

FALL TERM 2024
COURSE DESCRIPTIONS

ALL COURSES ARE 3 CREDIT HOURS

First Year Academic Core

FYS 1100-01, 03-12: MAKING AND REFLECTING

This course introduces students to a range of intellectual creative practices and processes. This is a collaborative, interdisciplinary, project-based seminar designed for students to engage in an exploration of art, life, and contemporary culture through experiencing, thinking, talking, making, reflecting, and writing. In this class, students practice articulating their creative choices and reflecting on others' creative choices. Only one FYS course can be counted toward the General Education core requirements. **Students with 12 or more college transfer credits can replace this requirement with appropriate transfer credit or a General Education elective.**

Second Year Academic Core

HUM 2100: 01-08: CRITICAL DIALOGUES

In this core humanities course, students encounter exemplary texts from antiquity to the present and from multiple continents and diverse cultures. How do we make meaning from this expansive record of storytelling, inquiry, and creative expression? How can today's artist-citizens respond as active conversation partners across time and space? Specific content and thematic emphases will vary across course sections, reflecting the diverse specializations and perspectives of Division of Liberal Arts faculty. In all sections, however, students will wrestle both with texts long privileged as 'canonical' and, of equal importance, others that speak from the margins and compel us to think critically about how we assign value and importance to different voices and traditions. All sections also share one significant contemporary text (selected annually). "Critical Dialogues" students will cultivate their skills of research, writing, and verbal expression, and in doing so, situate their artistic and professional practice in specific contexts and as woven into a larger world of ideas.

Prerequisite(s): ENG 1200 or equivalent.

**** updates/new recommendations here-DANCE, DRAMA AND FILM TAKE IN YR 2, D&P AND MUSIC BENEFIT FROM TAKING IN YR 3, ****

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ART HISTORY (fulfills Humanities or Elective)

ARH 1000-01: INTRODUCTION TO VISUAL ART (asynchronous online)

A one-semester introduction to the language of art, visual analysis, and art history, providing the foundation for the study of visual art and visual culture. The class will begin with an overview of visual art language, including the elements, principles, and techniques of visual art and design. Next, the course covers the basics of art theory and methods of art history through close looking at and analysis of art in different media. Third, the course offers a brief survey of the history of art from prehistory to the present. Lectures, discussions, readings, writings and projects introduce a framework of the historical, cultural and environmental forces that affect art, artists and audience. **Designed for students who have not had introductory classes in visual art or art history.**

ARH 2298-01: TOPICS: CRIMES AGAINST ART (Adjunct, Veronica Kavass)

TBA

ARH 2298-02: TOPICS IN CREATIVE WRITING: CURATORIAL WRITING IN THE ARTS

This course is an examination of what happens when the creative/imaginary realm transitions from dreaming, brainstorming, playing, wondering, questioning...to becoming an actual object, practice, and/or event within society. What happens when budgets, institutional politics, audience participation, marketing, revenue, and educational initiatives collaborate with a creative idea? We will look at this together with an emphasis on studying the curatorial role. If there is anyone who plays on all levels—identifying talent, schmoozing with the board, considering educational collaboration, choreographing an event, drawing in audience, reporting numbers, building community relations—it is the curator. This semester, you will look at things from a curator's perspective and all the possibilities/limitations that come with that role. **Prerequisite(s): ENG 1200**

ARTS MANAGEMENT (fulfills Elective requirement-HUM/Elective in previous bulletin)

ARM 1000-01: INTRO TO ARTS MANAGEMENT

The purpose of this course is to introduce students to the business of the arts. We will examine the administrative aspects of arts organizations in order to understand how they are structured, and how they operate - that is, what makes cultural institutions run. There are many things that have to happen on the administrative side of the business in order for an artistic production to make it to the stage. We will examine the different types of arts organizations, their purpose and mission, how they are structured and managed, where the money comes from, and how we actually get audiences to come and see our productions. We will also look at the human and financial systems that support the operation.

ARM 2020-01: NEGOTIATION (Hybrid, Fridays: 8:30am-11:20am)

This course will help students to build the skills and confidence necessary to negotiate successfully on behalf of themselves, or for their group or organization, in a variety of situations. The tools developed in this class can be applied to both a student's personal and professional lives. We will cover concepts that include identifying negotiation strategies and styles, evaluating potential agreements, handling difficult negotiators, using agents to negotiate, contract/employment agreements, and when not to take a deal. The class will utilize discussions, readings, videos, and multiple case role-play scenarios throughout the course. **Pre-requisite(s): ENG 1200**

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ARM 2050-01, 02: PERSONAL FINANCE FOR THE ARTIST

This course will help prepare students that are entering the workforce to better understand the importance of sound personal financial management. Topics to be covered include an introduction to basic business and economic principles, fundamentals of investing (including risk vs. return), personal budgeting, preparation of an artist's personal income tax return, understanding employee benefits, insurance basics, independent contractor status, and retirement planning. This course is geared toward all student artists; therefore, no prior background in business is required. **Pre-requisite(s): ENG 1200**

ARM 2198-01: TOPICS IN ARTS MANAGEMENT: ENTREPRENEURSHIP FOR MUSICIANS
(Adjunct: Melissa McLeod)

This course is designed to equip aspiring musicians and music entrepreneurs with the essential knowledge and skills needed to thrive in today's music landscape. Recognizing the evolving nature of the music business, this course focuses on strategies and innovative approaches to succeed in this competitive field. Students will explore various facets of music entrepreneurship including: the present-day structure of the music industry, emerging trends, marketing and promotion, branding, networking, strategies for artist development (songwriting, performance skills, recording techniques, touring, managing), music licensing and publishing, and launching a music-related start-up (music tech innovation, label owner, music services, etc.). Guest speakers will be invited who have achieved success as music entrepreneurs. By the end of the course, students will have gained a comprehensive understanding of music entrepreneurship principles and acquired the practical knowledge to navigate the music industry landscape successfully.

ARM 2198-02: TOPICS IN ARTS MANAGEMENT: ART, LAW, AND ETHICS
(Adjunct: Patrice Goldmon)

DESCRIPTION TBA

ARM 2198-03, 04: TOPICS IN ARTS MANAGEMENT: THE ARTS & DEMOCRACY IN AMERICAN LIFE
(CROSS-LISTED AS HIS 2800)

Artists and arts advocates in the United States, and around the world, have often argued that a thriving artistic culture is indispensable to a democratic society. But why? When did the "arts and democracy" argument crystallize? Ultimately, is the argument persuasive? This course will look to key episodes and themes—from the early republic to today—which illuminate the relationship between the arts and the stated values and goals of democracy. These might include debates over the aesthetic representation of the nation, the movement to include arts education in public schools, debates over public subsidies for the arts during the New Deal and 1960s, the deployment of artists as agents of Cold War cultural diplomacy, and the revived debates about public support for the arts during the "culture wars" of recent decades. Students will also grapple with complex questions such as: What is "democracy" and what are "democratic values"? What role should art play in the formation of citizens? What are the proper boundaries of expressive freedom? And do artists, arts managers, and leaders in the arts and cultural sector have a particular type of political responsibility or civic obligation to advance a culture of social justice, equity, and inclusion within arts organizations and beyond? Students will engage with course material through a wide variety of readings, written reflections, class discussion, and projects.

Prerequisite(s): ENG 1200

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ARM 3100-01: THE ARTIST AS LEADER

What's the purpose of Art in our contemporary society? And what impact can artists have on the world? Through this course enables students to develop a creative and critical framework to formulate their own answers to these questions, while also developing their leadership capacity by learning how they can translate their creative skills to take on new challenges. Prerequisite(s): HUM 2101

ANTHROPOLOGY (Fulfills Social or Behavioral Sciences, or Elective)

ATY 1000 : INTRODUCTION TO SOCIOCULTURAL ANTHROPOLOGY

This course will introduce students to some of the major themes in modern socio-cultural anthropological thinking: power and human agency; sex and gender; kinship and family; race and ethnicity; economic relations and livelihood; visual and performance cultures; cosmology and belief systems; and other topics. In addition to introducing students to highlights in the history of anthropological thought, the course will cover anthropological approaches to a changing group of urgent contemporary problems. Students will have the opportunity to conduct practical ethnographic research.

ATY 2200-01: THE MIDDLE EAST ON FILM

This course offers an introduction to the ethnographic study of films, television, and other visual media produced in and about the Middle East, North Africa, and the broader SWANA region. Parallel to film screening, students will read critical and analytical material that provides background as well as commentary and analysis of cultural and historical contexts on content of films and their making. The course will examine a series of topics such as identity politics, religious affiliation, gender, immigration, belonging, homeland and exile. The course will pay attention to regional and national film industries, with special focus on the Ramadan “soap opera,” dubbing/voice acting, and artistic communities.

FRENCH (fulfills Lang/Lit/Culture or Elective)

FRE 1101-01: ELEMENTARY FRENCH I

An introduction to the French language with the goal of oral proficiency. The major emphasis is on spoken French, basic grammar and vocabulary building, which will provide the student with the necessary language skills to function on a basic level in a French-speaking country. The student will also learn about cultural elements of the country and its people.

Prerequisites: *Passing FRE 1101 required for FRE 1102.

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GERMAN (fulfills Lang/Lit/Culture or Elective)

GER 1101-01: ELEMENTARY GERMAN I

An introduction to the German language with emphasis on reading, writing, and above all listening to and speaking German. Basic grammar and vocabulary building, and the basic aspects of German-language culture will provide the student with necessary skills to function on a basic level in a German-speaking country.

Prerequisite(s): *Students with any prior German should consult with the instructor before registering for this course.* *GER 1102 requires passing GER 1101.

GER 3198-01: TOPICS IN GERMAN LITERATURE & CULTURE:

CONTEMPORARY VOICES OF GERMAN CULTURE

In this course, students will receive further experience/practice communicating and expressing themselves in German by engaging a variety of "modern voices/perspectives" from the "modern" German-speaking world (post WW II). In support of the UNCSA's commitment to Diversity, these "modern voices and perspectives" offer students a sampling of some of the diversity to be found in the self-representations of modern German-language culture. Examples will come from a variety of media, including interviews, film, literature, etc. This course will be taught entirely in German. **Prerequisites: A minimum of two years of college-level German or permission of the instructor.**

History

HIS 1198-01: TOPICS: HISTORY OF THE FUTURE: BRAZIL (fulfills History or Elective requirement)

Did a 1926 Brazilian novel, *The Black President* (O presidente negro), prophesy the dynamics and outcome of the 2008 U.S. presidential election? Were the 2019 fires that raged in the Brazilian Amazon a preview of an apocalyptic climactic future on the near horizon? Why is Rio de Janeiro home to a spaceship-shaped building – suspended in mid-air, seemingly ready for flight – called the “Museum of Tomorrow?” “The History of the Future” is about how we relate to the unknowability of tomorrow in the past and the present. Looking through various thematic lenses – from environmental and cultural to political and technological – we will investigate the range of creative and destructive responses to the inescapable uncertainty of the future. We will examine these responses in the context of Brazil, a nation once described as “the country of the future.” At times, that future has seemed utopian, with Brazil in various historical periods deemed a post-racial paradise, mecca of Modernism, and global hub of social innovation. At other times, that future has seemed dystopian, with Brazil a seeming “waste land” characterized by urban violence, vast political corruption, and climactic catastrophe. This apparent paradox will set the stage for an in-depth examination of the future as it has been imagined and passed into history in Brazil and beyond. Course content will range from Oscar-nominated films, such as *The Waste Land* (2010) and *The Edge of Democracy* (2019), to written works of science fiction and history.

HIS 2700-01, 02: SURVEY OF AMERICAN ARCHITECTURAL HISTORY

This course will examine the built environment in America from its earliest colonial roots to the present. Our explorations will take into account the cultural influence of colonial powers, the importance of regional variations, the impact of international styles from the classical to modernist, the relationship between political ideas and public architecture, and the urban/suburban dynamic.

Prerequisite(s):ENG 1200.

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HIS 2800-01, 02: THE ARTS AND DEMOCRACY IN AMERICAN LIFE

Artists and arts advocates in the United States, and around the world, have often argued that a thriving artistic culture is indispensable to a democratic society. But why? When did the “arts and democracy” argument crystallize? Ultimately, is the argument persuasive? This course will look to key episodes and themes—from the early republic to today—which illuminate the relationship between the arts and the stated values and goals of democracy. These might include debates over the aesthetic representation of the nation, the movement to include arts education in public schools, debates over public subsidies for the arts during the New Deal and 1960s, the deployment of artists as agents of Cold War cultural diplomacy, and the revived debates about public support for the arts during the “culture wars” of recent decades. Students will also grapple with complex questions such as: What is “democracy” and what are “democratic values”? What role should art play in the formation of citizens? What are the proper boundaries of expressive freedom? And do artists, arts managers, and leaders in the arts and cultural sector have a particular type of political responsibility or civic obligation to advance a culture of social justice, equity, and inclusion within arts organizations and beyond? Students will engage with course material through a wide variety of readings, written reflections, class discussion, and projects.

Prerequisite(s): ENG 1200

HIS 3400-01: CULTURE AND TERRORISM

Until the Oklahoma City bombing and the attacks on September 11, 2001, terrorism was a phenomenon that, in the opinion of many Americans, occurred elsewhere. Beginning with a history of terrorism, this course will explore the culture of terrorism and the relationships between terrorism and culture, as well as the underlying political issues by examining a variety of cultural media. How have artists, in the broadest sense of the word, responded to it, used it as a theme and been used by it? We also seek to understand how the ideals and martyrs for a cause are kept in the public consciousness through literature, film, popular and contemporary music and music videos. **Prerequisite(s): HUM 2101.**

Humanities

HUM 1198-01: TOPICS IN HUMANITIES

ROCKIN' WITH A CRIT: RE-IMAGINING EQUITY THROUGH CRITICAL DISABILITY STUDIES

In this course, we will use a critical disability studies lens to consider disability and embodied differences from an intersectional perspective on their historical, artistic, political, and experiential dimensions. Drawing on transdisciplinary materials, as a learning community we will re-imagine meanings of equity, access, care, and representation amongst local to global scales. Overall, this course is an inquiry as to what possibilities for equity are brought forth for everyone when normalcy is disrupted.

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HUM 1198-02: TOPICS IN HUMANITIES: MODALITIES OF INDIGENOUS KNOWLEDGE

This course will serve as both a survey and inquiry into knowledge projects predating and currently foregrounding the idea of the United States (U.S.). Specifically, the course will focus on knowledge created and emanating from Indigenous nations situated in land claimed and named the U.S. In surveying and inquiring about Indigenous knowledge within the geopolitical boundaries of the U.S., we will look to fields of knowledge making ranging from the arts to philosophy rooted in Indigenous nations.

HUM 2990-01, 02: STUDIES IN POPULAR CULTURE

In this course we will consider an aspect of popular culture, for example popular music, rock and roll, comic books, or archetypes such as “lost boys.” The course focus will vary each term that it is offered, but, regardless of the material, we will consider issues of race, gender, authenticity, technology, politics, narrative, sound, and the nature of genre. We also will consider how popular forms and works reflect particular cultural moments, and, in turn, whether they exert any cultural influence. **Prerequisite(s): ENG 1200**

**HUM 3098-01: ADVANCED TOPICS IN HUMANITIES: INTERNATIONAL RESEARCH PROJECT
(CROSS-LISTED AS ARM 3198-01)**

This workshop-style course is designed to support our students in developing their own independent international projects and opportunities related to their arts training, most often during the summer or following graduation. Potential examples of projects and opportunities include but are not limited to: researching and/or studying specific aspects of UNCSA student productions and/or repertoire outside the US; developing UNCSA work and/or repertoire for international contexts; developing students’ viability/candidacy for major international post-graduate fellowships, such as a Fulbright teaching or research fellowship; or laying the groundwork for future independent arts-related productions or endeavors. Throughout the semester students will hone their skills in identifying and defining their project or endeavor, locating and examining relevant research and funding sources, connecting with potential collaborators abroad, and writing grant/project proposals for specific funding opportunities. As a part of this process and this course, students will also engage with UNCSA alumni, faculty, and/or administrators about their own experiences producing work and pursuing arts-related opportunities outside of the US.

HUM 3100-01: CRITICAL THEORY & PERFORMANCE

This is designed as a survey course to explore the connections between critical theory (formalism, structuralism, semiotics, phenomenology and deconstruction) and various performance media (theatre, performance art, dance, video and film). This course is designed to expose students to a wide range of intellectual thought, while also utilizing these ideas to analyze the structure and process of performance. **Prerequisite(s): HUM 2101.**

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ITALIAN (fulfills Lang/Lit/Culture or Elective)

ITA 1101-01: ELEMENTARY ITALIAN I

An introduction to the Italian language with emphasis on reading, writing, and above all listening to and speaking Italian. Basic grammar and vocabulary building, and the basic aspects of Italian-language culture will provide the student with necessary skills to function on a basic level in an Italian-speaking country.

LITERATURE

LIT 2110-01: WRITING AMERICA

This course will examine the work of one American writer, such as Benjamin Franklin, Mark Twain, Margaret Mitchell, Ralph Ellison, Jack Kerouac, Dawn Powell, etc. We will explore his or her writings, life, and significance. In doing so, we will consider a variety of literary and cultural issues.

Prerequisite(s): ENG 1200

LIT 2298-01: TOPICS IN LITERATURE-COMPARATIVE LITERATURE

(previously listed as LIT 2498)

The study of a variety of texts from world literature translated into English. Course topics are selected for correspondence of themes, subjects, forms, styles or critical issues regardless of boundaries of nation or language. **Prerequisite: ENG 1200**

LIT 2298-02: SHAKESPEARE MASTERWORKS

(previously offered as LIT 2905)

This course uses an array of critical approaches to explore the plays of William Shakespeare on page, stage, and sometimes on screen. The course will vary each semester in its focus on play, genre or period, while reflecting the continuing interest in the dynamism and rich interpretability of Shakespeare's masterworks. Students will have the opportunity to examine the plays through a range of such lenses as literary, dramatic, philosophical, political, and via such trajectories as themes appropriate to the different texts; dramatic structure; aesthetics; dramaturgy, biography; cultural context; or intertextual dialectic. **Prerequisite(s): ENG 1200**

LIT 2990-01: POSTMODERN DRAMA/POSTDRAMATIC THEATRE

This course is designed to use critical writings on postmodern thought as a means of examining the history of postmodernism with special attention to the theatre. Moving from the postmodern to the post dramatic, the idea of theatre is eventually confronted with the question of possibilities beyond drama. Texts will vary but may include such authors as Handke, Kennedy, Müller, Mee, Parks, and Kane. Theory will be provided by Lyotard, Baudrillard, Jameson, Artaud, Brecht, and Derrida. **Prerequisites: ENG 1200**

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LIT 2998-01: TOPICS IN DRAMATIC LITERATURE: BLACK THEATRE IN AMERICA

This is a course will allow students to explore a neglected corner of American Theatre history. Through scholarly texts, plays and multimedia, students will learn about the rich history of the contributions African Americans have made in the field of theatre. We will also examine the social and political issues that affected the development of the plays, the theatre companies, and the performers involved. Students will be expected to develop critical arguments on the various topics covered in the class and develop their own theatrical aesthetic. **Prerequisite(s): ENG 1200.**

MATH

MAT 1100-01: COLLEGE ALGEBRA

This course is a study of linear, rational, absolute value, quadratic, exponential, and radical equations. It will include formulas and applications, related functions, algebra of functions, and the two-dimensional coordinate system.

PHILOSOPHY (fulfills Humanities or Elective)

PHI 1100-01 (Online): INTRODUCTION TO PHILOSOPHY

An exploration of philosophical inquiry concerning such topics as the nature of knowledge, the mind, free will, God, value, liberty, and the meaning of life. **Technical requirements for online sections: Functional internet connection and Web browsing software; Microsoft Word, Apple Pages, or equivalent word processing software.**

PSYCHOLOGY

(fulfills Social or Behavioral Sciences, or Elective; HIS/PSY/SOC in previous bulletin)

PSY 1300-01, 02: INTRODUCTION TO HUMAN SEXUALITY

Study of human sexuality emphasizing methods of sexuality research, relationships, gender identity, intimacy, sexual response, reproduction, exploitation, and dysfunctions. This course will introduce students to a variety of topics and issues related to human sexuality, primarily by focusing on human sexual behavior of individuals, within groups, and within the environments that support these behaviors. Students will learn and process ideas and information through reading, class discussion lectures and guest lecturers; topic research, active participation in group and individual exercises, project work and other forms of assignments.

PSY 2200-01: ABNORMAL PSYCHOLOGY

A description of the various psychological disorders and the methods used to study them. Each disorder is approached from a number of perspectives: biological, psychosocial (psychodynamic, interpersonal, behavioral, cognitive, and humanistic) and sociocultural. **Prerequisite(s): ENG 1200**

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SCIENCE

SCI 1100-01, 02: GENERAL PHYSICS

This survey course covers fundamental concepts in physics. Broad topics include kinematics, mechanics, fluids, and thermodynamics. This course is geared toward beginning students in physics.

SCI 1198-01: TOPICS: TBA

(ADJUNCT INSTRUCTOR PENDING)

DESCRIPTION TBA

SOCIOLOGY (fulfills Social or Behavioral Sciences or Elective)

SOC 1100-01, 02: INTRODUCTION TO SOCIOLOGY (3 credits)

This is a broad survey and introduction to the social sciences discipline of sociology. This course will provide students with an overview of the scientific method in the social sciences, the sociological perspective, sociological theory, and problems and issues in society. Students will engage in critical readings and discussion around topics including social structures, social stratification, and the role of race, ethnicity, and gender in society. Students will learn to apply the sociological perspective and scientific method towards the analysis of social issues, distinguishing between values, opinions, and facts.

WRITING (fulfills Language, Literature, and Culture, or Elective)

WRI 2650-01: POETRY WORKSHOP

The workshop introduces basics of prosodic scansion and figurative language; analyzes published work of established poets, experiments with voice, point-of-view, style, subject and structure. Students generate material for peer and instructor reading and critique. Conferences monitor student progress. Students acquire a basic grasp of the seminal forms and evolution of poetry. **Prerequisite(s): ENG 1200**

WRI 2698-01: TOPICS IN CREATIVE WRITING: CURATORIAL WRITING IN THE ARTS

This course is an examination of what happens when the creative/imaginary realm transitions from dreaming, brainstorming, playing, wondering, questioning...to becoming an actual object, practice, and/or event within society. What happens when budgets, institutional politics, audience participation, marketing, revenue, and educational initiatives collaborate with a creative idea? We will look at this together with an emphasis on studying the curatorial role. If there is anyone who plays on all levels—identifying talent, schmoozing with the board, considering educational collaboration, choreographing an event, drawing in audience, reporting numbers, building community relations—it is the curator. This semester, you will look at things from a curator's perspective and all the possibilities/limitations that come with that role. **Prerequisite(s): ENG 1200**



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WRI 2730-01: CREATIVE NON-FICTION: FINDING VOICE~WRITING MEMOIR

Voice is the craft of narrative flow. To write with voice means making creative decisions, experimenting with language and form, telling a story in a way that is authentic. So, what does your written voice sound like? In this advanced studio writing course, we will explore the craft of writing creative non-fiction: autobiography, memoir, and personal narratives. We will experiment with artistic approaches and read and respond to works which model strong voice. This course utilizes the writing studio model: students are expected to practice sustained engagement with all stages of the writing process, drafting, revision, and critique, with a final portfolio of finished work due at the end of the term. This is an advanced writing course. **Prerequisite: ENG 1200, or equivalent.**

ADDITIONAL COURSE OPTIONS

UNC FOREIGN LANGUAGE EXCHANGE PROGRAM:

The UNC System continues to offer UNCSA students the opportunity to take a variety of Foreign Language courses online in the Summer and in the Fall and Spring semesters. Students who are enrolled at the UNCSA in those terms can cross-register for and take these courses online as UNCSA students, and the credits will automatically transfer without the need for transfer credit approval. For a list of these courses and when they are being offered, along with other details, go here: [https://online.northcarolina.edu/unconline/exdetails.php?category_name\[\]=Language%20Exchange](https://online.northcarolina.edu/unconline/exdetails.php?category_name[]=Language%20Exchange)