

**Undergraduate Academic Program  
Course Schedule  
Spring 2010**

<b>GES 103</b>	<b>CRITICAL PERSPECTIVES: ART NOW</b>		
Sec. 1	MWF 8:00-8:50	Mills J	101 WW3
Sec. 2	MWF 8:00-8:50	Klaimon E	115 WW5
Sec. 3	MWF 8:00-8:50	Lewis D	111 WW5
Sec. 4	MWF 9:00-9:50	Morgan J	105 WW3
Sec. 5	MWF 9:00-9:50	Lawrence L	114 WW5
Sec. 6	MWF 9:00-9:50	Klaimon E	115 WW5
Sec. 7	MWF 10:00-10:50	Mills J	101 WW3
Sec. 8	MWF 10:00-10:50	Morgan J	102 WW3
<b>GES 213</b>	<b>FOUNDATIONS OF WESTERN THOUGHT: CONCEPTS OF STYLE</b>		
Sec. 1	MWF 8:00-8:50	Wakeford M	301 GRAY
Sec. 2	MWF 9:00-9:50	Rosenberg E	113 WW5
<del>Sec. 3</del>	<del>MWF 9:00-9:50</del>	<del>Wakeford M</del>	<del>301 GRAY</del>
Sec. 4	MWF 10:00-10:50	Lawrence L	114 WW5
Sec. 5	TR 10:00-11:20	Wakeford M	301 GRAY
Sec. 6	TR 11:30-12:50	Lawrence L	114 WW5
Sec. 7	TR 8:30-9:50	Holland R	115 WW5
<b>GES 120</b>	<b>DIGITAL MEDIA FOR THE ARTIST</b>		
<del>Sec. 1</del>	<del>MWF 9:00-9:50</del>	<del>King B</del>	<del>107 WW3</del>
<del>Sec. 2</del>	<del>TR 10:00-11:20</del>	<del>King B</del>	<del>107 WW3</del>
<del>Sec. 3</del>	<del>TR 11:30-12:50</del>	<del>King B</del>	<del>107 WW3</del>

**English, Writing and Literature**

<b>ESL 100</b>	<b>ACADEMIC ENGLISH FOR NON-NATIVE SPEAKERS</b>		
Sec. 1	MTRF 9:00-9:50	Klaimon E	139 GRAY
<b>LIT 240</b>	<b>MYTH in SOCIETY</b>		
Sec. 1	TR 8:30-9:50	Lawrence L	114 WW5
<b>LIT 290</b>	<b>DOCUDRAMA</b>		
<del>Sec. 1</del>	<del>TR 8:30-9:50</del>	<del>Wileox D</del>	<del>GYM WW5</del>
<b>WRI 220</b>	<b>TALISMANS and TOUCHSTONES</b>		
Sec. 1	MWF 9:00-9:50	Mills J	101 WW3

**Foreign Language**

<b>FRE 103</b>	<b>ELEMENTARY FRENCH</b>		
Sec. 1	MWF 8:00-8:50	Berta M	106 WW3
Sec. 2	MWF 10:00-10:50	Berta M	106 WW3
<b>FRE 203</b>	<b>INTERMEDIATE FRENCH</b>		
Sec. 1	MWF 9:00-9:50	Berta M	106 WW3
<b>GER 103</b>	<b>ELEMENTARY GERMAN</b>		
Sec. 1	MWF 8:00-8:50	Gabriel H	104 WW3
Sec. 2	MWF 10:00-10:50	Gabriel H	104 WW3
<b>GER 203</b>	<b>INTERMEDIATE GERMAN</b>		
Sec. 1	MWF 9:00-9:50	Gabriel H	104 WW3
<b>ITA 103</b>	<b>ELEMENTARY ITALIAN</b>		
Sec. 1	MWF 8:00-8:50	Tiboni-Craft S	105 WW3
Sec. 2	MWF 10:00-10:50	Tiboni-Craft S	105 WW3

**History and Criticism of Art and Theater**

[Students required to take Art History may choose either section]

<b>ARH 103</b>	<b>ART HISTORY: 19<sup>TH</sup> -21<sup>ST</sup> CENTURY ART</b>		
Sec. 1	TR 10:00-11:20	Towns B	111 WW5
Sec. 2	TR 11:30-12:50	Towns B	111 WW5
<b>ARH 103</b>	<b>ART HISTORY: THE LIVES of ARTISTS</b>		
Sec. 3	MWF 9:00-9:50	Towns B	111 WW5
Sec. 4	MWF 10:00-10:50	Towns B	111 WW5

<b>THH 243</b>	<b>THEATER HISTORY: PERFORMANCE FORMS</b>		
<del>Sec. 1</del>	<del>MWF 8:00-8:50</del>	<del>Rosenberg E</del>	<del>113 WW5</del>
Sec. 2	TR 8:30-9:50	Rosenberg E	113 WW5

**Humanities**

<b>HUM 123</b>	<b>THE ARTS IN CONTEXT: THE MODERN WORLD</b>		
Sec. 1	MWF 8:00-8:50	Pu� K	112 WW5
Sec. 2	MWF 9:00-9:50	Ellis G	134 GRAY
Sec. 3	TR 10:00-11:20	Pu� K	112 WW5

<b>HUM 290</b>	<b>THEORY and PRACTICE of NEW MEDIA ART</b>		
Sec. 1	TR 8:30-9:50	King B	107 WW3

**HUM 290 BUILDING NATIONS: ARCHITECTURE, URBAN FORM**  
 (Students may register for this course as a social science course or a humanities course)

Sec. 2	TR 8:30-9:50	Wakeford/Gabriel	301 GRAY
<del>Sec. 3</del>	<del>TR 10:00-11:20</del>	<del>Mills J</del>	<del>101 WW3</del>
<b>HUM 290</b>	<b>UTOPIAS and DYSTOPIAS</b>		
<del>Sec. 4</del>	<del>TR 10:00-11:20</del>	<del>Berta M</del>	<del>106 WW3</del>

**Mathematics**

<b>MAT 203</b>	<b>FUNDAMENTALS of CALCULUS</b>		
Sec. 1	MWF 9:00-9:50	Davis I	119 GRAY
<b>MAT 290</b>	<b>STATISTICAL REASONING</b>		
Sec. 1	MWF 8:00-8:50	Davis I	119 GRAY

**Philosophy**

<b>PHI 101</b>	<b>INTRODUCTION to PHILOSOPHY (C1 ONLY)</b>		
Sec. 1	MWF 9:00-9:50	Miller R	102 WW3

**Science**

<b>SCI 102</b>	<b>PHYSICS of LIGHT and SOUND</b>		
Sec. 1	MWF 8:00-8:50	Levin J	103 WW3
Sec. 2	MWF 9:00-9:50	Levin J	103 WW3
<b>SCI 223</b>	<b>ANATOMY PHYSIOLOGY</b>		
Sec. 1	MWF 8:00-8:50	Pounds D	633 WP

<u>Science continued</u>				
<b>SCI 227</b>		<b>THE BIOLOGY of MOVEMENT</b>		
Sec.	1	TR 8:30-9:50	Pounds D	633 WP
<b>SCI 240</b>		<b>MODERN PHYSICS</b>		
Sec.	1	TR 10:00-11:20	Levin J	103 WW3
<b>SCI 290</b>		<b>SCIENCE and SOCIETY</b>		
Sec.	1	TR 8:30-9:50	Levin J	103 WW3
<u>Social Sciences</u>				
<b>SOS 220</b>		<b>DEVELOPMENTAL PSYCHOLOGY</b>		
Sec.	1	TR 8:30-9:50	Gredlein J	102 WW3
<b>SOS 220</b>		<b>EVOLUTIONARY PSYCHOLOGY</b>		
Sec.	2	TR 10:00-11:20	Gredlein J	102 WW3
<b>SOS 226</b>		<b>AMERICA in the 1950's</b>		
Sec.	1	TR 8:30-9:50	Puc K	112 WW5
<b>SOS 244</b>		<b>WITCH HUNTS</b>		
Sec.	1	MWF 9:00-9:50	Puc K	112 WW5
<b>SOS 245</b>		<b>BUILDING NATIONS: ARCHITECTURE, URBAN FORM</b>		
<b>(Students may register for this course as a social science course or a humanities course)</b>				
Sec.	1	TR 8:30-9:50	Wakeford/Gabriel	301 GRAY

**SPRING TERM 2010  
SPECIAL COLLEGE COURSE OFFERINGS  
(For descriptions of all other courses offered this term see UNCSA Bulletin)**

**Literature and Writing:**

**LIT 240-01 Myth and Society: Shapeshifters, Tricksters, and the Modern Hero Lawrence  
TR 8:30-9:50**

This term the emphasis will be on comparative world mythologies about tricksters and shapeshifters. **TEXT:** Neil Gaiman's, *American Gods and Anansi Boys*; selected mythologies; further texts TBA. **No prerequisites.**

**LIT 290-01 Docudrama Wilcox  
TR 8:30-9:50**

Does the term "based on a true story" mean anything to you? From Erwin Piscator's "Living Newspaper" to the intellectual and moral fall out from World War II, to the murder of Harvey Milk, to Oliver Stone's *JFK*, to the most recent made for TV movie the genre of docudrama pushes the notion of the real toward the actual. Building on "recent events" dramatic works in this area blur the boundary between reality and fiction, often intertwining documentation with artistic creation to produce material that questions the very nature of truth, authority, and authenticity. **Prerequisites:** GES 101,102, 103 or equivalent.

*WRI 220-01* *Talismans and Touchstones* *Mills*  
**MWF 9:00- 9:50**

We will explore the various meanings of the talismans and touchstones with which we surround ourselves, and we will use these explorations to construct creative works. In doing so, we also will be exploring the nature of composition and creativity. Course assignments will include a variety of writing, drawing, visual, and artistic exercises. **No prerequisites.**

**History:**

*ARH 103-01 and 02* *19th-21st Century Art* *Towns*  
**TR 10:00-11:20 and 11:30-12:50.**

Starting with Romanticism, we will look at how the self-conscious act of art making and the relationship between theories of art and practice of art helped mold the modern period into a long series of -isms: Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Expressionism, Cubism, Surrealism, Dadaism, Pop-ism, and, if there is such a thing, Post-Modernism and it's children. Most of the writings come from French theorists of the late twentieth century, and writings investigate the emergence of art-making concerns artists face today. **TEXT:** Roland Barthes, *Camera Lucida*, ISBN 0374521344  
**No prerequisites.**

*ARH 102-03 and 04* *The Lives of the Artist* *Towns*  
**MWF 9:00-9:50 and 10:00-10:50**

This class puts the biographies of particularly interesting and revealing artists at its center. Beginning with the nineteenth century, we look at the emergence of art about everyday life, and think about how we have constructed the Artist as a special individual, and some examples of how the artist might actually be special. We look at Velasquez, Goya, Picasso, Gaudi and Salvador Dali as a Spanish patriarchy. We look at artists who don't fit typical periods like Bosch, Arcimboldo, Heade, Cornell, and Henry Darger. We look at artists who worked with other artists to intentionally create new movements in the history of art like Gauguin and van Gogh, Breton and Bataille, Picasso and Braques, The focus here is on 19<sup>th</sup> and 20<sup>th</sup> century art. **TEXT:** Andy Warhol, *The Philosophy of Andy Warhol: (From A to B and Back Again)*, ISBN 0156717204 and Jonathan Safran Foer, *A Convergence of Birds*, Original Fiction and Poetry Inspired by the Work of Joseph Cornell, ISBN 0141012706  
**No prerequisites.**



***HUM 290-04***

***Cooking With Class***

***Berta***

**TR 10:00-11:20**

A treat for literature lovers, movie lovers and food lovers. This course emphasizes not only the importance of food in societies' pleasure or survival but also shows that food can fashion people's behavior, which could ultimately lead to disasters or crimes such as one final orgiastic weekend filled with gourmet dishes, call girls, and a lusty schoolteacher, in a French drama, which scandalized world cinema when it won the Cannes Film Festival's International Critic Award in 1973: *La Grande Bouffe* by Italian filmmaker Marco Ferreri. Students will be responsible for a 2-page essay, a presentation, and either a final, an 8-page research paper or the writing of a 15-page piece of fiction ("à la manière de"). (In English) **No prerequisites.**

**Mathematics:**

***MAT 290-01***

***Statistical Reasoning***

***Davis***

**MWF 8:00-8:50**

Will cover: The fundamentals of statistics, the process of a statistical study, types of statistical studies, should you believe a statistical study? , statistical tables and graphs, graphics in the media, correlations and causality, characterizing a data distribution, measures of variation, interpreting the standard deviation, the normal distribution. **TEXT:** *Using and Understanding Mathematics, a Quantitative Reasoning Approach*, Second Edition, by Bennett and Briggs; Addison Wesley Publishers, ISBN# 0-201-71711-5.

**Philosophy:**

***PHI 101-01***

***Introduction to Philosophy***

***Miller***

**MWF 9:00-9:50**

**This course is open to freshmen only.**

Classical and contemporary philosophical writings on some of the big ideas: self, knowledge, God, freedom, the good, and the beautiful. We'll read, discuss, debate, and take advantage of many opportunities for written reflection. We're not necessarily looking for answers—though if some make their appearance and appear to hold up, that's fine; what we're really after is a grasp of what the options are on these disputed topics, and why they have seemed compelling. Was Russell right when he claimed that the point of philosophy "is to begin with something so obvious as to hardly be worth saying and end up with something so paradoxical that no one can possibly believe it"? We'll see. **Prerequisites** The course is open to first year students who have had GES 101 and GES 102, or the equivalent; or with the permission of the instructor.

**Science:**

**SCI 102 01 and 02** *Physics of Light and Sound* **Levin**  
**MWF 8:00-8:50 and 9:00-9:50**

Can light and sound travel through a vacuum? How do optical fibers work? How can an opera singer be heard over an orchestra? In this course, we will examine the nature, behavior, and principles of light and sound. We will cover resonance and mechanical waves, electromagnetic waves, light, and optics. This course is geared toward beginning students in physics.

**No prerequisites.**

**SCI 240 -01** *Modern Physics* **Levin**  
**TR 10:00-11:20**

The field of modern physics includes all discoveries made since the year 1900. This course provides an introduction to the theory, experiments, and applications of modern physics. We will focus on topics including physics at the turn of the twentieth century, special relativity, waves and particles, and quantum mechanics

**No prerequisites.**

**SCI 290-01** *Science and Society* **Levin**  
**TR 8:30-9:50**

How easy would it be for terrorists to develop and distribute biochemical and nuclear weapons? Are there viable alternatives to fossil fuels? Is climate change a reality and, if so, can it be stopped? As responsible citizens, we must understand the answers to these questions. Part of developing an understanding is learning about the science behind these topics. We will explore energy, stem-cell research and genetic engineering, nuclear weapons, space exploration, and climate change with the goal of learning about science in the headlines. **No prerequisites.**

**Social Science:**

**SOS 220-01** *Developmental Psychology* **Gredlein**  
**TR 8:30-9:50**

Survey of scientific theories and research findings in human psychological development, including its biological, behavioral, cognitive, social, and emotional aspects. **TEXT:** Feldman, *Child Development* bundled with *Virtual Child*

**No prerequisites**

***SOS 220-02*** ***Evolutionary Psychology*** ***Gredlein***

---

**TR 10:00-11:20**

This course will be about "Human Nature." The primary assumption of the course is that the human mind and human behavioral predispositions have been shaped by the process of natural selection throughout our evolutionary past. This seminar is intended to acquaint students with the field of evolutionary psychology. **TEXT:** TBA

**Prerequisites:** GES 101,102, 103 or equivalent

***SOS 226-01*** ***America in the 1950s*** ***Puc'***

---

**TR 8:30-9:50**

The 1950's in America were poised between the end of World War II and the turbulent 1960's. A poll taken in 1942 revealed that 37% of adult Americans did not expect their children's opportunities to be any better than their own. By the end of the next decade Americans' lives had changed dramatically: people had much more income and were ready to spend it. In other words, it was a decade of prosperity and optimism. At the same time, there was an undercurrent of socio-economic, political and cultural problems that would erupt, sometimes violently, in the 1960's. Many of those issues are still with us today. This course will explore the political, cultural and socio-economic landscape of the 1950's, paying special attention to those undercurrents that will erupt in the next decade. **TEXT:** TBA

**No prerequisites.**

***SOS 244-01*** ***Witch-hunts*** ***Puc'***

---

**MWF 9:00-9:50**

Throughout history there have been occasions where widespread anxiety, fear and anger generated accusations and a search for culprits and conspiracies – in other words, witch-hunts. The witch-hunt has political, social, economic, racial and sexual components that have evolved over time and in relation to the panic of the moment. This course will examine the origins of witch-hunts in Europe, its manifestations in early America, most famously in Massachusetts, and its 20<sup>th</sup> century expression from Sacco and Vanzetti to the McCarthy hearings to the panic over alleged sexual abuse in day care centers during the 1980s and 1990s. **TEXT:** TBA

**Prerequisites:** GES 101,102, 103 or equivalent; or instructor's permission.

***SOS 245-01 Building Nations: Architecture, Urban Form, National Identity 1800-2000 Wakeford***  
**TR 8:30-9:50**

**Students may register for this course as a Social Science course or a Humanities course.**

This course will examine how modern “western” nations constitute, represent, and remember themselves through architecture and the urban built environment. During the term, we will move chronologically across two centuries of history and across the Atlantic to consider the following historical models: 1. Early 19th-century Washington, D.C. - Capital city of a new republican democracy. 2. Mid-19th century Vienna – The Austro-Hungarian Empire strikes back. 3. Post-WWII New York City – America flexes its world economic, political, and cultural muscle, and 4. Post-reunification Berlin – When east meets west and past meets present. If time permits, we could also, as an epilogue, take a brief look at the ongoing (re-)building of “ground zero” in NYC. Since we cannot experience these models in person, we’ll have to make do with written, visual and audio accounts and materials. **Course expectations:** active engagement with the material inside and outside of class, 1 presentation/“class discussion management,” one shorter and one longer paper, and a written final exam. **No prerequisites.**