

**Division of Liberal Arts  
General Education  
Course Schedule Fall 2019**

<u>First Year Academic Core</u>					<u>Course caps</u>
<b>CRN#</b>	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
82626	Sec.1	MWF 8:00-8:55	King B / Casey T	101 WW5 (Chapel)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
82627	Sec.2	MWF 9:05-10:00	Millar R / Klaimon E	201 WW5 (Gym)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
82628	Sec.3	MWF 9:05-10:00	King B / Casey T	101 WW5 (Chapel)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
82629	Sec.4	MWF 10:10-11:05	Millar R / Klaimon E	201 WW5 (Gym)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
82630	Sec.5	TR 8:30-9:50	Towns B / Gredlein J	201 WW5 (Gym)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
82875	Sec.6	TR 10:00-11:20	Towns B / Gredlein J	201 WW5 (Gym)	15
<b>CRN#</b>	<b>ENG 1200</b>	<b>WRITING ABOUT: OBJECTS</b>			
81966	Sec.1	MWF 8:00-8:55	Mills J	101 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: ZOMBIES</b>			
81965	Sec.2	TR 8:30-9:50	Millar R	102 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: FAIRY TALES</b>			
82132	Sec.3	TR 8:30-9:50	Klaimon E	105 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: NATURE</b>			
82398	Sec.4	TR 8:30-9:50	Levin J	103 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: ANIMALS</b>			
82522	Sec.6	TR 10:00-11:20	Klaimon E	105 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: TIME</b>			
82874	Sec.7	TR 10:00-11:20	Mills J	101 WW3	15
	<u>Science</u>				
<b>CRN#</b>	<b>SCI 1110</b>	<b>NUTRITION and PERSONAL HEALTH</b>			
81473	Sec.1	ONLINE	Loggins J	ONLINE	20
	<b>SCI 1120</b>	<b>THE SCIENCE OF FOOD AND COOKING</b>			
82887	Sec.1	TR 10:00-11:20	Levin J	103 WW3	12
	<b>SCI 1200</b>	<b>PHYSICS OF LIGHT AND SOUND</b>			
82888	Sec.1	MWF 9:05-10:00	Levin J	103 WW3	25
82889	Sec.2	MWF 10:10-11:05	Levin J	103 WW3	25
	<b>SCI 1800</b>	<b>ANATOMY OF HUMAN MOVEMENT</b>			
83049	Sec.1	MWF 8:00-8:55	Nickkholgh B	111 WW5	25

<b><u>Second Year Academic Core</u></b>					<b><u>Course caps</u></b>
<b>CRN#</b>	<b>HUM 2101</b>	<b>SELF, SOCIETY, and COSMOS</b>			
81442	Sec.1	MWF 8:00-8:55	Mitchell R	113 WW5	25
81443	Sec.2	MWF 9:05-10:00	Lawrence L	114 WW5	25
81444	Sec.3	MWF 9:05-10:00	Wakeford M	115 WW5	25
81445	Sec.4	MWF 10:10-11:05	Lawrence L	114 WW5	25
81446	Sec.5	MWF 10:10-11:05	Mitchell R	115 WW5	25
81447	Sec.6	TR 10:00-11:20	Lawrence L	114 WW5	25
81448	Sec.7	MWF 8:00-8:55	Koch-Rein A	106 WW3	25
81969	Sec.8	MWF 9:05-10:00	Koch-Rein A	106 WW3	25
81985	Sec.9	TR 8:30-9:50	Britt A	111 WW5	25

<b>CRN#</b>	<b>HUM 2108</b>	<b>PATHS TO THE PRESENT: AMERICAN IDEAS</b>			
83119	Sec.1	MWF 8:00-8:55	Wakeford M	115 WW5	20
<b>CRN#</b>	<b>HUM 2109</b>	<b>PATHS TO THE PRESENT: POSTMODERNITY</b>			
82882	Sec.1	TR 8:30-9:50	Wilcox D	00030 Acting Studio (Perf Place)	20

**Literature and Writing**

<b>CRN#</b>	<b>LIT 2100</b>	<b>NARRATIVE STRUCTURE</b>			
82884	Sec.1	TR 8:30-9:50	Mills J	101 WW3	25
<b>CRN#</b>	<b>LIT 2298</b>	<b>TOPICS: MIXTAPE-THE RHETORIC OF SONGWRITING</b>			
82312	Sec.1	TR 8:30-9:50	McLeod	113 WW5	25
<b>CRN#</b>	<b>LIT 2930</b>	<b>JEWISH AMERICAN THEATRE</b>			
82975	Sec.1	MWF 10:10-11:05	Rosenberg E	113 WW5	25
<b>CRN#</b>	<b>WRI 2520</b>	<b>WRITING FOR YOUR PROFESSION</b>			
82891	Sec.1	MWF 9:05-10:00	Mills J	101 WW3	15
<b>CRN#</b>	<b>WRI 2640</b>	<b>WRITING THE SOLO PERFORMANCE</b>			
82976	Sec.1	TR 8:30-9:50	Rosenberg E	The What	15
<b>CRN#</b>	<b>WRI 2650</b>	<b>POETRY CREATIVE WRITING</b>			
82538	Sec.1	TR 10:00-11:20	Rosenberg E	113 WW5	15
<b>CRN#</b>	<b>WRI 2698</b>	<b>TOPICS: INTRODUCTION TO MUSICAL THEATRE WRITING</b>			
83112	Sec.1	TR 8:30-9:50	Hausam W	107 WW3	25

**History and Psychology: Social Sciences**

<b>CRN#</b>	<b>HIS 1198</b>	<b>TOPICS IN HISTORY: POLITICS OF MEMORY: DEBATING HISTORY AT MONUMENTS, MUSEUMS, AND THE MOVIES</b>			
82878	Sec.1	TR 8:30-9:50	Wakeford M	115 WW5	25
<b>CRN#</b>	<b>HIS 1198</b>	<b>TOPICS: FROM CITY OF GOLD TO CITY OF GOD: Latin America's Past</b>			
83101	Sec.2	MWF 9:05-10:00	Britt A	102 WW3	15
<b>CRN#</b>	<b>HIS 3300</b>	<b>POLITICS AND CULTURE OF THE COLD WAR</b>			
82879	Sec.1	TR 10:00-11:20	Puc K	112 WW5	25

<b>CRN #</b>	<b>PSY 1300</b>	<b>INTRODUCTION TO HUMAN SEXUALITY</b>			
82532	Sec.1	MWF 9:05-10:00	Gredlein J	111 WW5	25
82533	Sec.2	MWF 10:10-11:05	Gredlein J	111 WW5	25

<u>Philosophy and Humanities</u>					<u>Course caps</u>
<b>CRN#</b>	<b>PHI 1100</b>	<b>INTRODUCTION to PHILOSOPHY (ONLINE)</b>			
81740	Sec.1	ONLINE	Holland R	ONLINE	20
82885	Sec.2	ONLINE	Holland R	ONLINE	20
	<b>PHI 2400</b>	<b>MORAL PHILOSOPHY</b>			
82886	Sec.1	TR 8:30-9:50	Miller R	104 WW3	25
<b>CRN#</b>	<b>HUM 1198</b>	<b>TOPICS: MINDFULNESS MEDITATION</b>			
82880	Sec.1	TR 8:30-9:50	King B	101 WW5 (Chapel)	15
82525	Sec.2	TR 10:00-11:20	King B	101 WW5 (Chapel)	15
	<b>HUM 1198</b>	<b>TOPICS: CLOTHES AND POLITICS</b>			
82881	Sec.3	TR 8:30-9:50	Puó K	112 WW5	15
	<b>HUM 1198</b>	<b>TOPICS: GENDER AND SEXUALITY STUDIES</b>			
83098	Sec.4	TR 8:30-9:50	Koch-Rein A	106 WW3	15
83099	Sec.5	TR 10:00-11:20	Koch-Rein A	106 WW3	15
	<b>HUM 2198</b>	<b>TOPICS: THE ENIGMA OF POPULAR CINEMA (NO FILM STUDENTS)</b>			
82966	Sec.1	TR 8:30-9:50	Kovacs, J	FIA 015 (Film Archives)	25
	<b>HUM 2198</b>	<b>TOPICS IN HUMANITIES: CYBORGS IN SOCIETY</b>			
83135	Sec.2	TR 10:00-11:20	Rahder M	111 WW5	25
	<b>HUM 2290</b>	<b>POPULAR CULTURE: CHARMED: THE WORLD OF THE SUPERNATURAL</b>			
82527	Sec.1	TR 10:00-11:20	Millar R	102 WW3	20
	<b>HUM 2800</b>	<b>COSMOGONIC CYCLE: CREATION / END TIME MYTH</b>			
82883	Sec.1	TR 8:30-9:50	Lawrence L	114 WW5	20

**Art History, Arts Management and Theatre History**

<b>CRN#</b>	<b>ARH 1000</b>	<b>INTRO TO VISUAL ART</b>			
82010	Sec.1	TR 10:00-11:20	Amrhein L	ACE 1108 (Babcock Theatre)	25
	<b>ARH 1101</b>	<b>HISTORY OF ART I</b>			
81420	Sec.1	TR 8:30-9:50	Falls S	LIB 1106 (Auditorium)	25
	<b>ARM 1000</b>	<b>INTRODUCTION TO ARTS MANAGEMENT</b>			
82624	Sec.1	TR 10:00-11:20	Olson D	104 WW3	25
	<b>ARM 2050</b>	<b>PERSONAL FINANCE FOR THE ARTIST</b>			
82625	Sec.1	MWF 9:05-10:00	Olson D	112 WW5	25
82873	Sec.2	MWF 10:10-11:05	Olson D	112 WW5	25
<b>CRN#</b>	<b>THH 2101</b>	<b>THEATRE HISTORY I</b>			
81477	Sec.1	MWF 9:05-10:00	Rosenberg E	113 WW5	25

**Foreign Language**

<b>CRN#</b>	<b>FRE 1101</b>	<b>ELEMENTARY FRENCH I</b>			
81434	Sec.1	MWF 9:05-10:00	Golden M	Gray 323 (3 <sup>rd</sup> floor Gray)	18
	<b>GER 1101</b>	<b>ELEMENTARY GERMAN I</b>			
81437	Sec.1	MWF 8:00-8:55	Gabriel H	104 WW3	20
82876	Sec.2	MWF 10:10-11:05	Gabriel H	104 WW3	20
	<b>GER 2101</b>	<b>INTERMEDIATE GERMAN I</b>			
82877	Sec.1	MWF 9:05-10:00	Gabriel H	104 WW3	20
	<b>ITA 1101</b>	<b>ELEMENTARY ITALIAN I</b>			
81453	Sec.1	MWF 8:00-8:55	Moccia L	105 WW3	20

## FALL TERM 2019 DIVISION OF LIBERAL ARTS COURSE OFFERINGS

### First Year Academic Core

#### **FYS 1100-01, 06: First Year Seminar: On Being a Contemporary Artist (3 credits)**

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. This course is designed to introduce students to a range of intellectual creative practices and processes. Students with 12 or more college transfer credits can replace this requirement with appropriate transfer credit or a General Education elective.

#### **ENG 1200-01: Writing About: Objects (3 credits)**

William Blake wrote, “To see a World in a Grain of Sand/And a Heaven in a Wild Flower.” The protagonist of *Citizen Kane* dies saying the word, “Rosebud.” Thousands of works have been written about the “holy grail.” In this course, we will try to think carefully and look closely at specific objects and consider what they might mean and what our relationships with them might signify. We might consider dishware, food, toys, sports, interior design, hair, clothing, talismans, museum artifacts, store displays, TSA confiscations, in short, the physical artifacts of our lives. **This is a first-year intensive writing course. It is only for incoming first-year students and transfer students who need to fulfill a writing requirement.**

#### **ENG 1200-02: Writing About: Zombies (3 credits)**

Zombies have taken a strong hold in our popular culture whether in the syndication of George Romero’s movies including the *Night of the Living Dead* and *Dawn of the Dead* to the most recent movies like Max Brooks’ *World War Z* and Ruben Fleischer’s *Zombieland* to T.Vs *The Walking Dead* and *Z Nation* to novels including graphic novels and numerous video games and even our relationship to technology, i.e., cell phones, and the world. We will examine constructions (fiction, film and art forms) of several authors’ creativity, hone our own, and develop our ability to think and write critically about their representations. As we think, write and create and present projects about Zombies, we do so with attention to culture, history, literature and art.

**This is a first-year intensive writing course. It is only for incoming first-year students and transfer students who need to fulfill a writing requirement.**

#### **ENG 1200-03: Writing About: Fairy Tales (3 credits)**

Once upon a time, fairy tales were written for adults. Filled with violence and sex, themes and images more suitable for mature audiences, these tales made no promise of happily ever after. Instead, they had a darker side, and warned that the Big Bad Wolf was always hungry. From fireside stories to popular culture we will immerse ourselves in the transformative power of fairy tales, and consider their impact today. This class expects students to explore their own inquiries on these course topics, and articulate responses and perspectives. The course utilizes a writing studio model: with sustained engagement in all stages of the writing process, including revision and critique. By the end of the term students will have a final portfolio of written work. Class texts may include books, articles, podcasts, films, and works of art. **This is a first year writing intensive course. It is only open to first-year students or incoming transfer students who need to fulfill the Division of Liberal Arts first year core requirement.**

**ENG 1200-04: Writing About: Nature (3 credits)**

From adventure writing to creative writing to journalism, we encounter writing about nature on regular basis. Students will choose their own path through this course by examining the type of nature writing that interests them most. They will read those pieces, share them with their peers, and react to them in assignments such as compositions, oral presentations, interviews, research papers, and creative writing assignments.

**This is a first-year intensive writing course. It is only for incoming first-year students and transfer students who need to fulfill a writing requirement.**

**ENG 1200-06: Writing About: Animals (3 credits)**

Imagine a world without animals. For thousands of years, they have given us food and companionship, helped build empires and civilizations, inspired mythologies and art, and have taught us lessons in empathy, resilience, and compassion. Their behavior unnerves us, plagues us, frightens and delights us. Writers have long provided insight on the Animal Kingdom, from Medieval Bestiaries to recent studies on animal behavior, yet many questions still remain. This class expects students to explore their own inquiries on these course topics, and articulate responses and perspectives. The course utilizes a writing studio model: with sustained engagement in all stages of the writing process, including revision and critique. By the end of the term students will have a final portfolio of written work. Class texts may include books, articles, podcasts, films, and works of art.

**This is a first year writing intensive course. It is only open to first-year students or incoming transfer students who need to fulfill the Division of Liberal Arts first year core requirement.**

**ENG 1200-07: Writing About: Time (3 credits)**

Art works can be considered representations and arrangements of time. We often consider our lives the same way. We say how old we are, how long a trip might take, how many years we spent on a project. In this course, we will consider our relationship with time, how we understand it and how we are shaped by how we understand it. Course materials may include books, such as Kurt Vonnegut's *Slaughterhouse-Five*, Octavia Butler's *Kindred*, and Richard McGuire's graphic novel *Here*, music such as John Cage's *4, 33''* and Steve Reich's *Different Trains*, films, such as *The Curious Case of Benjamin Button*, philosophical texts, scientific writings, poems, paintings, essays on psychology, objects, artifacts, in short, almost anything.

**This is a first-year intensive writing course. It is only for incoming first-year students and transfer students who need to fulfill a writing requirement.**

**Science**

**SCI 1110-01 (Online): Nutrition and Personal Health (3 credits)**

A study of the normal nutritional requirements of the human body, the relationship of diet to health, and the impact of behavior and cultural influences on food choices. Students will analyze their own diet relative to recommended standards for young adults. Whenever available, community resources will be utilized for content enrichment. The class will be conducted exclusively through Canvas.

**SCI 1120: The Science of Food and Cooking (3 credits)**

A one-semester course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest. Cooking is an experimental science and, as any chef knows; some recipes work well while others fail. Why is this so? What happens when you heat up a sugar solution to make a batch of candy? Why do egg whites change color when you heat them? In this course, we will use the kitchen as our lab. Our goal will be to understand the physical processes involved in the cooking that we do. **Text: No additional text required.**

**No Prerequisite(s).**

**SCI 1200: Physics of Light and Sound (3 credits)**

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.

**SCI 1800: Anatomy of Human Movement (3 credits)**

A one-semester introduction to the anatomy and functional concepts (kinesiology) involved in 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.

**Second Year Academic Core**

**HUM 2101:01-09: Self, Society, and Cosmos (3 credits)**

An in-depth examination of some of the fundamental texts that contribute to the conversation about the essentials of the human condition. Readings will include, but not be limited to, Plato’s Republic, selections from the Hebrew Bible and the New Testament, at least one important example of non-Western thought, and a challenging contemporary work, and can be drawn from a variety of disciplines, including philosophy, literature, the social sciences, the natural sciences, and the arts.

**Prerequisite(s): ENG 1200 or equivalent.**

**HUM 2108: Paths to the Present: American Ideas (3 credits)**

This course will examine the key intellectual currents in American thought from the post-Civil War era of Reconstruction into contemporary times. Students will explore developments in the areas of philosophy, science, political and social criticism, the arts and culture, and in conceptions of race, gender, and sexuality in order to better understand how American thinkers have made sense of and commented upon the modern condition. Special attention will be given to how developments in these areas have both drawn upon and found expression in the work of major American artists during the past century, as well as in the work of a variety of contemporary intellectuals who are writing and blogging today.

**Prerequisite(s): HUM 2101.**

**HUM 2109: Paths to the Present: Postmodernity (3 credits)**

The idea of “post” indicates the development of a hybridity that suggests both past and future simultaneously. It is a periodizing concept used to identify and reflect upon the development of modernity and its consequences. This course is designed to explore the world created in the wake of modernism by focusing on the idea of “post” in all its many and varied forms: structuralism, modernism, semiotics, dramatic, digital, racial, punk, rock, human. Each of these terms suggests a pathway from one idea to the next that would not be possible without the initial modernist ideal. Each term listed above is a category while also beyond category, indicative of artworks and methods of analysis that are not funneled into a solitary meaning but exceed the boundaries of a stable and well-ordered system.

**Prerequisite(s): HUM 2101**

**Literature and Writing**

**LIT 2100: Narrative Structure (3 credits)**

At UNCSA, we like to emphasize the importance of “story.” It is a word that we use as frequently as “passion.” We are storytellers serving the story. Yet, frequently we act as if stories are self-contained in books, films, and plays, and we neglect to consider that we live our lives as stories. We often understand politics, history, religion, science, almost any subject, as stories. We live in a world of stories, and a world that may be a story in the sense that we create a narrative understanding of it. In this course, we will examine the myriad of ways narrative shapes our lives, and, in doing so, we will consider what a story may be. Course material may include a variety of texts ranging from commercials to *Don Quixote* to presidential speeches. Students will be expected to do a great deal of out-of-class identifying and “collecting” of narratives, a type of “field work” of story specimens.

**Prerequisite(s): ENG 1200 or equivalent.**

**LIT 2298: Topics: Mixtape-The Rhetoric of Songwriting (3 credits)**

Songs contain all the elements of longer works of writing, yet they are condensed and deceptively complex, with a defining and unifying claim (chorus) while also containing layers of support of this message (verses). Students will explore lyrics and structure of songs of past and present—of all genres, both traditional and experimental—and also songs of their own choosing. What makes a song meaningful, emotional, effective, or a hit? Students will gather songs into “mixed tapes” to create a narrative, argumentative essay, or manifesto, wherein each song connects or builds upon the previous song’s claim.

**Pre-requisite(s): ENG 1200 or instructor permission**

**LIT 2930: Jewish American Theatre (3 credits)**

This course traces the rise of Jewish theater in Eastern Europe to its transference to America, focusing on Yiddish theater, assimilation, and the changing shape and influences of Jewish American drama.

**Prerequisite(s): ENG 1200 or equivalent.**

**WRI 2520: Writing for Your Profession (3 credits)**

Every profession requires some type of writing. These may include cover letters, resumes, interview packets, grant proposals, fellowship applications, design proposals, production memos, artist's statements, or even letters-to-the-editor. In this course, we will determine what type of

writing occurs in your field, and you will then produce several examples. Course material will be generated by the students. Active participation is required.

**Prerequisite(s): ENG 1200 or equivalent**

**WRI 2640: Writing the Solo Performance (3 credits)**

This creative writing workshop draws from student-generated material. It focuses on researching, writing and getting ready to perform a one-person show. Students examine successful examples and develop original material geared for public presentation. Weekly texts and critiques, revisions and mandatory conferences with teacher lead to a final solo performance project.

**Prerequisite(s): ENG 1200 or equivalent**

**WRI 2650: Poetry Creative Writing (3 credits)**

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 or equivalent**

**WRI 2698: Topics: Introduction to Musical Theater Writing**

This course will introduce you to five of the landmark works in American musical theater history and to such basic principles of musical theater writing as collaboration, songwriting for storytelling, the selection and adaptation of appropriate source material, how women and people of color have been portrayed in musical theater, and the presentation and performance of work you will write. You will partner with another writer in the class, write an AABA song together and present it to your classmates as a culminating project. This is a class about writing music and words and putting them together. **Enrollment in course by permission of instructor: please contact Wiley**

**Hausam:** [hausamw@uncsa.edu](mailto:hausamw@uncsa.edu)

**History and Psychology**

**HIS 1198-01: Topics: Politics of Memory: Debating History at Monuments, Museums, and the Movies (3 credits)**

Do Confederate monuments belong on college campuses and city plazas? How should museums and living history sites represent the horrors of the Holocaust or American slavery? When filmmakers or playwrights (or choreographers) explore historical events in their works, how do/should they navigate the intersecting terrain of historical ‘truth’ and the imperatives of provocative storytelling? The work of history revolves around the question of “what happened in the past?” but perhaps just as much around the question of “how will we choose to remember the past?” What will be commemorated? What will be forgotten or erased? Whose stories will be privileged? And how can we change those stories as time moves forward? Passionate debate flares around these questions, revealing lines of division, and providing us remarkable opportunities to study and participate in the evolving contours of American society and American democracy. This course will introduce students to the study of American memory practices through readings, viewings, field trips, and substantial reflection and discussion—focusing on signature case studies of tensions that have erupted around public monuments, museum exhibits, and feature films in the past century—as well as executing original research/design projects challenging them to create original, historically sensitive artifacts of public memory.



**HIS 1198-02: Topics in History: From City of Gold to City of God: Placing Latin America's Past (3 credits)**

This course will introduce students to histories of Latin America from the fifteenth through the twenty-first century. Since the earliest period of colonial encounter, the region's places and people have commonly been represented in distant, exoticized, or mythic forms. Examples range from fifteenth-century Spanish tales of *El Dorado*, or the city of gold, to Fernando Meirelles's 2002 film about Rio de Janeiro, *Cidade de Deus* (City of God). This class will work to bridge the gap between mythic and real Latin Americas by placing lived experiences from the region in historical and environmental context. The course will proceed chronologically, beginning with Amerindian societies before 1492, and interrogate macrohistorical themes that echo throughout this expansive period, such as empire, revolution, and race mixture. Evaluations will be comprised of intensive in-class discussion, short writing, primary source analysis, and a capstone project.

**HIS 3300: Politics and Culture of the Cold War (3 credits)**

Between 1945 and the dissolution of the Soviet Union in 1991 the United States and the U.S.S.R. squared off against each other in a 'Cold War'. Whether through so-called proxy wars on Third World continents, athletic competitions and cultural exchanges internationally, or the McCarthy hearings and civil preparedness drills domestically, the Cold War served as an undercurrent in the U.S. during this period. This course examines the political issues surrounding the Cold War and how those issues influenced/affected American culture after World War II.

**Prerequisite(s): ENG 1200 or equivalent.**

**PSY 1300-01, 02: Introduction to Human Sexuality (3 credits)**

Study of human sexuality emphasizing methods of sexuality research, relationships, gender issues, 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.

**Philosophy and Humanities**

**PHI 1100-01, 02: Introduction to Philosophy (Online) (3 credits)**

An introductory exploration of philosophical inquiry concerning such topics as the nature of knowledge, the mind, free will, God, value, liberty, and the meaning of life. For Dr. Holland's online section of PHI1100, the class will be conducted exclusively through Canvas. All of the information you need to complete the course requirements will be posted clearly in Canvas, and you will have access to this information on the first day of class. There will be weekly assignments and activities throughout the semester, with weekly due dates, but you will not be required to log on to the class at specific days or times. The only thing students should do to prepare is purchase the textbook by the first day of class.

**PHI 2400: Moral Philosophy (3 credits)**

An inquiry into the origin and nature of morality and its central ideas, with some attention given to political thought. Readings will be drawn from classical and contemporary thinkers.

**Prerequisite(s): ENG 1200 or the equivalent or permission of the instructor.**

**HUM 1198-01, 02: Topics: Mindfulness Meditation (3 credits)**

This course will examine all aspects of mindfulness meditation --from how-to to history to science. We will divide our time between traditional-cognitive study and active-experiential learning of practices including body-scan, yoga, and sitting meditation.

**No Prerequisite(s)**

**HUM 1198-03: Topics: Clothes and Politics (3 credits)**

What happens when the spouse of an unpopular ruler makes “questionable” choices about the clothes she wears? What are the politics of clothes and the role of clothes in politics, or for that matter, the relationship between clothes and war? What happens when clothes and politics are intersected with religion? Clothes + politics + race/cultural appropriation? From 17<sup>th</sup> century Puritans, Marie Antoinette and colonial boycotts to the World War II “American Look”, zoot suits, Afros and dashikis, Melania Trump/Nancy Pelosi and the recent Gucci/Prada/H&M racism controversy, we’ll examine all things sartorial. Sewing skills not required.

**No Prerequisite(s).**

**HUM 1198-04,05: Gender and Sexuality Studies (3 credits)**

This course introduces key topics, concepts, approaches, and controversies in Gender and Sexuality Studies. We investigate the significance and meaning of gender and sexuality at different periods in history and explore the development of US feminism, feminist theory, and LGBTQ studies, adopting comparative and transnational perspectives over the course of the semester. The course foregrounds the ways in which race, ethnicity, class, nationality, disability, and age shape gendered and sexual subjects in culture, ideology, and politics. Introducing this interdisciplinary field will involve scholarship from a wide range of perspectives, including cultural studies, history, philosophy, political theory, legal studies, sociology, and psychology. Our discussions will explore the importance of gender and sexuality as analytical categories to understand social reality, cultural and artistic representation, and individual meaning-making.

**HUM 2198: Topics: The Enigma of Popular Cinema (3 credits)**

The *Enigma of Popular Cinema* is an appreciation and critical analysis class. The course will examine and analyze the secrets of popular films that have the ability to connect with wide audiences, regardless of distinguishing factors. Student(s) or study groups will dissect what made each film the way it is—whether the script, dialog, visual interpretation, framing, camerawork, editing, cast, performance, score, etc.—in writing and verbally on a weekly basis. Widely popular as well as lesser-known American and international films will be screened and investigated.

**The course is offered to sophomore, junior and senior non-filmmaking students.**

**Prerequisite(s): ENG 1200 or equivalent.**

**HUM 2198-02: Topics in Humanities: Cyborgs in Society (3 credits)**

As technology infiltrates every aspect of life in the 21st century, drawing a line between our selves and our machines is increasingly difficult. In other words, we have become cyborgs. In this course, we will engage with cyborgs as both material and metaphorical objects that combine bodies, minds, and machines, breaking down barriers between self and other, biology and technology, and between disciplines. We will use the figure of the cyborg to explore how humans and their technologies are entangled together, and how a cyborg approach can change our understanding of things like life and death, nature and culture, identity and self, and artistic expression.

**Prerequisite(s): ENG 1200 or equivalent.**

**HUM 2290: Popular Culture: Charmed: The World of the Supernatural (3 credits)**

This course explores the world of the supernatural and paranormal from both historical and contemporary perspectives to examine the supernatural as a social and cultural phenomenon. What is the supernatural? What is horror? What are its different tropes? How do we, or can we, distinguish between myth and reality? We will also explore the supernatural role in the Arts. Thus, we will examine representations of the supernatural and try to come up with our own, and develop our ability to think and write critically about those representations. In addition to the assigned readings, we will watch movies including *Nosferatu*, and *Constantine*.

**Prerequisite(s): ENG 1200 or equivalent.**

**HUM 2800: Cosmogonic Cycle: Creation / End Time Myth (3 Credits)**

This course concerns world myths about the creation and destruction (and re-creation) of the universe: the “cosmogonic cycle.” We’ll be defining myth, recognizing and interpreting mythic motifs, and identifying the ways in which the cosmogonic cycle may be read as archetypes of creativity.

**Prerequisite(s): ENG 1200 or equivalent.**

**Art History, Arts Management and Theatre History**

**ARH 1000-01: Introduction to Visual Art (3 credits)**

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 1101: History of Art I (3 credits)**

A two-semester historical and analytical introduction to representative monuments in their context that offers myriad ways of understanding visual information. This course will acquaint the student with art history, the critical process, and the production of art in order to achieve a well-balanced appreciation for art and how it relates to the development of culture.

**ARM 1000-01: Introduction to Arts Management (3 credits)**

The purpose of this course is to introduce students to the business of the arts. We will take a look inside arts organizations to see how they are structured, and how they operate - what makes cultural institutions run?

There are many things that have to happen in the front office in order for an artistic production to make it to the stage. We will examine the different types of art organizations, 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.

**Prerequisite(s): ENG 1200 or equivalent.**

**ARM 2050-01, 02: Personal Finance for the Artist (3 credits)**

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 the student artist, so no prior experience in business is required.

**Prerequisite(s): ENG 1200 or equivalent.**

**THH 2101-01: Theater History I (3 credits)**

This is the first half of a year-long course that is designed to provide a cross-sectional view of theatre practice by exploring key ideas in dramatic genre, theory and criticism; design, performance and stagecraft from the Greeks to the present. Developments in non-Western theater will also be addressed.

**Prerequisite(s): ENG 1200 or equivalent; THH 2102 requires passing THH 2101.**

**Foreign Language**

**FRE 1101: Elementary French I (3 credits)**

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.

**GER 1101: Elementary German I (3 credits)**

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):** No prior knowledge of German or placement test or permission of instructor.

**GER 2101: Intermediate German I (3 Credits)**

Continued study and practice of German reading, writing, speaking and comprehension for expanded understanding and production of the German language. Students will also study contemporary and historical German-language cultural artifacts such as Lieder, operas, film, plays, etc. **Prerequisite(s):** GER 1102; GER 2102 requires passing 2101, placement test or permission of instructor.

**ITA 1101: Elementary Italian I (3 credits)**

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.