

**Undergraduate Academic Program
Course Schedule
Winter 2010**

GES 102	CRITICAL PERSPECTIVES: ART WORLD		
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
GES 212	FOUNDATIONS OF WESTERN THOUGHT: SELF AND SOCIETY		
Sec. 1	MWF 8:00-8:50	Wakeford M	301 GRAY
Sec. 2	MWF 9:00-9:50	Rosenberg E	113 WW5
Sec. 3	MWF 9:00-9:50	Wakeford M	301 GRAY
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
GES 120	DIGITAL MEDIA FOR THE ARTIST		
Sec. 1	MWF 9:00-9:50	King B	107 WW3
Sec. 2	TR 8:30-9:50	King B	107 WW3
Sec. 3	TR 10:00-11:20	King B	107 WW3

English, Writing and Literature

ESL 100	ACADEMIC ENGLISH FOR NON-NATIVE SPEAKERS		
Sec. 1	MTRF 9:00-9:50	Klaimon E	139 GRAY
LIT 220	STORY TEARING		
Sec. 1	TR 10:00-11:20	Mills J	101 WW3
LIT 240	THE COSMOGONIC CYCLE		
Sec. 1	TR 8:30-9:50	Lawrence L	114 WW5
LIT 290	17TH CENTURY FRENCH THEATRE		
Sec. 1	TR 10:00-11:20	Berta M	106 WW3
LIT 290	AMERICAN THEATRE WOMEN		
Sec. 2	TR 10:00-11:20	Rosenberg	113 WW5
WRI 250	FLASH FICTION		
Sec. 1	MWF 9:00-9:50	Mills J	101 WW3

Foreign Language

FRE 102	ELEMENTARY FRENCH		
Sec. 1	MWF 8:00-8:50	Berta M	106 WW3
Sec. 2	MWF 10:00-10:50	Berta M	106 WW3
FRE 202	INTERMEDIATE FRENCH		
Sec. 1	MWF 9:00-9:50	Berta M	106 WW3
GER 102	ELEMENTARY GERMAN		
Sec. 1	MWF 8:00-8:50	Gabriel H	104 WW3
Sec. 2	MWF 10:00-10:50	Gabriel H	104 WW3

Foreign Language continued

GER 202		INTERMEDIATE GERMAN		
Sec. 1	MWF 9:00-9:50	Gabriel H		104 WW3
ITA 102		ELEMENTARY ITALIAN		
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 to take either section]

ARH 102		ART HISTORY: MAJOR WORKS 12-18TH CENTURIES		
Sec. 1	TR 10:00-11:20	Towns B		111 WW5
Sec. 2	TR 11:30-12:50	Towns B		111 WW5
ARH 102		ART HISTORY: VISUAL NARRATIVES		
Sec. 3	MWF 9:00-9:50	Towns B		111 WW5
Sec. 4	MWF 10:00-10:50	Towns B		111 WW5
THH 242		THEATER HISTORY: DESIGN AND PERFORMANCE		
Sec. 1	MWF 8:00-8:50	Rosenberg E		113 WW5
Sec. 2	TR 8:30-9:50	Rosenberg E		113 WW5

Humanities

HUM 122		THE ARTS IN CONTEXT: THE AGE of REASON and REVOLUTION		
Sec. 1	MWF 8:00-8:50	Puc K		112 WW5
Sec. 2	MWF 9:00-9:50	Ellis G		134 GRAY
Sec. 3	TR 10:00-11:20	Puc K		112 WW5
HUM 290		THE RICHNESS of GERMAN ROMANTICISM		
Sec. 1	TR 10:00-11:20	Gabriel H		104 WW3
HUM 290		CHAOS THEORY and the ARTS		
Sec. 2	TR 8:30-9:50	Wilcox D		GYM WW5

Mathematics

MAT 202		COLLEGE TRIGONOMETRY		
Sec. 1	MWF 9:00-9:50	Davis I		119 GRAY
MAT 290		FOUNDATIONS of FINANCE		
Sec. 1	MWF 8:00-8:50	Davis I		119 GRAY

Philosophy

PHI 290		SHAKESPEARE and PHILOSOPHY		
Sec. 1	MWF 9:00-9:50	Miller R		102 WW3

<u>Science</u>				
SCI 107		GENERAL PHYSICS		
Sec.	1	MWF 8:00-8:50	Levin J	103 WW3
Sec.	2	MWF 9:00-9:50	Levin J	103 WW3
SCI 210		NUTRITION		
Sec.	1	MWF 9:00-9:50	Loggins J	633 WP
SCI 222		ANATOMY PHYSIOLOGY		
Sec.	1	MWF 8:00-8:50	Pounds D	633 WP
SCI 240		STORIES of WOMEN in SCIENCE		
Sec.	1	TR 10:00-11:20	Levin J	103 WW3
SCI 290		SCIENCE and the ARTS (C1 ONLY)		
Sec.	1	TR 8:30-9:50	Levin J	103 WW3
SCI 290		ANATOMY of HUMAN MOVEMENT		
Sec.	2	TR 8:30-9:50	Pounds D	633 WP

<u>Social Sciences</u>				
SOS 124		US INTELLECTUAL HISTORY I, 1630-1858		
Sec.	1	MWF 9:00-9:50	Wakeford M	301 GRAY
SOS 220		ABNORMAL PSYCHOLOGY		
Sec.	1	TR 8:30-9:50	Gredlein J	102 WW3
SOS 220		PSYCHOLOGY of HUMAN SEXUALITY		
Sec.	2	TR 10:00-11:20	Gredlein J	102 WW3
SOS 244		TERRORISM in a CHANGING WORLD		
Sec.	1	TR 8:30-9:50	Puc K	112 WW5
SOS 245		THE ATLANTIC WORLD in the AGE of EMPIRE		
Sec.	1	MWF 9:00-9:50	Puc K	112 WW5

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

Literature and Writing:

LIT 220-01: Story Tearing Mills
TR 10:00-11:20

In the Renaissance play, *The Knight of the Burning Pestle*, a grocer and his wife complain that the plays they watch are never about them. They insist their apprentice, Rafe, be given a role. The tradition of tearing stories apart in the process of telling them is an old one. We will look at a number of texts that play with narratives either by commenting on themselves, refusing to follow prescribed narrative structures, or making such structures seem absurd. **Works may include** novels such as William Faulkner's *Sound and the Fury* and Manuel Puig's *Kiss of the Spider Woman*, the fiction of Borges and John Barth, and films such as *Adaptation*, *Stranger Than Fiction*, and *Living in Oblivion*. **Prerequisites:** GES 101,102, 103 or equivalent.

LIT 240-01 The Cosmogonic Cycle : Creation, Transformation, Dissolution Lawrence
TR 8:30-9:50

This term will continue Joseph Campbell's perspective on Creation myths, "End Time" theories, and how these universal symbols relate to the journey of the individual soul. In essence, the Hero's Journey continues within the context of the universe! Where does our consciousness come from? What is the final realization of love? How does everything end? **TEXT:** *The Hero With A Thousand Faces*; selected Creation myths, the film Genesis.

No prerequisites.

LIT 290-01 17th Century French Theatre Berta

TR 10:00-11:20

This course emphasizes people's search for order through the study of the *juste milieu* in Molière's *Tartuffe*, who teaches that any sense of freedom, any drastic changes and disobedience, any sense of lie and violence are a threat to society, which claims to be established on reason to the service of the Prince. It also takes into consideration the two other giants of 17th c. French theatre: Corneille and Racine, through the study of their tragedy, respectively *The Cid* and *Phaedra*. Critical works supplement the plays, for a better understanding of the studied concepts. Students will write 3 tests, a final or an 8-page research paper. (In English) **No prerequisites.**

LIT 290-02 American Theater Women Rosenberg

TR 10:00-11:20

This course explores the efflorescence of the woman playwright on the American theater scene from the 1960's to the present. With an appreciative full curtsy to our drama mamas Crothers, Glaspell, Hellman, Hansberry and more, we will sample works from Ntozake Shange and Adrienne Kennedy to rising playwrights like Dael Orlandersmith and Diana Son. From vocabulary to characterization, from ideology to staging, we will examine whether women playwrights bring a new vision to the American stage. The course will culminate with seminar-like individual research and presentation on such playwrights as Kia Corthron, Maria Irene Fornes, Tina Howe, Cindy Lou Johnson, Marsha Norman, Lynn Nottage Emily Mann, Suzi-Lori Parks, Anna Deveare Smith, Paula Vogel and Wendy Wasserstein. **Prerequisites.** GES 101, 102, 103 or equivalent; or instructor permission.

WRI 250-01 Flash Fiction Mills

MWF 9:00-9:50

In its entirety, Richard Brautigan's story "The Scarlatti Tilt" is "'It's very hard to live in a studio apartment in San Jose with a man who's learning to play the violin.' That's what she told the police when she handed them the empty revolver." In this course we will examine the genre of "flash fiction." We will read a number of examples and write a number of our own. There will be a great deal of reading and writing. Operating on a workshop model, the core of the course will be peer critiques. **No Prerequisites.**

History:

ARH 102-01 and 02 Major Works 12-18th Centuries Towns

TR 10:00-11:20 and 11:30-12:50

In this course we focus attention on art of the West, centered on the major periods of the Early Modern period: Renaissance, Baroque, Rococo and Neoclassical art. Readings from the earliest days of art history (Giorgio Vasari's *Lives of the Artists*, for example) and from historians working today. We will put the development of the Artist as an individual at the center of the narrative, and use writing to work toward understanding of what novelties and traditions shaped the early days of something we call Art. **TEXT:** *30,000 Years of Art*, ISBN 0714847895

No prerequisites.

ARH 102-03 and 04 Visual Narratives Towns

MWF 9:00-9:50 and 10:00-10:50

At center: stories that artists have looked at again and again with very different materials, skills, and styles. David and Goliath, Judith and Holofernes, the many abductions of Zeus and his sons. We will consider how artists have repeated tales of power, love, violence, and coming of age to reveal the subtle differences between individuals, cultures and their values. **Readings from** the texts where various stories were first written down (Ovid's *Metamorphoses*, the Bible, the *Epic of Gilgamesh*, etc., and artwork from 5000 bce to 2009. We will create stories of art of our own, including critical writing, creative writing, and artmaking. **TEXT:** John Berger, *Ways of Seeing*, ISBN 0140135154.

No prerequisites.

Humanities:

HUM 290-01 The Richness and Influence of German Romanticism Gabriel

TR 10:00-11:20

From the fairy tales of the Brothers Grimm to the Gothic tales of Mary Shelley and Edgar Allen Poe to Offenbach's *Tales of Hoffmann*, from the mystic landscapes of Caspar David Friedrich to the medieval and teutonic settings of Walter Scott and Richard Wagner, from Tchaikovsky's *Nutcracker* to the standard repertoire of *Lieder* or art songs, German-language Romanticism has produced, directly or indirectly, an incredibly diverse and influential body of cultural artifacts.

This course will examine how and why the German romantics cultivated each of these forms and how and why they insisted upon the mutual influence of artistic genres, mixing them together for heightened "romantic" effect. **Students who have had the equivalent of 2 years of college**

German will have the opportunity to read and discuss some of the materials in the original German. Prerequisites: GES 101,102, 103 or equivalent.

SCI 240-01 ***Stories of Women in Science*** ***Levin***

TR 10:00-11:20

Why is it that, since 1901, only 2% of recipients of the Nobel Prize in the sciences have been women? And, who are these women who have earned this distinction? What are their stories and how did they achieve success? In this course, we will examine stories of women in science and the science behind their discoveries. **No prerequisites.**

SCI 290-01 ***Science and the Arts*** ***Levin***

TR 8:30-9:50

This course focuses on the interplay between art and science. We will use artistic expressions from the Renaissance to the present day to explore and reflect upon the creative process in science and art. We will discuss the relationship between science and art in dance, music, sculpture and the visual arts. Our discussions will lead us to scientific topics ranging from energy to natural history and medicine.

No prerequisites.

SCI- 290-02 ***Anatomy of Human Movement*** ***Pounds***

TR 8:30-9:50

A one-term introduction to the anatomy responsible for human movement with an emphasis on bones, joints and the muscles and tendons that can be identified in the examination of “surface anatomy.” This course is designed for anyone interested in drawing the human body, or curious about its movement.

Specific topics may include:

- Bones of the spine and limbs and the moveable joints associated with them.
- How muscles work together, against each other and against gravity to either produce or prevent movement.
- Which muscles and tendons can be seen by observing the body’s surface and which may be active in particular positions or situations.
- How typical gender body proportions, flexibility and other individual variations in physique affect movement potential.
- The relationship of our upright, bipedal posture to the development of our structure with occasional comparison to other animals

TEXT: *Anatomy of Human Movement*; Blandine Calais-Germain; ISBN-10: 0939616173, ISBN-13: 978-0939616176.

No prerequisites. Note: this course is intended for students who are not required to take the “Anatomy & Physiology” sequence and “Biology of Movement” course.

SOS 244-01

Terrorism in a Changing World

Puc'

TR 8:30-9:50

Until the Oklahoma City bombing and the attacks on September 11, 2001, terrorism was a phenomena that, in the opinion of a majority of Americans, occurred elsewhere. This course will explore how artists, in the broadest sense of the word, have responded to terrorism and its underlying political issues. We will read novels by John le Carre and Ann Patchet, screen *The Battle of Algiers*, and dive into John Adams' opera, *The Death of Klinghoffer*. Murals in Northern Ireland provide the context in which to examine how the ideals and martyrs for a cause are kept in the public consciousness. **This is a heavy reading course. TEXTS:** Townshend, *Terrorism, A Very Short Introduction*, ISBN 0-19-280168-6; Patchett, *Bel Canto*, ISBN 0-06-093441-7

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

WARNING: Course requirements include submission of a weekly journal, a mid-term and final papers.