaled rapid-prototype model making for experimentation and development in the process of 3D form design. The class will focus on the use of basic tools, materials, and various construction techniques to manifest examples of study models at various levels of difficulty. A high standard of craftsmanship will be established in this course.

EMPHASIS: 2D and 3D design prototyping for experimentation and development.

PDES/PDESE 241 (cross-listed with PADR/PADRE 241)

The Digital Line

(3 credit hours)

This course is an introduction to vector-based drawing methods for all disciplines. Students will learn how to apply their hand drawing skills in the digital realm, using digital tools such as Rhino and Adobe Illustrator. We will challenge our preconceptions of vector drawing by expanding our use of digital tools to be human-centered and creativity-driven. Outcomes of this course will include the creation of analog imagery, translation into digital

vectors, and the physical exploration of laser cut materials. Iterations will be tested through digital production methods in Beals studio. This studio elective is particularly good for anyone who wants to expand their image-making skills, explore how digital drawing tools can be integrated into their work, and consider how materiality can transform 2D drawings into 3D space.

### PDESE 302

(3 credit hours)

#### DesignSpace 3: Materials Lab

This course is a hands-on approach to using modern day materials. Special attention will be given to recycled, injection molded plastics, home grown mushroom foam, and mold-blown soft glass. Throughout the projects, students will refine basic Rhino modeling techniques into intermediate skillsets. With these 3D models, students will produce 3D prints, vacuum formed molds, CNC routed molds, and aluminum CNC routed molds. Final products include high quality Rhino renderings and refined products.

### PDESE 330

#### Designing Tools for Makers

(3 credit hours)

In this studio elective, students will explore Product Design through the lens of the Maker. Through self-directed and mentored projects, students will explore opportunities to expand their skills in designing, prototyping, and implementing tools for making art and design. Students will be introduced to and become fluent with new tools and methodologies within digital fabrication that are ubiquitous in the industry. This course is taught in Beals Studios and is open to Sophomores, Juniors and Seniors of all majors.

### PDESE 340

#### Flat to Furniture

(3 credit hours)

From concept to prototype, students will learn how to design and build flat-pack furniture—transforming a single sheet of plywood into a creative piece of functional furniture. Students will learn iterative design strategies through 2D isometric drawing, 3D rapid prototyping, and digital CNC production. This course resides between the 2-D and 3-D worlds, exploring the creative intersections of form, function and the human body that is at the core of all good furniture design. This studio elective is for anyone who wants to expand their skills and creative processes through the principles and practices of product design.

## **Sculpture**

### *Overview*

Sculpture at the Kansas City Art Institute aims to educate students to develop their individual artistic voices with an understanding of diverse world views. 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 the past seven 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 curricular structure leads students through experiences designed to evolve their art-making practice from assignment driven structures to a model of research and development. Students are exposed to the relationships between material, form and concept with range of materials and processes. Skills develop sequentially so that students may identify their likes, sensibilities, and connections to media. Students achieve a standard of creative practice whereby they choose the content, appropriate material and form within a conceptual framework. Reading, understanding and discussing ideas that contextualize 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 Thesis presentations demonstrate each student's ability to create and present a body of work with a specific aesthetic intent. A goal of the curriculum is for the graduating student to exhibit visual and conceptual comprehension--as evidenced by technical competencies, coalesced into work in which the internal logic is discernible in individual pieces and in the body of work as a whole. The Professional Practice curriculum is delivered through experiences at each class level and includes a required professional practice three credit hour course during junior year. The Professional Practice Center is a supportive resource with programming that addresses finances, employment, and pathways forward upon graduation.

<b>SCULPTURE – 2022-2023 (78 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	Junior Sculpture II	6
	SCPP 480	Professional Practice	3
<b>Senior Year</b>			
Fall Semester	SCUL 400	Senior Sculpture I	6
Spring Semester	SCUL 420	Senior Sculpture II	6
<b>Required Studio Electives or Internships: (5)</b>		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3

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

SCUL 200

## Sophomore Sculpture I

(6 credit hours)

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)

Materials and Processes I aims to expand sophomore's understanding of material possibility through the exploration of a wide range of approaches and strategies. The first semester will introduce students to the possibilities of working fluidly between physical and digital processes, time-based media, and various experimental and non-traditional materials. Acknowledging their body as a means of relating to objects, spaces, and ideas, students will begin by looking to themselves as a potential source of literal and figurative material. They will be guided through a series of unexpectedly connected processes; each turn presenting the potential for both a final product and a new direction in sculptural production. The course will emphasize the importance of documentation amidst, after, and as a process, and will integrate writing, and the use of cameras and lighting equipment, on a regular basis. Students will gain a deep curiosity for material exploration, alongside technical experience and know-how, in order to successfully add these processes to the toolkit of their developing studio practice.

## SCUL 220

### Sophomore Sculpture II

(6 credit hours)

The spring sophomore studio course will build on topics covered in the first semester by advancing material studies, developing processes, continuing to master techniques, and refining conceptual investigation. Students are guided through the rigorous process of developing a complex studio practice that addresses personal interest as well as collective concerns, historical precedents, and speculative futures. Reading and writing assignments will encourage critical thinking as each student works toward drafting an artist statement and prepares for an end-of-semester review. Students will be given the whole semester to work on one self-directed project, while also working on a variety of smaller projects to exercise a fluency within techniques. Students are encouraged to introduce new materials and processes and to explore the expanded sculptural field, which may involve incorporating collaboration, video, sound, performance, and other modes of working to shape their practice. This course serves to prepare sophomore students to enter their junior year with confidence in their studio practice and knowledge of the field.

## SCUL 225

### Materials and Processes II

(3 credit hours)

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)

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 manifest of their own personal interests and vision.

## SCUL 320

### Junior Sculpture II

(6 credit hours)

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.

## SCUL 400

### Senior Sculpture I

(6 credit hours)

The first semester senior student will work on a tutorial basis in regular critiques and discussions with faculty and peers. Most importantly, seniors will be 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 conceptual issues on a historical and contemporary level must be supported in writing and oral presentations and group discussions with peers, faculty and visiting arts/critics will provide the basis for measuring student learning. Research, interpretation and analysis must support the artworks on multiple levels and professional practice will be developed in its final stage during this term. Journals/sketchbooks and participation in the mid-year and final departmental exhibitions are also required.

#### SCPP 480

##### Professional Practice

(3 credit hours)

This course presents sculpture students with professional strategies and research methods to aid in developing the skills necessary to pursue a career that is relevant to their interests and professional ambitions. Students will learn how to effectively conduct research and interact with employers, galleries, residencies, grants, public arts commissions and other arts institutions. We will draft various professional documents such as artist and employment resumes, bios, artist statements, project proposals, reference requests and cover letters. Photography and the digital presence of the artist through portfolio building, organization and modes of presentation will be a topic. Additionally, students will increase critical thinking skills through research, reading and response to these. How to read, understand and internalize art writings, and how to logically integrate and articulate ideas derived from readings, tapes and video into a studio practice. Research for artists will be a topic. Who does this and why is it important? A research wall, notebook and presentation on research will be included. Issues as far afield as artists' taxes and learning from the field: responding to Current Perspective Lectures and other art events/speakers in our community and beyond. Opportunities beyond the BFA such as making your own niche in life as creatively as you make your art, pros cons and how to's for graduate school applications as well as issues such as making your own studio, packing and shipping your artwork, and working + making after the BFA will be covered. The course is constructed to provide students with tools necessary to "build" a career using regional, national or international opportunities. Students will be evaluated by the quality of their research, written forms, preparation and participation.

#### SCUL 420

##### Senior Sculpture II

(6 credit hours)

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 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 conceptual issues 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. Full participation in the BFA Exhibition, End of Semester Show and Senior Archive documentation is required.

#### Sculpture Electives

#### SCUE 205

##### Materials and Processes I

(3 credit hours)

Materials and Processes I aims to expand sophomore's understanding of material possibility through the exploration of a wide range of approaches and strategies. The first semester will introduce students to the possibilities of working fluidly between physical and digital processes, time-based media, and various experimental and non-traditional materials. Acknowledging their body as a means of relating to objects, spaces, and ideas, students will begin by looking to themselves as a potential source of literal and figurative material. They will be guided through a series of unexpectedly connected processes; each turn presenting the potential for both a final product and a new direction in sculptural production. The course will emphasize the importance of documentation amidst, after, and as a process, and will integrate writing, and the use of cameras and lighting equipment, on a regular basis. Students will gain a deep curiosity for material exploration, alongside technical experience and know-how, in order to successfully add these processes to the toolkit of their developing studio practice.

### SCUE 350

#### The Human Hand in Digital Sculpture

(3 credit hours)

This sculpture elective is designed in order to expand the tool use of the traditional sculptor into the 21st century world of digital sculpture. The course will incorporate parametric modeling and rendering, input technologies, and 3D rapid prototyping into the pre-existing metal casting facility and welding studio 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. We will investigate algorithmic code; parametrically designing, altering, transforming, and distorting the digital files in the FabLab; and design physical maquettes and fabricate metal castings and welded artworks in the sculpture studios. Our goal will be to morph the individual's initial concepts and ideas on every digital and physical level imaginable.

### SCUE 351

#### Digital Sculpture: Algorithmic Modeling

(3 credit hours)

[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.



## SCUE 360

### Sculpture Elective

(3 credit hours)

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)

Advanced Sculpture Elective II provides an opportunity for students who have successfully completed basic Sculpture Elective to expand upon previous and explore new projects. This advanced course continues to explore three dimensional form through mixed media and skill building with sculpture materials and equipment.

## Undergraduate Minor Programs

### Entrepreneurial Studies in Art and Design (16 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 ([www.snaap.indiana.edu](http://www.snaap.indiana.edu)). 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 16-credit-hour minor includes entrepreneurship and business course offerings taught by Bloch School faculty on the KCAI campus. UMKC's Bloch School of Management and the Regnier Institute for Entrepreneurship and Innovation (RIEI) is 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.

### Program-Level Learning Outcomes:

- Communication: Demonstrate an ability to effectively communicate and express ideas visually, orally, and in writing, to cultivate effective listening skills, and constructively engage in conversation
- Criticality: Apply critical thinking and integrate ideas from multiple approaches and perspectives.
- Research Skills: Conduct independent inquiry and research through critical engagement with diverse, multicultural and multidisciplinary information sources.
- Risk Taking, Problem Solving, and Creativity: Cultivate a curiosity for pursuing opportunities to create and capture value that align with their talents and desires.
- Techniques and Skills: Design, test, and execute a business model using a variety of tools and methods.

- Diversity: Demonstrate an openness to learn about and cultivate an understanding and appreciation of different perspectives and diverse world views and how they contextualize ideas, beliefs, and events.
- Professional Practice: Understand key management, marketing, financial, and economic principles necessary in an entrepreneurial career and an organization

### ***Course Titles, Descriptions, and Student Learning Outcomes***

#### **ENTP 250 - Introduction to Art and Design Entrepreneurship (3 credit hours)**

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 253 - Creative Enterprise Studio (3 credit hours)\***

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 253 requirement:

CERME 308

Ceramics, Entrepreneurship, and the Marketplace

(3 credit hours)

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 as a substitute for ENTP 253 Creative Enterprise Studio.

#### **ENTP 330 - Entrepreneurship Toolkit (3 credit hours)**

Topics covered in this introductory business course include marketing, management, accounting and finance, economics, operations management, and personal finance through the lens of a creative enterprise. 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)

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.

### **Entrepreneurship Experience (3 credit hours)**

Students will pursue an internship, mentorship or directed study experience in which they have the opportunity to use their newly acquired entrepreneurial skills alongside professionals and with the supervision of faculty. Or, if a student has a venture they have launched, they can further pursue their venture with additional coaching and mentoring. 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)**

The required professional practice course within each major focuses on discipline-specific professional practice knowledge and experiences and meets this requirement.

### **ENTP 430 - Art and Design Entrepreneurship Seminar (1 credit hour)**

This seminar requires students to engage in entrepreneurship events in the Kansas City community and come together to share their entrepreneurial experiences. Students will also help promote the art and design entrepreneurship minor and serve as “ambassadors” for the program. This course has a prerequisite of ENTP 250 - Introduction to Art and Design Entrepreneurship.

### Social Practice (16 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.

### ***Course Titles and Descriptions***

#### **SOCPR 210 - Socially Engaged Art (3 credit hours)**

The Introduction to Social Practice 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 consist of 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 366 - Collaborative Art Practices (3 credit hours)**

Collaborative Art Practice will introduce students to key concepts needed to examine social practice and challenge them to engage with off campus organizations on a semester long project. Structured class time focused on considering ways the arts intersect with a broad range of social modalities will support the realization of individually designed collaborative projects. Distinguishing between traditional object oriented artistic expression

and participatory event based works, students will be expected to retain their voice and a sense of creative agency while directing their talents toward the engagement of others as part of the creative act. Classroom discussion will help students develop, plan, implement and evaluate their off campus projects and adapt to real world challenges encountered outside the classroom. Students will be self-directed in their studio projects, arrange for their own transportation to their chosen community engagement sites and maintain a professional level of responsibility with their partner organizations.

### **SOCPR 490 - Capstone Seminar (1 credit hour)**

The Capstone Seminar is a roundtable discussion course which helps students develop and complete two assignments for fulfillment of their Social Practice minor: an artist talk and a future project proposal. Students will document their work throughout the program and will use the seminar to develop a 20 minute artist talk for public presentation. In addition to this presentation that focuses on the progression of their practice, students will also develop a proposal for a future project they wish to pursue once their minor is completed/post-graduation. The seminar will aid in the conceptual development of the proposed endeavor, culminating in a document that could be used for grants and other professional opportunities.

### **Social Practice Electives (9 credit hours or three courses)**

Students may choose from a list of designated social practice courses or internships.

#### *Social Practice Electives*

##### AHS 3800

Topics in Art & Society: The Artist's Role in Society  
(3 credit hours)

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. While Danto's claim may have some validity in regards to the "fine arts" of painting, sculpture and architecture, it is unquestionably problematic due to his decidedly modernist and, dare we say, inaccurate concept of what constitutes "art." This course, which is rooted in a Darwinian theory of art, will show that artists have long assumed countless roles within Western and non-Western societies, as they do today. Moreover, the art they produced has contributed significantly to our evolution as a species. As this course will demonstrate, artists have forever altered the fabric of human society and contributed greatly to its development; and they continue to do so. Lastly, to underscore the last point, particular emphasis will be given to the many roles artists play in contemporary American culture.

##### ANIM/ANIME 245

Narrative Storytelling: Documentary  
(3 credit hours)

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.

##### ANIME 364

Animation as Political Practice  
(3 credit hours)

This course will explore how animation has historically served as a form of political protest and social commentary. Students will discuss the various ways animation can support powerful social change and provides an advanced exploration of the uses and functionality of animation as a political tool. The class structure will allow students to spend a semester studying the theory behind political filmmaking, screening a broad range of politically based animations and culminate with the production of their own short animated film. No prior animation experience is necessary.

### CERME 311

#### From the Ground Up: Art in a Changing Ecosphere

This course will explore the questions and issues facing visual artists in the era of climate change. Through individual and collaborative studio projects, students will develop strategies for discussing, analyzing, and working with topics like: sustainability, ecology, climate science, citizen science, activism, urban agriculture, and social justice. Using primarily reclaimed ceramic materials, we will look for opportunities to harvest our own materials, ask questions about sustainable alternatives in our artistic practices (including assessing one's own studio practice), and utilize outdoor classrooms whenever possible. Basic hand building and low-tech mold forming with clay will be covered. For example, students will have the opportunity to grow plants from seeds in planters of their own design and construction. This class will work with the earth and focus on the power of "transformation" and "growth" as guiding creative principles. We will ask questions like: What materials do I use and why do they matter? What is waste in the studio? How do I define sustainability? What systems of consumption, extraction, exchange, and nourishment does my artistic practice put me in contact with? What role might I play in making a change? What roles might I play in my community, as an artist and as a citizen? What inequities exist when it comes to healthy and sustainable living and creation? Readings for this course will include artists and writers who take on topics of environmental stewardship; explore the impact of climate change on human health (physical, psychological, social); explore artistic and agricultural practices that heed ecological limits; and discuss the critical role that hope and imagination play in shaping the future. Visiting scholars will offer perspectives on the role that artists play in creating cultural change, offer approachable strategies for low-impact living, demonstrate sustainable studio practice models, discuss food systems, food sovereignty, and perennial agriculture, and demonstrate the importance of finding small connections and actions through artistic creation. This course will count for Social Practice Credit. Students do not need to have prior ceramics experience. Some projects will include the integration of non-traditional approaches to clay and other earthen, recycled or reclaimed materials.

### CERME 387

#### The Conversational Dish

(3 credit hours)

The Conversational Dish will cover the creation of functional vessels using a variety of popular forming and decoration methods in clay. 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. This is a Social Practice course.

## DESN 361

### Social Innovation Inquiry

(6 credit hours)

[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 world within both social/civic and commercial contexts. 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 350

### Designing for Change: Intro to Remade Construction and Sustainable Sourcing

(3 credit hours)

Students will explore the world of remade design and the subject of sustainability. Utilizing for example rag houses or thrift stores as their main materials source, students will strip down pre-existing textiles, rebuilding them into new pieces. Re-contextualizing items, through acquiring, sketching, pattern-making, draping, and sewing will be taught during the entire design process as students reconfigure their recycled materials into new forms. This class will give insight into the concepts of remade design, leaving students with essential information to help them excel as artists in the alternative production movement.

## FIBR 3502

### Designing for Change: Remade Construction – Intermediate Level

(3 credit hours)

This is an intermediate level course meeting concurrent with FIBRE 350, students will be working on more advanced level projects than those enrolled in FIBRE 350. Students will explore the world of remade design and the subject of sustainability. Utilizing for example rag houses or thrift stores as their main materials source, students will strip down pre-existing textiles, rebuilding them into new pieces. Re-contextualizing items, through acquiring, sketching, pattern-making and draping. Sewing will be taught during the entire design process as students reconfigure their recycled materials into new forms. This class will give insight into the concepts of remade design, leaving students with essential information to help them excel as artists in the alternative production movement.

## FIBR/FIBRE 353

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

(3 credit hours)

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)

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.

## FILME 201

### LIVE! - Projection Mapping, Audiovisual Mixing & Streaming For Installation and Performance

(3 credit hours)

How can artists utilize audiovisual media's immediacy? Through experimentation and research, this studio course will concentrate on the use of video and sound as a central component within live events such as performance, installation, outdoor/architectural projection, and online 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), video and sound mixers for live manipulation, multi-channel projection, fundamental lighting programming, and streaming. In addition, there will be an examination of the historical predecessors who employed live projection as well as contemporary artists working in this field. Three production assignments will be given throughout the semester and towards the end of the semester, one large individually driven final production will be due.

## FILME 265

### Personal Cinema [Sound Program]

(3 credit hours)

Some of the most radical creative experiments were born out of the sense of powerlessness that manifests during a personal crisis or under restrictive conditions. Artists have plunged into public archives and private memories, reflected on their dreams, form and language to delve deeper into themselves, their relationships and their histories. This workshop, which converges theory and practice, provides an intimate space to confront personally uncomfortable or politically charged questions through assignment based experiments in visual language. Through screenings, readings and discussions, we will examine strategies adopted in a broad range of experimental films, video art, photographs and installations which include; archival fabulations, algorithms, forensics, myth and ghosts, among others. In order to align content and process, we will investigate cinematic modes of production that reside outside the capitalist model. Individual experiences will also be addressed through research, journaling and class presentations.

## FILME 320

### The Performative Gesture

(3 credit hours)

This class explores the relationship between performance, anthropology and social practice through studio assignments and seminar discussions. Taking from the histories of performance art and anthropological studies, students will explore performance as a way of thinking about how humans expressively and aesthetically create cultural worlds through actions and/or interactions with others. We will address questions of audience participation, identity construction, the use of the body, the employment of media, appropriate venues, and

considerations of documenting performance/social practice work. We will also study performance as an aesthetic practice that acts as an agent for social and cultural change.

#### FILME 367

##### Collective Film Practices [Sound Program]

(3 credit hours)

This course will work as a lab to develop collective filmmaking practices by challenging notions of individual authorship and hierarchical production structures. Students will be exposed to various historical and contemporary approaches to collective filmmaking through lectures, screenings, readings and visiting speakers. In order to better understand the connections between collective practices and notions of territory, we will look at work produced by artists belonging to historically excluded communities in the United States as well as postcolonial contexts such as Mexico, Kurdistan, Uganda, South Africa, Palestine and India. The possibility for “other” cinemas that challenge dominant cultural discourses will be at the forefront of our conversation. During the first half of the semester, the class will make use of these explorations, class discussions and practical experiments to jointly develop a preliminary method for collective film production. The second half of the semester will be dedicated to testing these ideas in their final assignments: the making of a film, installation, or community project involving moving images.

#### FILME 368

##### Documentary: Concepts and Practice

(3 credit hours)

This course examines the multiplicity of art works that are motivated by real events, experiences, communities, locations, social struggles and people that are grounded within the term ‘documentary’ seen through an interdisciplinary perspective. In addition, students will engage in instructor-supervised fieldwork based inquiry, participant observation, investigative research, project development, and production of a body of work by each individual student that is based on a model where artistic expression and social understanding are stressed. In addition to producing individualized work, the course provides a historical, theoretical and intellectual perspective to the classification of ‘documentary’ by means of lectures, screenings, technical demonstrations and group discussions.

#### 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)

Topics in Global/Comparative Studies: The Asian American Experience [G/C; Asian Studies Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No 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 3604 (cross-listed with SOC 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media [G/C; Asian Studies Program]

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.

ILLU 315

US: Collaboration, Teamwork and Flexibility

(3 credit hours)

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

(3 credit hours)

Topics in Global/Comparative Studies: The Asian American Experience [G/C; Asian Studies Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No 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]

A multidisciplinary study of the scholarship on women, with an introduction to feminist theory and methodology. 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.” This course will explore the various paradoxes involved in constructing the concept of woman by looking at historical and contemporary experiences of women in both public and private spheres. The class will study feminist theory by reading the groundbreaking works of women such as Simone DeBeauvoir, Virginia Woolf, Julia Kristeva and Helene Cixous. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman’s “The Yellow Wallpaper” and Hong Kingston’s *The Woman Warrior*. In addition, we will look at imposed standards of beauty (corsets, footbinding) and social codes of conduct that contribute to the formulation of the ideal female image. The class will study the significance of popular female icons throughout history and in the media. Specific attention will also be given to how the construction of the concept of woman intersects with nationality, race, class and sexuality.

LIT 3903

Topics in Interdisciplinary Studies: Talking About Art

(3 credit hours)

This course is coordinated with the Current Perspectives Lecture Series and focuses on the critical role of language in the community of contemporary artists. Class meets either in the classroom, or at that evening’s Current Perspectives presentation. Students will produce three short critical essays and one in-class presentation. Course readings include work by Andrea Fraser, Charles Baudelaire, Clement Greenberg, Gertrude Stein, Irit Rogoff, John Ashbery, Lucy Lippard, Michael Fried, Rosalind Krauss, Susan Sontag, TJ Clark, and Walter Benjamin. \*This course is a Social Practice course.

PADR/PADRE 260

Cultivation: Drawing Intentional Relationships with Plants

(3 credit hours)

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.

#### PHOTE 275

##### Expanded Documentary

(3 credit hours)

One of the underlying areas of uncertainty in documentaries is the condition of truth. The practice has been traditionally attributed to "truth" and "reality" in the field of media and the arts based on 'trust' of the analog form of film and photography. The term 'expanded' refers to the shifting role and evolving definition of documentary in the artistic context and digital age, in which the merging of documentary with other art forms such as video, performance and photography results in entirely re-invented documentary practice. This course will outline the multiple divisions that arise in documentary including its status as art and non-art, aesthetic and the ethic, as well as between artifice and authenticity. This course explores contemporary approaches to social documentary photography and related forms in which techniques such as the archive, appropriation, digital manipulation: and conceptual and self-reflexive strategies including the autobiographical, the fictive, and the performative are utilized. Critiques will challenge and support expanded documentary projects by students. Simultaneously, the class will examine the work of historical and contemporary artists whose work embodies expanded documentary practice.

#### PRIN/PRINE 240

##### Letterpress: Visual Rebels and Revolutions - Art of the Poster

(3 credit hours)

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.

#### PRIN/PRINE 275

##### The (Printed) Queer Archive

(3 credit hours)

The dissemination of printed media has its history in the visual and cultural production of radical political change. Furthermore, the expanded definition of print-based media as a mode for individual expression has produced work that opts out and complicates dominant/normative visual expressions. This unique course will use print-based processes in a studio/seminar setting to research the various histories and intersections present in feminist/queer theory. A series of lectures, readings, and discussions initiating individual studio investigations

will establish a broad foundation for the definition of queerness in students' own lives as it relates to sexuality, gender, race, and/or class. We will explore nuances in print such as text & design, publishing, graphics, layered imagery, memory, reproducibility, and the multiple in order to visualize the queer experience. No prior printmaking experience is necessary. This course prioritizes LGBTQIA+ students and will be their safe space, but will offer the ability for all students to navigate this topic in their own lives and studio interests.

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

(3 credit hours)

##### Topics in Global/Comparative Studies: The Asian American Experience [G/C; Asian Studies Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No 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 3604 (cross-listed with HST 3604)

##### Topics in Global/Comparative Studies: The Asian American as Other in Film and Media [G/C; Asian Studies Program]

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 3701 (cross-listed with LIT 3702)

##### Topics in Gender Studies: Constructing the Woman Warrior [G/C]

A multidisciplinary study of the scholarship on women, with an introduction to feminist theory and methodology. 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.” This course will explore the various paradoxes involved in constructing the

concept of woman by looking at historical and contemporary experiences of women in both public and private spheres. The class will study feminist theory by reading the groundbreaking works of women such as Simone DeBeauvoir, Virginia Woolf, Julia Kristeva and Helene Cixous. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman's "The Yellow Wallpaper" and Hong Kingston's *The Woman Warrior*. In addition, we will look at imposed standards of beauty (corsets, footbinding) and social codes of conduct that contribute to the formulation of the ideal female image. The class will study the significance of popular female icons throughout history and in the media. Specific attention will also be given to how the construction of the concept of woman intersects with nationality, race, class and sexuality.

#### SOUNE 345

##### Intermodulations

(3 credit hours)

This class is an introduction to composing for audio-visual systems using interactivity and/or real-time processing. Our work flows through three phases of development: mixing/performing, sensing/interacting and intermodulating/communing. Projects are grounded in a dynamic connection to the body, the aesthetics of musical performance, information ecology and general systems theory. Creative programming software will be introduced for creating environments with sound, text and images, with the emphasis on working with audio and images. Our progress will be supported by research into interactive artistic practice.

#### SOUNE 350

##### Sound of Painting

(3 credit hours)

The rich history of aural-visual experimentation in painting is engaged in research and social-technical practice (creating new works). Grounded in cognitive science, our survey includes synaesthesia and visual-music, Kandinsky and spiritualist correspondence, Lictspiel and experimental animation, sonification (mapping data to sound), cymatics, and the Futurist *Art of Noises*.

#### *Other Opportunities for Social Practice*

#### **Faculty-Led Travel Program for Social Practice Credit: Mexico Summer Studio Intensive**

This 3 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.

#### **Rabbit hOle Summer Intensive**

The Rabbit hOle is in the vanguard of a growing number of artist-driven organizations in the United States dedicated to providing multi-sensory immersive experiences and discoverable environments to a new generation of families and museum-goers eager for physical and social engagement. This new generation is a rapidly expanding market that represents the future of cultural consumption in America.

The Rabbit hOle summer intensive is an exploration into the real world of collaborative creation in the service of a large scale project. The intensive will be divided into two parts focused around the central theme of envisioning and fabricating exhibit elements that bring children's books to life in immersive narrative environments. The course will include storyboarding, hands-on modeling, discussions, presentations, readings,

and a number of field trips.

### A Minor in Sound (16 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, the language arts, phonetics, sonification, sound design, soundscapes, cymatics, time and memory, multi-sensory cognition, historiophony and cultural studies. Through liberal arts and studio electives, the minor supports students pursuing historical, conceptual and technical engagement with sound in your artistic major.

### ***Course Titles and Descriptions***

SOUN/SOUNE 301 (cross-listed with FILM 301)

Audio-Vision: Sound for the Screen & Space

(3 credit hours)

Note: FILM 301 is reserved for Filmmaking majors only. Perceptual embodiment in aural and visual experience is explored while developing audio production techniques for the 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 will be introduced to support our work.

SOUN 490

Sound Collaboration Seminar

(1 credit hour)

This class provides a collaborative group by creating a temporary autonomous zone for collective art-making. The coursework for this seminar is grounded around students preparing a 20 minute performative presentation that demonstrates their achievement for the Sound minor. The class structure provides support for production, performance with visual, vocal and/or other art forms, as well, as critical feedback.

### **Sound Electives (12 credit hours or four courses)**

Students may choose from a list of designated sound courses or an approved internship.

#### *Sound Electives*

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 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.

FILME 201

LIVE! - Projection Mapping, AV Mixing & Streaming for Installation and Performance [Social Practice Program]

(3 credit hours)

How can artists utilize audiovisual media's immediacy? Through experimentation and research, this studio course will concentrate on the use of video and sound as a central component within live events such as performance, installation, outdoor/architectural projection, and online 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), video and sound mixers for live manipulation, multi-channel projection, fundamental lighting programming, and streaming. In addition, there will be an examination of the historical predecessors who employed live projection as well as contemporary artists working in this field. Three production assignments will be given throughout the semester and towards the end of the semester, one large individually driven final production will be due.

FILME 260

Topics on Expanded Cinema Practice

(3 credit hours)

In Topics on Expanded Cinema Practice, the course draws upon traditional and experimental histories and concepts of art, video and film studies for the purpose of pushing the boundaries of contemporary art practice. The class is based around a set of creative and research assignments that ask students to explore aspects of artmaking beyond a set of tools or techniques. This includes the history of Performance Art, Interventionist Art Practices, Feminist Art Practices, Video Art, and Sound Art. The assignments produced vary in form including performance, interventions, single channel video, multi-channel video, installation and audio work.

FILME 265

Personal Cinema [Social Practice Program]

(3 credit hours)

Some of the most radical creative experiments were born out of the sense of powerlessness that manifests during a personal crisis or under restrictive conditions. Artists have plunged into public archives and private memories, reflected on their dreams, form and language to delve deeper into themselves, their relationships and their histories. This workshop, which converges theory and practice, provides an intimate space to confront personally uncomfortable or politically charged questions through assignment based experiments in visual language. Through screenings, readings and discussions, we will examine strategies adopted in a broad range of experimental films, video art, photographs and installations which include; archival fabulations, algorithms, forensics, myth and ghosts, among others. In order to align content and process, we will investigate cinematic modes of production that reside outside the capitalist model. Individual experiences will also be addressed through research, journaling and class presentations.

FILME 267

Counter Cinema

(3 credit hours)

The term third cinema originated in Latin America to describe a cinema of liberation conceived in direct opposition to Hollywood. This course will engage with these ideas to reimagine filmmaking beyond western notions of storytelling, colonial methodologies for image making and capitalist modes of film production. We will trace the connection between the militant cinema of Latin America and the development of local approaches to filmmaking in post-colonial countries and their diasporas. We will also discuss work conceived as cultural

resistance within Western countries and settler colonial nations, such as the films of the LA Rebellion, Cousin Collective and the Black Audio Film Collective. Students will be asked to write their own manifesto for filmmaking as well as produce a piece incorporating the ideas discussed during the semester.

#### FILM/FILME 361

History of the Moving Image  
(3 credit hours)

This course provides a foundational investigation into the historical lineages, techniques and philosophies of the moving image and its role as an instrument of expression, up to its contemporary cinematic audiovisual successors. Explorations of the construction of audiovisual works and their analog precursors will be examined through lectures, screenings, workshop demonstrations, and production assignments. Landmark works will be screened and examined. The curriculum incorporates the fundamental skills needed for audiovisual production including: [hardware] DSLR cameras, lighting, tripods, green screen, microphones and audio recorders; [software] Adobe Photoshop, Premiere, After Effects and Audition; [techniques] cinematography, sound recording, compositing, rotoscoping, visual effects, incorporation of still photography into video production, video editing, sound mixing, titles and graphical sequences.

#### EQUIPMENT & SOFTWARE ACCESS

It is required that you have access to: video camera, digital still camera, portable green screen & audio equipment, which are all available from the Media Center. It is also required that you have the ability to make reservations for the photo/film studio located in the Media Center. Each student MUST have access to a computer lab that offers: Adobe Photoshop, Adobe Premiere, and After Effects, and access to the internet.

#### REQUIRED MATERIALS

It is required that you purchase your own individual Mac formatted hard drive or (jump drive with a minimum data capacity of 32GB) to insure available space, desired protection of your work, and ability to submit assignments.

#### FILME 363

Reinterpret: Explorations in Image, Space, Time and Concept  
(3 credit hours)

“Reinterpret” is built on exploring the differences between mediums that have different dimensionalities and exist within and without a time-based structure. Students will create a piece early in the semester in one medium. This can include installation and multimedia sculptural pieces, which include integrated video and/or sound. The goal of the class is to explore the power and limitations of various interactive media and develop an understanding of what is at an individual concept’s core. Collaboration across mediums would be fruitful, as well as individual exploration within a student’s given medium — from fiber to painting to video installations.

#### FILME 367

Collective Film Practices [Social Practice Program]  
(3 credit hours)

This course will work as a lab to develop collective filmmaking practices by challenging notions of individual authorship and hierarchical production structures. Students will be exposed to various historical and contemporary approaches to collective filmmaking through lectures, screenings, readings and visiting speakers. In order to better understand the connections between collective practices and notions of territory, we will look at work produced by artists belonging to historically excluded communities in the United States as well as postcolonial contexts such as Mexico, Kurdistan, Uganda, South Africa, Palestine and India. The possibility for



“other” cinemas that challenge dominant cultural discourses will be at the forefront of our conversation. During the first half of the semester, the class will make use of these explorations, class discussions and practical experiments to jointly develop a preliminary method for collective film production. The second half of the semester will be dedicated to testing these ideas in their final assignments: the making of a film, installation, or community project involving moving images.

#### HST 3008

##### Topics in Art as History: Kansas City Jazz

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

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)

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.

#### PADR/PADRE 315

## Recon

(3 credit hours)

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.

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

Topics in Art as History: The Long 1930s

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.

## SOUN/SOUNE 205

Sound+Art Collaboration

(3 credit hours)

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 207

Sonifications: Sound & Image in Printmaking

(3 credit hours)

Your work explores parallels and convergences between printmaking and sound production--inscription and replication, reproduction and replication, musique concrete and sampling, sonification and composing with information systems.

## SOUNE 208

West African Diaspora Drumming

(3 credit hours)

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)

[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.

#### SOUN/SOUNE 305

##### Sound-Text

(3 credit hours)

Grounded in phonetics, phonology and the origins of human language and music--being developed to support Creative Writing, Liberal Arts and students interested in voice performance.

#### SOUNE 307

##### SONIFICATIONS: Sound & Image in Printmaking

(3 credit hours)

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)

[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.

### SOUNE 325

#### Immersive Audio for the Real World and Virtual State

(3 credit hours)

This class will introduce the student to a full-featured Digital Audio Workstation (DAW) capable of audio and MIDI recording and editing. Ableton Live has become one of the leading creative tools by sound designers and composers around the world, with its unique approach building and manipulating audio and MIDI. The basics of MIDI (Musical Instrument Digital Interface) are covered, and a MIDI/USB keyboard is highly recommended. The course will demonstrate how a variety of plugins and virtual instruments can be used to further all manner of sonic capabilities. Projects will include original score creation for film, animation and gaming environments, as well as exploring interactive live performance possibilities for dance and theatre.

### SOUNE 330

#### Weaving Sound, Weaving Light

(3 credit hours)

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: Materials & Mathematics Processes & Sonifications Matrices & Social Space. Digital technologies used include contact-mic recording, microscopy, video projection for light-surface interactions, and software in the Adobe Suite.

### SOUNE 340

#### Sound Sculpture

(3 credit hours)

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.

### SOUNE 345

#### Intermodulations [Social Practice Program]

(3 credit hours)

This class is an introduction to composing for audio-visual systems using interactivity and/or real-time processing. Our work flows through three phases of development: mixing/performing, sensing/interacting and intermodulating/communing. Projects are grounded in a dynamic connection to the body, the aesthetics of musical performance, information ecology and general systems theory. Creative programming software will be introduced for creating environments with sound, text and images, with the emphasis on working with audio and images. Our progress will be supported by research into interactive artistic practice.

### SOUNE 350

#### Sound of Painting [Social Practice Program]

(3 credit hours)

The rich history of aural-visual experimentation in painting is engaged in research and social-technical practice (creating new works). Grounded in cognitive science, our survey includes synaesthesia and visual-music, Kandinsky and spiritualist correspondence, Lictspiel and experimental animation, sonification (mapping data to

sound), cymatics, and the Futurist Art of Noises. Requirements include a perceptual study, research presentation and final project.

## **Undergraduate Certificate Programs**

### Asian Studies Certificate Program (15 total credit hours)

Students participating in KCAI's Asian Studies Certificate 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 certificate. In addition, students completing the program write a 1,000-word "reflection paper" and give a short presentation at the end of their studies 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 (Chinese and Japanese languages are offered at KCAI), a survey-level Asian art history course (Survey of Asian Art, Survey of Chinese Art or Survey of Japanese Art), two liberal arts electives that have an Asian emphasis and a studio elective where students complete a studio project with an Asian emphasis.

A variety of liberal arts electives have an Asian emphasis, counting toward the Asian Studies Certificate 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 Certificate requirements through travel-study programs to China or Southeast Asia.

#### *Asian Studies Certificate requirements:*

#### **3 credit hours Asian language: (one of the following courses)**

JLC 2600 Japanese Language and Culture I

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)

#### **3 credit hours Asian art history survey: (one of the following courses)**

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 2607 Survey of Indian Art

AHS 2608 Survey of Painting in South Asia

**Studio elective with Asian emphasis (3 credit hours):** Studio course or approved internship must incorporate a significant Asian component or a special project related to the art of China and/or Japan.

**Reflection paper:** After completing course requirements, students will be required to write a reflection paper (approximately 1,000 words) 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. This presentation will be made during the final liberal arts course the student takes that satisfies the certificate program requirements.

**Liberal Arts electives with Asian emphasis (6 credit hours or two courses):**

**Asian Art History Survey Course (one of the following courses):**

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.

AHS 2607

Survey of Indian Art and Architecture [G/C]

From monumental stone temple architecture to miniature painting, this course will provide a chronological and thematic overview of art from the Indian subcontinent, beginning with the earliest archaeological sources up to the advent of European colonialism. Utilizing primary readings as well as recent scholarship, class lectures will not only explore major periods and styles, but also contextualize artistic works within broader philosophical, social, and political spheres. Special emphasis will be given to the visual expressions of Buddhism, Jainism,

Hinduism, and Islam, and how these religious traditions have particularly influenced the form and function of Indian art.

AHS 2608

Survey of Painting in South Asia [G/C]

In the religious tradition of Hinduism, it is said that the art of painting originated when the deity Vishnu created an image of a goddess with the juice of a mango. For centuries in South Asia, painting served as a significant expressive mode that conveyed stories of divine beings, the power of earthly rulers, and visions of wonder and curiosity within the social and natural world. This course examines the development of painting in South Asia from the Bronze Age up to the present day. We will explore how various genres of Indic painting demonstrate an array of technical and symbolic conventions that shed light on the respective cultures that they were produced in, as well as examine the continual transformation of this tradition in current times.

**Asian Language (one of the following courses):**

JLC 2600

Japanese Language and Culture I [G/C]

[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]

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]

[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]

(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 [This is an online course.] [G/C]

[There are no Prerequisites for this 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 [This is an online course.] [G/C]

[Prerequisite: JLC 4601] 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 [This is an online course.] [G/C]

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 face-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]

[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.

The following courses count as electives within the Asian Studies Certificate Program:

#### 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 3603

##### Topics in Asian Art: Buddhist Arts of Asia [G/C]

This course will explore topics in the study of the art and architecture of the Buddhist faith. Encompassing geographic areas such as India, China, Korea, Japan, and Southeast Asia, we will study themes including icons, relics, ritual function, pilgrimage, patronage, and temple architecture, to better understand the diverse visual forms of the Buddhist tradition.

#### 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 3612

##### Topics in Asian Art: Artistic Objects Made in Imperial China [G/C]

This course examines artistic objects made from different materials in Chinese imperial period, particularly during the Ming and Qing times. Focusing on things made with bronze, jade, lacquer, wood, bamboo, and silk, we will look into the subjects, material, technique, functions, symbolism, as well as aesthetics and taste to achieve an understanding of a broader visual and material culture of the time. Through the examination of these objects, we will look at how Chinese people lived in everyday life: what did they use and wear? How did they present gifts? What did they do in leisure time? How did the use of these objects mark social boundaries? We will interpret these objects within historical, cultural and religious contexts and consider cultural exchanges between regions and between regions and the imperial court. The topics will be examined both chronologically and thematically.

#### AHS 3613

##### Topics in Asian Art: The Body and Adornment in South Asian Art [G/C]

Since the beginning of human history, the depiction of bodily form has been one of the most central endeavors of artistic production. From successful explorations of figural proportion in Western classical art, to investigations of interior anatomy during the High Renaissance, the natural form has been lauded as a worthy artistic subject. Yet in the realm of South Asian art, it is not just the body, but the adorned body which has occupied the pinnacle of aesthetic aspirations for millennia. Transcending sectarian lines and historical periods, such images in South Asia can be found in diverse form—from bejeweled sculptures of Hindu deities and painted portraits of sartorially refined Islamic rulers, to the latest examples of bridal couture produced by India's modern fashion industry. Through a reading of scholarly and historical sources, as well as analyses of sculpture, painting, textiles, jewelry, and other examples of material culture, this course explores the enduring and complex relationship between bodily form and adornment in South Asian art from the earliest known record up to the present day.

#### AHS 3614

##### Topics in Asian Art: Gods, Goddesses, and Supernatural Beings in South Asian Art [G/C]

From ancient times to the present day, notions of the divine, otherworldly, and supernatural have permeated the complex belief systems of South Asia. Since the Bronze Age, these themes have been distilled in the form of fantastic imagery—from sculptures of multi-armed goddesses prepped for cosmic battle, to brightly painted rock formations that serve as guardians of modern roadway intersections. By exploring the literary and artistic record

of South Asia, as well as applying methods of iconographic and theoretical analysis, this course uncovers the central role of god, goddesses, and supernatural beings in the larger sphere Indic culture. The major artistic traditions of Hinduism, Buddhism, Jainism, Islam, as well as other sectarian groups will be the central focus of this course.

#### AHS 3700

##### Topics in Art & Gender Studies: Gender in Japanese Art [G/C]

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

#### AHS 4600

##### Art History Seminar: Life Beyond — Ghosts, Demons & Death [G/C; Seminar]

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 [G/C; Seminar]

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 [G/C; Seminar]

This course will examine the various forms of artistic expression associated with Zen Buddhism. Zen practices were introduced from India to China in the 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 *keôan*, 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 Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore "Asian American" experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston's *Woman Warrior* and John Okada's *No 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 Program]

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 will trace the development of Asian American Literature by exploring literary texts written from the beginning of the 20th century to the present. Readings for this class will include novels, short stories, essays and poetry written by Asian American writers from diverse backgrounds. The class will examine how different literary forms of representation inform the construction of Asian American identities. We will look closely at the historical, political and social contexts that have shaped the diverse Asian American literary tradition. Through the various literary works of Asian American authors, the class will explore issues such as immigration, racial intolerance, assimilation, the Asian diaspora, and the intersection 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 Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore "Asian American" experiences throughout American history.

We will read seminal Asian American literary works such as Maxine Hong Kingston's *Woman Warrior* and John Okada's *No 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 3706

Topics in Gender Studies: Through the Lens—Gender and Sexuality in Contemporary Chinese Cinema [G/C]

This class will examine how film reflects traditional, socially-constructed gender roles, and conventional ideas on sexuality. 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. Films include *Raise the Red Lantern*, *The Story of Qiu Jiu*, and *Farewell My Concubine*.

#### 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 class will present a survey of traditional Chinese literature from early times (c. 1027 B.C.E.) through the beginning of the Qing Dynasty (c. 1644). The course will introduce students to three of the major genres in traditional Chinese literature: poetry, fiction and drama with an emphasis on vernacular fiction and examine the intertextuality between these genres. We will read translations of a number of "masterworks" of traditional Chinese literature including *The Story of the Stone* (also known as *The Dream of the Red Chamber*), *Journey to the West*, and *Outlaws of the Marsh*. 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. In addition, we will trace the development of major literary practices, conventions and themes through our readings. All works are in translation, and no knowledge of Chinese language, history or culture is necessary.

#### 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

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.

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

Topics in Narrative: Asian American Literature [G/C; Asian Studies Program]

This course will trace the development of Asian American Literature by exploring literary texts written from the beginning of the 20<sup>th</sup> century to the present. Readings for this class will include novels, short stories, essays and poetry written by Asian American writers from diverse backgrounds. The class will examine how different literary forms of representation inform the construction of Asian American identities. We will look closely at the historical, political and social contexts that have shaped the diverse Asian American literary tradition. Through the various literary works of Asian American authors, the class will explore issues such as immigration, racial intolerance, assimilation, the Asian diaspora, and the intersection 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 Program]

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No 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 3604 (cross-listed with HST 3604)

Topics in Global/Comparative Studies: The Asian American as Other in Film and Media [G/C; Social Practice Program]

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.

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Tom Dowling, Secretary (Partner, Stinson LLP)  
Ellen Copaken (Managing Partner, Sterling Rice Group – Marketing)  
Kristin Goodman (Principal, GoodLINES Design)  
Joshua Rowland (CEO, Lead Bank)

### **Board Members:**

Cathy Bennett (Senior Vice President – Public Policy & Programming, KC Chamber of Commerce)  
Cathy Brents (Artist, Community Volunteer)  
Bill Crandall (Managing Principal, CBC Real Estate)  
Laura Flanigan (Community Volunteer)  
Beth Harmon-Vaughan (Workplace Strategist, Gastinger Walker; St. Charles Borromeo, Director of Operations)  
Howard Harris (Fine Art Photographer, Harris Photo)  
Brian N. Kaufman (Managing Director, Prairie Capital Management)  
Nancy Lee Kemper (Community Volunteer)  
Whitney Kerr, Jr. (Managing Director, Cushman & Wakefield – Real Estate)  
Brad Kroh (Principal, Summit Street Consulting, Higher Ed Athletic Counseling)  
Jon Marzette (Senior Graphic Designer, Barkley Kansas City)  
Lisa Murray (Chief Investment Officer, Ewing Marion Kauffman Foundation)  
Kim Newton (Independent Board Director, Artist and Entrepreneur)  
Holly Nielsen (Senior Funds Counsel, Baring Vostok Capital Partners)  
Mark J. Spencer (Community Volunteer)  
Tracie Tempel (Founder, Peyton Lane, LLC)  
Kathy Walter-Mack (CEO, Focus Consulting)  
Murray Woodard II (Program Officer, Ewing Marion Kauffman Foundation)  
Marc Woodward (Community Volunteer)  
Megan Wyeth (Megan Wyeth Photography and Design)  
Julián Zugazagoitia (Director & CEO The Nelson-Atkins Museum of Art)  
Jill Downen (KCAI Associate Professor, Chair of Sculpture-non-voting faculty representative, two-year term)  
Tony Jones CBE (The Nerman Family President – Kansas City Art Institute, ex officio, voting member)

Emeritus: Robert A. Bernstein (Chairman and CEO – Bernstein-Rein Advertising, Inc.)

### **Executive Leadership**

Tony Jones CBE (The Nerman Family President)  
Bambi Burgard, Ph.D. (Executive Vice President for Academic Affairs)  
Brian Henke (Executive Vice President for Administration and Chief Financial Officer)  
Nicolle Ratliff (Executive Vice President for Advancement and Communications)  
Gina Golba (Vice President and Dean of Student Affairs)  
Emily Hess, J.D. (Vice President of Advancement and General Counsel)  
Milton Katz, Ph.D. (Professor, Vice President of Academic Affairs and Dean of Faculty)  
Darcy Deal (Senior Director of Admissions)  
Shawntae Griffin (Director Diverse Talent and Inclusion)

## 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
Bonadona, Danielle	MFA	Animation	Assistant Professor
Cegavske, Christiane	BFA	Animation	Associate Professor
Hall, Eva	MFA	Animation	Assistant Professor
<b>Hudson, Doug - Chair</b>	MFA	Animation	Associate Professor
Donnelly, Paul	MFA	Ceramics	Professor
<b>Esser, Cary - The Kathleen Collins Chair of Ceramics</b>	MFA	Ceramics	Professor
Whittier, Casey	MFA	Ceramics	Assistant Professor
Heise, Andy	MBA	Entrepreneurial Studies in Art & Design	Visiting Instructor
Bannerot-McInerney, Marie	MFA	Fiber	Associate Professor
Eichler-Messmer, Kim	MFA	Fiber	Associate Professor
<b>Verbeek, Pauline - Chair</b>	MFA	Fiber	Professor
Merrill, Hugh	MFA	Foundation	Professor
<b>Krukowski, Samantha -Sosland Family Chair in Foundation Studies</b>	MFA	Foundation	Associate Professor
Demery, Kevin	MFA	Foundation	Visiting Assistant Professor
McIlvaine, Andrew	MFA	Foundation	Visiting Assistant Professor
Portal Carazas, Rodrigo	MFA	Foundation	AICAD Fellow
Snell, Steve	MFA	Foundation	Associate Professor
Sparks, Sherry	MFA	Foundation	Associate Professor
Taylor, Caleb	MFA	Foundation	Associate Professor
<b>Galloway, Tyler - Chair</b>	MFA	Graphic Design	Associate Professor
Lucas, Adam	MFA	Graphic Design	Assistant Professor
Maione, Lisa	MFA	Graphic Design	Assistant Professor
Zhang, Yige	MFA	Graphic Design	Visiting Assistant Professor
Casanova, Hector	BFA	Illustration	Assistant Professor
<b>Cluthe, Maura - Associate Chair</b>	BFA	Illustration	Associate Professor
Ferry, John	MFA	Illustration	Professor
<b>Mayse, Steve - The Charlie Sosland Chair in Illustration</b>	MFA	Illustration	Professor
Na, Il Sung	MFA	Illustration	Assistant Professor
Terrill, David	BFA	Illustration	Associate Professor
Boyer, Anne	MFA	Liberal Arts	Associate Professor
Console-Şoican, Cyrus	PhD	Liberal Arts	Associate Professor
Cromwell, Steve	MA	Liberal Arts	Associate Professor
<b>Dubay, Rebecca - The Ray Beagle Endowed Chair in Art History</b>	PhD	Liberal Arts	Associate Professor
Katz, Milton – Vice President of Academic Affairs & Dean of Faculty	PhD	Liberal Arts	Professor
Kennedy, Jan	PhD	Liberal Arts	Associate Professor



Lim-Midyett, Eleanor	PhD	Liberal Arts	Assistant Professor
<b>Moore, Phyllis - Chair</b>	PhD	Liberal Arts	Professor
Stempleman, Jordan	MFA	Liberal Arts	Assistant Professor
Antis, Corey	MFA	Painting	Associate Professor
Criswell, Jonah	MFA	Painting	Associate Professor
Cucullu, Santiago - William T. Kemper Visiting Artist	MFA	Painting	Visiting Assistant Professor
<b>Farstad, Julie - Co-Chair</b>	MFA	Painting	Professor
Fisher, Jessie	MFA	Painting	Professor
<b>Woodfill, James - Co-Chair</b>	BFA	Painting	Professor
Frizzell, Dwight	MFA	Photo/Film	Professor
Gutierrez Arias, Luis	MFA	Photo/Film	Visiting Assistant Professor
<b>Heise, Diana - Chair</b>	MFA	Photo/Film	Professor
Hock, Trey	MFA	Photo/Film	Assistant Professor
Lewis, Tom	MFA	Photo/Film	Associate Professor
Malik, Spandita	MFA	Photo/Film	Visiting Assistant Professor
Meeks, Cyan	MFA	Photo/Film	Associate Professor
Berman, Laura	MFA	Printmaking	Professor
Castillo, Ruben	MFA	Printmaking	Visiting Assistant Professor
<b>Rivera-Ortega, Miguel - Chair</b>	MFA	Printmaking	Associate Professor
<b>Chapin, Chris - Chair</b>	M.Des	Product Design	Professor
Trent, Alison	MFA	Product Design	Visiting Assistant Professor
<b>Downen, Jill - Chair</b>	MFA	Sculpture	Professor
Mellenbruch, Jarrett	MFA	Sculpture	Assistant Professor
Wickerson, Michael	MFA	Sculpture	Associate Professor