



DIVISION OF  
LIBERAL ARTS

General Education

Course Schedule Fall 2021

**Please Note:** Courses are listed with days/meeting times, unless noted that they will meet online. Online courses have two options, *Synchronous*, where the class will meet in real-time online some or all of the days/times listed on the schedule, or *Asynchronous*, where all material is completed online with no real-time interaction.

FIRST YEAR ACADEMIC CORE CLASSES

WRITING ABOUT (ENG 1200) & FIRST YEAR SEMINAR (FYS 1100)

CRN #	Course #	Section	Course Title	Credit Hrs.	Days	Times	Instructor	Location	Cap
83384	ENG 1200	1	WRITING ABOUT: ABOUT THE BODY	3	MWF	8:00-8:55	Rosenberg E	Online	15
83227	ENG 1200	2	WRITING ABOUT: ZOMBIES	3	TR	8:30-9:50	Millar R	WW3 102	15
82626	FYS 1100	1	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	8:00-8:55	Millar R	WW5 201	15
82628	FYS 1100	3	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	9:05-10:00	Mills J	WW5 101	15
82629	FYS 1100	4	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	9:05-10:00	Millar R, Klaimon E	WW5 201	15
82627	FYS 1100	2	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	9:05-10:00	Mitchell R	WW5 114	15
82630	FYS 1100	5	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	10:10-11:05	Mills J	WW5 101	15
83266	FYS 1100	9	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	10:10-11:05	Mitchell R	WW5 114	15
82875	FYS 1100	6	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	MWF	10:10-11:05	Klaimon E	WW5 201	15
83265	FYS 1100	8	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	TR	8:30-9:50	Levin J,	WW5 201	15
83267	FYS 1100	10	FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST	3	TR	10:00-11:20	Levin J	WW5 201	15



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SECOND YEAR ACADEMIC CORE CLASSES

SELF, SOCIETY, AND COSMOS (SSC 2101) & PATHS TO THE PRESENT (HUM 2102-2112)

CRN #	Course #	Section	Course Title	Credit Hrs.	Days	Times	Instructor	Location	Cap
81442	HUM 2101	1	SELF, SOCIETY AND COSMOS	3	MWF	8:00-8:55	Koch-Rein A	Film School, Babcock Theatre	25
81443	HUM 2101	2	SELF, SOCIETY AND COSMOS	3	MWF	8:00-8:55	Britt A	Film School Gold Theatre	25
81444	HUM 2101	3	SELF, SOCIETY AND COSMOS	3	MWF	8:00-8:55	Wakeford M	WW5 115	25
83218	HUM 2101	4	SELF, SOCIETY AND COSMOS	3	MWF	9:05-10:00	Koch-Rein A	Film School, Babcock Theatre	25
81446	HUM 2101	5	SELF, SOCIETY AND COSMOS	3	MWF	9:05-10:00	Britt A	Film School Gold Theatre	25
81447	HUM 2101	6	SELF, SOCIETY AND COSMOS	3	TR	8:30-9:50	Puć K	WW5 112	25
81448	HUM 2101	7	SELF, SOCIETY AND COSMOS	3	MWF	9:05-10:00	Wakeford M	WW5 115	25
81969	HUM 2101	8	SELF, SOCIETY AND COSMOS	3	MWF	10:10-11:05	Wakeford M	WW5 115	25
81985	HUM 2101	9	SELF, SOCIETY AND COSMOS	3	TR	8:30-9:50	Mitchell R	WW3 105	25
83208	HUM 2101	10	SELF, SOCIETY AND COSMOS	3	TR	10:00-11:20	Mitchell R	WW3 105	25
83381	HUM 2101	11	SELF, SOCIETY AND COSMOS	3	TR	10:00-11:20	Puć K	WW5 112	25



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HISTORY / PSYCHOLOGY / SOCIOLOGY

**\*ALSO COUNTS TOWARDS GENERAL EDUCATION ELECTIVE ONCE HIS/PSY/SOC IS FULFILLED\***

CRN #	Course #	Section	Course Title	Credit Hrs.	Days	Times	Instructor	Location	Cap
83217	HIS 1198	1	TOPICS IN HISTORY: THE HISTORY OF THE FUTURE: BRAZIL	3	TR	8:30-9:50	Britt A	Library 2105	25
83385	HIS 2700	1	SURVEY OF AMERICAN ARCHITECTURAL HISTORY	3	MWF	8:00-8:55	Puć K	WW5 112	25
83386	HIS 2700	2	SURVEY OF AMERICAN ARCHITECTURAL HISTORY	3	MWF	9:05-10:00	Puć K	WW5 112	25
83395	PSY 1300	1	INTRODUCTION TO HUMAN SEXUALITY	3	TR	8:30-9:50	Gredlein J	WW5 111	20
83396	PSY 1300	2	INTRODUCTION TO HUMAN SEXUALITY	3	TR	10:00-11:20	Gredlein J	WW5 111	20

LITERATURE / WRITING

**\*ALSO COUNTS TOWARDS GENERAL EDUCATION ELECTIVE ONCE LIT/WRI IS FULFILLED\***

CRN #	Course #	Section	Course Title	Credits	Days	Times	Instructor	Location	Cap
82312	LIT 2298	1	TOPICS IN LITERATURE-ENGLISH: DIVERSE DETECTIVES	3	TR	10:00-11:20	Koch-Rein A	Library Rm 4107	25
83276	LIT 2298	2	TOPICS IN LITERATURE-ENGLISH: AFRICAN LITERATURE	3	TR	10:00-11:20	Millar R	WW3 102	25
83490	LIT 2298	3	TOPICS IN LITERATURE-ENGLISH: MAGICAL REALISM	3	N/A	ONLINE- ASYNCHRONOUS	Matsumoto S	Online	20
83229	LIT 2998	1	TOPICS IN DRAMATIC LIT: FEMALE IDENTIFYING PLAYWRIGHTS AND GENDER DISPARITY	3	TR	10:00-11:20	MacLeod M	WW5 101 The Chapel	25
83397	WRI 1200	1	INTRODUCTION TO CREATIVE WRITING	3	TR	10:00-11:20	Mills J	WW3 101	15
83268	WRI 2300	1	NARRATIVE MEDICINE	3	TR	10:00-11:20	Rosenberg E	ONLINE	15
83273	WRI 2730	2	CREATIVE NON-FICTION: FINDING VOICE	3	TR	8:30-9:50	Klaimon E	WW5 113	15
83274	WRI 3600	2	ADVANCED CREATIVE WRITING WORKSHOP	3	TR	10:00-11:20	Klaimon E	WW5 113	15



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**MATH / SCIENCE**

**\*ALSO COUNTS TOWARDS GENERAL EDUCATION ELECTIVE ONCE MAT/SCI IS FULFILLED\***

CRN #	Course #	Section	Course Title	Credit Hrs.	Days	Times	Instructor	Location	Cap
83389	MAT 1200	1	FOUNDATIONS IN FINANCE	3	N/A	ONLINE-ASYNCHRONOUS	Riffle J	Online	22
81473	SCI 1110	1	NUTRITION AND PERSONAL HEALTH	3	N/A	ONLINE-ASYNCHRONOUS	Loggins J	Online	20
83272	SCI 1110	2	NUTRITION AND PERSONAL HEALTH	3	N/A	ONLINE-ASYNCHRONOUS	Loggins J	Online	20
83392	SCI 1200	1	PHYSICS OF LIGHT AND SOUND	3	MWF	9:05-10:00	Levin J	WW3 103	25
83393	SCI 1200	2	PHYSICS OF LIGHT AND SOUND	3	MWF	10:10-11:05	Levin J	WW3 103	25
83049	SCI 1800	1	ANATOMY OF HUMAN MOVEMENTS	3	MWF	8:00-8:55	Nickkholgh B	WW5 111	20

**HUMANITIES / FINE ARTS**

**(INCLUDES ART HISTORY & PHILOSOPHY-OFFERED IN FALL 2021)**

**\*ALSO COUNTS TOWARDS GENERAL EDUCATION ELECTIVE ONCE HUM/FINE ARTS IS FULFILLED\***

CRN #	Course #	Section	Course Title	Credit Hrs.	Days	Times	Instructor	Location	Cap
82010	ARH 1000	1	INTRODUCTION TO VISUAL ARTS	3	TR	10:00-11:20	Amrhein L	ACE 1120 (Babcock)	20
82624	ARM 1000	1	INTRO TO ARTS MANAGEMENT	3	MWF	9:05-10:00	Hausam W	Library 2105	25
83219	ARM 1000	2	INTRO TO ARTS MANAGEMENT	3	MWF	10:10-11:05	Hausam W	Library 2105	25
83503	ARM 2198	1	TOPICS ARTS MGMT: FROM DISRUPTION TO OPPORTUNITY: THE STATE OF THE ARTS & THE ECONOMY	3	MWF	9:00-10:00	Cole I	ONLINE	20
83098	HUM 1198	4	TOPICS: PHOTOGRAPHY AND POWER	3	TR	8:30-9:50	Koch-Rein A	Film School Gold Theatre	25
83387	HUM 1198	1	TOPICS: WINSTON-SALEM STORIES	3	TR	8:30-9:50	Wakeford M	WW5 115	25
82966	HUM 2198	1	TOPICS: THE AMERICAN GIRL	3	MWF	9:05-10:00	Rosenberg E	WW5 113	25
83431	HUM 2198	2	TOPICS: CINEMA GOES TO WAR	3	TR	8:30-9:50	Kovacs J	FIA 015	20
83382	HUM 2340	1	CREATIVITY AND THE ARTIST	3	TR	8:30-9:50	Rosenberg E	ONLINE	25



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83432	HUM 2400	1	MINDFULNESS MEDITATION & EDUCATION	3	TR	8:30-9:50	Wiley K	Film School BUCK BLDG 106	20
83383	HUM 2740	1	VARIATIONS: THE WIZARD OF OZ	3	TR	8:30-9:50	Mills J	WW5 114	25
83104	HUM 3098	1	ADVANCED TOPICS: IMAGINING, RESEARCHING & DEVELOPING INT'L PROJECTS	3	TR	10:00-11:20	Britt A, Gabriel H	WW5 101	15
83519	HUM 3098	2	ADVANCED TOPICS IN HUMANITIES: SOUNDSCAPES: SONIC CULTURES OF PLACE	3	N/A	ONLINE- ASYNCHRONOUS	Kinnear T	ONLINE	25
81740	PHI 1100	1	INTRODUCTION TO PHILOSOPHY	3	N/A	ONLINE- ASYNCHRONOUS	Holland R	ONLINE	20
83275	PHI 1100	1	INTRODUCTION TO PHILOSOPHY	3	N/A	ONLINE- ASYNCHRONOUS	Holland R	ONLINE	20
83391	PHI 2500	1	EXISTENTIALISM	3	TR	8:30-9:50	Miller R	Library 1106 (Auditorium)	25
83394	TAI 3100	1	STUDIO FOR CREATIVE PRACTICE	*	TWR	7:00pm- 9:30pm	Towns E	CDI AND WW5 201	15

\*varying between 1-6 credit hours, consult Professor and Arts Advisor

**FOREIGN LANGUAGE**

**\*COUNTS TOWARDS DLA GENERAL EDUCATION ELECTIVE(S)\***

CRN #	Course #	Section	Course Title	Credit Hrs.	Days	Times	Instructor	Location	Cap
81437	GER 1101	1	ELEMENTARY GERMAN I	3	MWF	9:05-10:00	Gabriel H	WW3 104	20
82876	GER 1101	2	ELEMENTARY GERMAN I	3	MWF	10:10-11:05	Gabriel H	WW3 104	20
83380	GER 2101	1	INTERMEDIATE GERMAN I	3	TR	8:30-9:50	Gabriel H	WW3 104	20
81453	ITA 1101	1	ELEMENTARY ITALIAN I	3	MWF	9:05-10:00	Moccia L	WW3 105	20



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## FALL TERM 2021 COURSE DESCRIPTIONS

### First Year Academic Core

#### **FYS 1100-01-10: 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: WRITING ABOUT THE BODY (3 credits)**

"Writing about..." is a topics course that is offered as an alternative to the Composition II (ENG 1102) requirement for those first-year students with outstanding Composition I (ENG 1101) achievement or AP English credit. These courses emphasize college-level thinking and writing, while focusing on particular subjects drawn from faculty members' areas of experience.

**Prerequisite(s): ENG 1101, AP or transfer credit, or instructor permission.**

#### **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.V.s *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.**

### Second Year Academic Core

#### **HUM 2101:01-10: 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 texts from a variety of traditions and disciplines, including philosophy, literature, the social sciences, the natural sciences, and the arts. **Prerequisite(s): ENG 1200 or equivalent.**

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**History and Psychology (HIS/PSY/SOC)****HIS 1198-01: TOPICS IN HISTORY: THE HISTORY OF THE FUTURE: BRAZIL (3 credits)**

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 (3 credits)**

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 1102, 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 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.

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**Literature and Writing (LIT/WRI)****LIT 2298-01: TOPICS IN LITERATURE-ENGLISH: DIVERSE DETECTIVES~Crime Fiction, Knowledge, and Social Critique (3 credits)**

"Facts can exist without human intelligence, but truth cannot" (Toni Morrison). The popular genre of crime fiction has long been a place for depicting human intelligence at work in uncovering truth – often in the name of justice. Its depiction of the pursuit of knowledge makes detective fiction "the epistemological genre par excellence" (Brian McHale). In this class, we will analyze examples of short stories and novels that feature investigators whose social positions, e.g. in terms of race, gender, sexuality, nationality, and/or class, have made them underrepresented as fictional detectives. Reading these texts, we will, among others, ask questions about their authors' use of crime fiction to speak to social realities, imagine justice or its denial, and grant epistemic authority to unusual suspects. **Pre-requisite(s): ENG 1200 or instructor permission**

**LIT 2298-02: TOPICS IN LITERATURE-ENGLISH: AFRICAN LITERATURE (3 Credits)**

This survey class is designed to provide students with a global view of the diversity of literature from the African continent. We will read texts written in English or translated into English. Through novels, short stories, poetry, drama, and film, we will examine the political, cultural and critical issues of the writers' time. Therefore, we will explore such topics as the colonial encounter, the conflict between tradition and modernity, post-colonialism, African identities, gender issues, apartheid and post-apartheid. In discussing this variety of literature from a comparative context, we will assess the similarities and the differences apparent in the cultures and historical contexts from which they emerge. Texts include works from Chinua Achebe and Mariama Bâ. We will also watch films including Neill Blomkamp's District 9. To continue to hone our reading, writing communication and critical thinking skills, active class participation, quizzes, one paper (5 pages), an Art Project and a Written Final Exam are required. **Prerequisite(s): ENG 1102, ENG 1200 or equivalent.**

**LIT 2298-03: TOPICS IN LITERATURE-ENGLISH: MAGICAL REALISM**

In this course, we'll take a close look at texts that fall into a genre called "magical realism." These texts incorporate fantastical or supernatural elements into narratives rendered using the tenets of literary realism—tenets that include centralization of character interiority, portrayal of the mundane, and a tendency to account for the social and structural forces that affect human lives. In magical realist texts, the extraordinary is made ordinary, often as a means of bringing into relief some social reality or human truth. These texts will bring into question our own rationalistic modes of understanding reality and contrast them with the ideologies and belief systems of other cultures. Our texts will include one novel and several short stories, as well as works of visual art, including paintings and film. We will also make use of critical and theoretical readings that will help us understand how our texts function aesthetically and will also shed light on the historical and sociopolitical forces to which the texts respond. Though magical realism is often associated with the Latin American Literary Boom, we will read texts by authors from around the world, including North and South America, Japan, Russia and Continental Europe.

**Prerequisite(s): ENG 1102, ENG 1200 or equivalent.**



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**LIT 2998-01: TOPICS IN DRAMATIC LITERATURE: FEMALE IDENTIFYING PLAYWRIGHTS AND GENDER DISPARITY (3 credits)**

According to the Dramatists Guild of America, only 28% of new play productions are written by women (The Count, 2017). Considering the movements of #MeToo, #TimesUp, the Women's March, and more women rising up to leadership roles, what messages have female-identifying playwrights been trying to tell us that in majority are suppressed due to gender disparity? From explorations of female identity amid patriarchic conditions to the complexities of girlhood, motherhood, relationships, sexuality, success, and aging, female-identifying playwrights paint a clear picture of the unique trials of being female-identifying. We will also discuss how these trials parallel, differ, or intersect with race-related and non-binary experiences. This class will examine plays by Lynn Nottage, Suzan-Lori Parks, MJ Kaufman, Taylor Mac, Sarah DeLappe, Paula Vogel, and Madeleine George, as well as one-woman shows by Anna Deavere Smith and Okwui Okpokwasili. **Prerequisite(s): ENG 1200 or equivalent.**

**WRI 1200-01: INTRODUCTION TO CREATIVE WRITING (3 credits)**

In this course, we will consider the various genres of poetry, fiction, drama, and non-fiction. We will write pieces in each one and, in doing so, examine the differences between treating a subject in a poem, short story, etc. This is a creative writing survey course. There will be a great deal of reading and writing. Operating on a workshop model, the core of the course will be peer critiques.

**WRI 2300-01: NARRATIVE MEDICINE (3 credits)**

This class is a workshop in narrative medicine creative writing and 'performance' centered around the themes of narrative medicine, illness, wellness, healing and writing the body. Using an array of narrative forms, students will look to articulate the experience of being in their specific bodies, and/or dealing with individually experienced, cultural, folk and other legend and factual ideas about illnesses, cures, medicine. Students learn about the foundational concepts of Narrative Medicine (NM), and then read, view and otherwise experience important literature, films, works of art and movement that are then evaluated with the precepts of NM. Narratives may cover such topics as receiving treatment or living with one's own or a family member's illness, or lived experiences related to a range of body issues. Students should be prepared to use a variety of expressive strategies and be willing to 'perform' as well as story tell and write. **Prerequisite(s): ENG 1200 or equivalent**

**WRI 2730-02: CREATIVE NON-FICTION: FINDING VOICE~WRITING MEMOIR (3 credits)**

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.**

**WRI: 3600-02: ADVANCED CREATIVE WRITING WORKSHOP (3 credits)**

Building on basic mastery, this workshop supports greater student initiative and investment as it focuses on the writing of advanced projects in a particular genre. Writing exercises, class sharing, critique, revision, and conferencing.

**Prerequisites: ENG 1102, ENG 1200, WRI 2600 or permission of instructor**

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**Math and Science (MAT/SCI)****MAT 1200-01 FOUNDATIONS IN FINANCE (3 credits)**

Among the topics studied are uses and abuses of percentages, simple and compound interest, compound interest for interest paid  $n$  times per year, continuous compounding, savings plans, total and annual returns, types of investments, loan basics, credit card debt and fixed rate options, and mortgages.

**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 1200-01, 02: 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 1800-01: ANATOMY OF HUMAN MOVEMENTS (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.

**Humanities and Fine Arts (HUM/FINE ARTS)**

***Includes Philosophy;***

***Arts History, Arts Management, Theatre History, and Film Elective when listed***

**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.**



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#### **ARM 1000-01, 02: 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 2198-01: FROM DISRUPTION TO OPPORTUNITY: THE STATE OF THE ARTS AND THE ECONOMY**

For centuries the arts have been known to enrich cultures and communities, yet there is a broad lack of awareness about how the arts permeate and are critical to our daily lives and our economy. This course will examine the important role of the arts in modern society; bringing to light its undercurrent in industry sectors, social justice, and healing. Leaning into the impacts of the Covid-19 pandemic as the ultimate disruptor, we will explore the opportunities where the arts can instigate and serve up change in the most beautiful ways and become a force for innovation and economic development.

#### **HUM 1198-01: TOPICS IN HUMANITIES: WINSTON-SALEM STORIES (3 credits)**

Winston-Salem is a historically significant American city, one with a past as fascinating and complicated as the region and country of which it's a part. Like so many communities, today's Winston-Salem is confronting a host of challenges and opportunities—around issues of race and social justice, diversity and education, gentrification and neighborhood change, environmental concerns and the quest for sustainable growth, profound economic inequality, and the ongoing effort to develop a post-industrial economy in a city that once soared as a tobacco and textile manufacturing capital. In this course, students will gain a better understanding of how UNCSA's home city developed over time and about the historical roots of contemporary conditions. This broader understanding will be achieved through a variety of readings, films, field trips, guest speakers and discussion. Additionally, students will work on a substantial creative project involving historical research and will produce original stories in various formats that connect Winston-Salem's past to its present. Interested students may also have the opportunity to contribute meaningfully to on-going community-based research and storytelling efforts currently being led by the instructor and other UNCSA faculty in conjunction with several other local organizations. **No Prerequisite(s)**

#### **HUM 1198-04: TOPICS IN HUMANITIES: PHOTOGRAPHY AND POWER (3 credits)**

In this course, we will examine the relationship between photography and power. We will consider questions of photography's contested status between document, art, and science that has since its invention and throughout its technological revolutions raised issues of veracity, beauty, representation, identity, and community. We will analyze photographic communication as a site of power and struggle, order and change, dominance and resistance. Looking at examples from the history of photography and our present uses of the medium, we will discuss how power relations shape what images people see, how they make sense of them, and what images they produce. We will look at the work of artists, journalists, governmental, professional, amateur, and everyday photographers and read scholarship by Deborah Willis, Mary Warner Marien, and other sources from History, Art History and Criticism, Photography Theory, Media Studies, and Cultural, Gender, Critical Race, and Disability Studies. The class will include photo exercises and reflections on our own role as image makers.



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## General Education

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#### **HUM 2198-01: TOPICS IN HUMANITIES: THE AMERICAN GIRL (3 credits)**

The course explores the representation of the American girl as she has been depicted through cultural identity and on stage from the contemporary representation of Puritan Salem through to the twenty-first century. Through *The Body Project* and *Reviving Ophelia*, popular cultural materials, psychology and film, we will take a look at both changing and persistent cultural expectations, training and roles, identity issues, visual imaging and the language and culture of girls in the context of the American scene. We will be reading full-literature that features the American girl, and we will examine those representations in the light of the cultural materials we study.

#### **HUM 2198-02 TOPICS: CINEMA GOES TO WAR (3 credits)**

The *Cinema Goes to War* is an appreciation and critical analysis class. Classes are held on Tuesday and Thursday from 8:30 to 9:50 AM in Filmmaking New Archives Screening Room. The course investigates the War Film genre and many of its subgenres, films portraying the struggle of individual characters and/or the dynamism of ensembles in dire situations. There is a broad variety of works screened and analyzed in class from classics to anti-war works to war romances or war comedies. Classics and lesser known masterworks will be investigated and studied both in class and outside class. **This class is offered to sophomore, junior and senior non-filmmaking students. Prerequisite(s): ENG 1200 or equivalent.**

#### **HUM 2340-01: CREATIVITY AND THE ARTIST (3 credits)**

Combining psychology, biography and the aesthetics of the arts, this course looks at the best current theoretical literature exploring the seminal elements of creativity. **Prerequisite(s): ENG 1102, ENG 1200 or equivalent.**

#### **HUM 2400-01: MINDFULNESS MEDIATION & EDUCATION (3 Credits)**

In this course students learn a variety of mindfulness mediation skills in the contexts of: 1) the Koru Mindfulness framework (a framework that is specifically intended for an audience of emerging adults), 2) body/mind health dynamics (associated with mindfulness-based stress reduction or MBSR), 3) philosophical/cultural dynamics (e.g., dualism vs. nondualism), and 4) the educational and political dimensions of mediation. **Open to second year (or higher) students. Prerequisite(s): ENG 1200.**

#### **HUM 2740-01: VARIATIONS: THE WIZARD OF OZ (3 credits)**

In this course, we will look at the "variations" of a particular work or narrative or variations on a theme. For example, one term might be devoted to "Hamlet Variations," such as John Updike's novel, *Gertrude and Claudius* and Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. Or, we might consider the multiple retellings of the Faust myth and the selling of one's soul. Or, we might consider either *The Odyssey* or "Ulysses in America." We will look at a variety of materials including novels, plays, music, visual art, and movies. **Pre-requisites: ENG 1102 or equivalent**



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#### **HUM 3098-01: IMAGINING, RESEARCHING & DEVELOPING INT'L PROJECTS-A WORKSHOP (3 credits)**

**Note:** This course may also be used towards a requirement for the Arts Entrepreneurship Minor-Consult Program Coordinator before registering if you would like this consideration.

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 UNCOSA student productions and/or repertoire outside the US; developing UNCOSA 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 UNCOSA alumni, faculty, and/or administrators about their own experiences producing work and pursuing arts-related opportunities outside of the US.

**Prerequisite(s):** ENG 1102 or 1200 and HUM 2101 or instructor permission.

#### **HUM 3098-02: Soundscapes: Sonic Cultures of Place (3 credits)**

This course explores intersections and interplays between sound/music and the environment in a global socio-political context. Students will engage with texts that describe how those who inhabit a space shape its soundscape as well as some of the methods humans use to incorporate the sounds of a place into music. Works considered will range from symphonic compositions by Beethoven and Mendelssohn to background music at Starbucks, and from the historic Moravian soundscape of nearby Old Salem to water music in Vanuatu. The ability to read notated music is not required.

#### **TAI 3100: STUDIO FOR CREATIVE PRACTICE**

**(varying with a possible 1 to 6 credit hours-at discretion of Professor and Arts Dean)**

The Studio for Creative Practice is a laboratory for the making of original, transdisciplinary work. The Studio 3100 level course offers time and space for students to experiment with ideas, approaches, and artistic forms, gaining skills in transdisciplinary composition, collaboration, and critique. Through practices and processes--including weekly iterative drafts of original work--students increase stamina for self-directed creative investigation at the intersection of the arts, liberal arts and sciences. Central to the course are diverse research practices, critique as inquiry, and dramaturgy-for-transdisciplinary-performance. In this pedagogically responsive course, faculty serve as facilitators and mentors as students dialogue within and across disciplines, dig into content meaningful to them, and cultivate the skills to become innovative and engaged artist citizens. **This course is by permission of the instructor only. TAI courses can be applied towards General Education elective or Arts credits with Arts Dean's approval.**

#### **PHI 1100-01, 02 (Online): INTRODUCTION TO PHILOSOPHY (3 credits)**

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.**



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#### **PHI 2500-01: EXISTENTIALISM (3 credits)**

An examination of the major figures and ideas in the existentialist tradition. Readings will be drawn from the work of Kierkegaard, Nietzsche, Heidegger, Sartre, and Camus, among others. **Prerequisite(s): ENG 1102, ENG 1200 or the equivalent**

### **Foreign Language (DLA GEN ED ELECTIVE)**

#### **GER 1101-01, 02: 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): Students with any prior German should consult with the instructor before registering for this course.**

**GER 1102 requires passing GER 1101.**

#### **GER 2101-01: 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): Completion of both GER 1101 & 1102 with a C- or better in each, equivalent transfer or AP credits, or instructor permission/placement.**

#### **ITA 1101-01: 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.