

**Division of Liberal Arts  
General Education  
Course Schedule Spring 2020**

<u>First Year Academic Core</u>					<u>Course caps</u>
CRN#	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
12758	Sec.1	MWF 8:00-8:50	King B / Casey T	101 WW5 (Chapel)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
12759	Sec.2	MWF 9:00-9:50	Millar R / Klaimon E	201 WW5 (Gym)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
12760	Sec.3	MWF 9:00-9:50	King B / Casey T	101 WW5 (Chapel)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
12761	Sec.4	MWF 10:00-10:50	Millar R / Klaimon E	201 WW5 (Gym)	15
	<b>FYS 1100</b>	<b>FIRST YEAR SEMINAR: ON BEING A CONTEMPORARY ARTIST</b>			
12762	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>			
12840	Sec.6	TR 10:00-11:20	Towns, B / Gredlein j	201 WW5 (Gym)	15

CRN#	<b>ENG 1200</b>	<b>WRITING ABOUT: TIME</b>			
12753	Sec.1	MWF 8:00-8:50	Mills J	101 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: THE GRAPHIC NOVEL / COMICS</b>			
12754	Sec.2	TR 8:30-9:50	Millar R	102 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: ANIMALS</b>			
12755	Sec.3	TR 8:30-9:50	Klaimon E	105 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: OBJECTS</b>			
12756	Sec.4	TR 10:00-11:20	Mills J	101 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: FAIRY TALES</b>			
12757	Sec.5	TR 10:00-11:20	Klaimon E	105 WW3	15
	<b>ENG 1200</b>	<b>WRITING ABOUT: LIVING AN IMPROV LIFE</b>			
Xxxxx	Sec.6	TR 8:30-9:50	Olson D	5104 Buck Bldg (Film)	15

<u>Science</u>					
CRN#	<b>SCI 1110</b>	<b>NUTRITION and PERSONAL HEALTH</b>			
10114	Sec.1	MWF 9:00-9:50	Loggins J	633 WP (Dance)	25

<b><u>Second Year Academic Core</u></b>					<b><u>Course caps</u></b>
<b>CRN#</b>	<b>HUM 2105</b>	<b>Paths to the Present: LIT AND THE MODERN WORLD</b>			
Xxxxx	Sec.1	TR 8:30-9:50	Lawrence L	114 WW5	25
xxxxx	Sec.2	TR 10:00-11:20	Lawrence L	114 WW5	25
	<b>HUM 2106</b>	<b>Paths to the Present: HISTORY AND PHILOSOPHY OF SCIENCE</b>			
11976	Sec.1	MWF 9:00-9:50	Levin J	103 WW3	25
Xxxxx	Sec.2	MWF 10:00-10:50	Levin J	103 WW3	25
	<b>HUM 2108</b>	<b>Paths to the Present: AMERICAN IDEAS</b>			
12351	Sec.1	MWF 8:00-8:50	Wakeford M	115 WW5	25
	<b>HUM 2110</b>	<b>Paths to the Present: THE URBAN EXPERIENCE</b>			
Xxxxx	Sec.1	TR 8:30-9:50	Wakeford M	115 WW5	25
xxxxx	Sec.2	TR 10:00-11:20	Wakeford M	115 WW5	25
	<b>HUM 2112</b>	<b>Paths to the Present: SCIENCE AND LITERATURE</b>			
xxxxx	Sec.1	TR 10:00-11:20	Levin J /Gabriel H	103 WW3	25
<b>CRN#</b>	<b>HUM 2101</b>	<b>SELF, SOCIETY, and COSMOS</b>			
10088	Sec.1	MWF 8:00-8:50	Lawrence L	114 WW5	25

**Literature and Writing**

<b>CRN#</b>	<b>LIT 2298</b>	<b>TOPICS in LITERATURE-ENGLISH: Seminar on Caribbean Literature</b>			
xxxxx	Sec.1	TR 10:00-11:20	Millar R	102 WW3	25
	<b>LIT 2298</b>	<b>TOPICS: LIVING POETRY: POETRY in the CONTEMPORARY WORLD</b>			
xxxxx	Sec.2	TR 8:30-9:50	Mills J	101 WW3	25
	<b>LIT 2905</b>	<b>SHAKESPEARE'S MASTERWORKS</b>			
Xxxxx	Sec.1	TR 8:30-9:50	TBA	TBA TBA	25
	<b>LIT 2990</b>	<b>POSTMODERN DRAMA / POSTDRAMATIC THEATRE</b>			
xxxxx	Sec.1	TR 8:30-9:50	Wilcox D	TBA TBA	25
	<b>WRI 2698</b>	<b>TOPICS IN CREATIVE WRITING: NARRATIVE MEDICINE / THE BODY</b>			
Xxxxx	Sec.1	MWF 10:00-10:50	Rosenberg E	113 WW5	15
<b>CRN#</b>	<b>WRI 2710</b>	<b>FICTION WORKSHOP</b>			
12779	Sec.1	MWF 9:00-9:50	Mills J	102 WW3	15
	<b>WRI 3600</b>	<b>ADVANCED CREATIVE WRITING WORKSHOP: PLAYWRITING</b>			
Xxxxx	Sec.1	TR 10:00-11:20	Rosenberg E	113 WW5	15

**History and Psychology: Social Science**

<b>CRN#</b>	<b>HIS 2300:</b>	<b>EARLY MODERN ENGLAND</b>			
Xxxxx	Sec.1	TR 8:30-9:50	Puc K	112 WW5	25
	<b>HIS 2550:</b>	<b>DISSENT AND TRANSFORM: AMERICA 1960</b>			
Xxxxx	Sec.1	MWF 9:00-9:50	Wakeford M	115 WW5	25
	<b>HIS 3400:</b>	<b>CULTURE AND TERRORISM</b>			
Xxxxx	Sec.1	TR 10:00-11:20	Puc K	112 WW5	25
<b>CRN #</b>	<b>PSY 1100</b>	<b>GENERAL PSYCHOLOGY</b>			
12771	Sec.1	MWF 9:00-9:50	Gredlein J	111 WW5	25
12772	Sec.2	MWF 10:00-10:50	Gredlein J	111 WW5	25

<b><u>Philosophy and Humanities</u></b>					<b><u>Course caps</u></b>
<b>CRN#</b>	<b>PHI 1100</b>	<b>INTRODUCTION to PHILOSOPHY (Online)</b>			
10111	Sec.1	ONLINE	Holland R	ONLINE	25
xxxxx	Sec.2	ONLINE	Holland R	ONLINE	20
	<b>PHI 2500</b>	<b>EXISTENTIALISM</b>			
xxxxx	Sec.1	TR 8:30-9:50	Miller R	TBA TBA	25

<b>CRN#</b>	<b>HUM 1198</b>	<b>TOPICS: MINDFULNESS MEDITATION AND EDUCATION</b>			
12349	Sec.1	TR 8:30-9:50	King B	101 WW5 (Chapel)	15
12763	Sec.2	TR 10:00-11:20	King B	101 WW5 (Chapel)	15
	<b>HUM 2340</b>	<b>CREATIVITY AND THE ARTIST</b>			
xxxxx	Sec.1	TR 8:30-9:50	Rosenberg E	113 WW5	15
	<b>HUM 2900</b>	<b>ANGELS OF ANARCHY</b>			
xxxxx	Sec.1	MWF 9:00-9:50	Lawrence L	114 WW5	15
	<b>HUM 3098</b>	<b>TOPICS IN HUMANITIES: THE ARTIST AS LEADER</b>			
12769	Sec.1	TR 8:30-9:50	Madden C	001 ACADH	15

<b><u>Art History, Arts Management and Theatre History</u></b>					
<b>CRN#</b>	<b>ARH 1000</b>	<b>INTRO TO VISUAL ART</b>			
11969	Sec.1	TR 10:00-11:20	Amrhein L	ACE 1108 (Gold Theatre)	40
	<b>ARH 1102</b>	<b>HISTORY OF ART II</b>			
10001	Sec.1	TR 8:30-9:50	Falls S	LIB 1106 (Auditorium)	25
	<b>ARM 2000</b>	<b>THE ARTIST ENTREPRENEUR: HOW TO FORM A NON-PROFIT</b>			
12749	Sec.1	TR 10:00-11:20	Olson D	104 WW3	25
	<b>ARM 2020</b>	<b>NEGOTIATION</b>			
12750	Sec.1	TR 8:30-9:50	Olson D	104 WW3	18
	<b>ARM 2050</b>	<b>PERSONAL FINANCE FOR THE ARTIST</b>			
12751	Sec.1	MWF 9:00-9:50	Olson D	112 WW5	25
12752	Sec.2	MWF 8:00-8:50	Olson D	112 WW5	25
<b>CRN#</b>	<b>THH 2102</b>	<b>THEATRE HISTORY II</b>			
10121	Sec.1	MWF 9:00-9:50	Rosenberg E	113 WW5	25

<b><u>Foreign Language</u></b>					
<b>CRN#</b>	<b>FRE 1102</b>	<b>ELEMENTARY FRENCH II</b>			
10080	Sec.1	MWF 9:00-9:50	Golden M	Gray 323 (3 <sup>rd</sup> floor Gray)	18
	<b>GER 1102</b>	<b>ELEMENTARY GERMAN II</b>			
10083	Sec.1	MWF 8:00-8:50	Gabriel H	104 WW3	20
Xxxxx	Sec.2	MWF 10:00-10:50	Gabriel H	104 WW3	20
	<b>GER 2102</b>	<b>INTERMEDIATE GERMAN II</b>			
Xxxxx	Sec.1	MWF 9:00-9:50	Gabriel H	104 WW3	20
	<b>ITA 1102</b>	<b>ELEMENTARY ITALIAN II</b>			
10100	Sec.1	MWF 8:00-8:50	Moccia L	105 WW3	20

## SPRING TERM 2020 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: 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.**

#### **ENG 1200-02: Writing About: The Graphic Novel / Comics (3 credits)**

The Graphic Novel/Comics has become a legitimate form of literature from superheroes to epic narratives like *The Walking Dead*. We will explore these illustrated stories to understand how they are structured and told to achieve the reader's attention and engagement. We will examine several authors' graphic creativity (fiction, non-fiction), hone our own, and develop our ability to think and write critically about their representations. Therefore, the objective of this course is to not only read and discuss Graphic Novels/Comics but to reflect and write about them as well as to create and present such illustrated stories to better understand the interdependence of art and text.

**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: 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. From medieval bestiaries to recent studies on animal behavior, writers have long provided insight on the Animal Kingdom, yet questions still remain. This class expects students to explore their own questions and perspectives on animals, and write about them. The course follows a writing studio model, with students developing a portfolio of written work for critique and peer review.

**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: 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 1200-05: 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 1200-06: Writing About: Living an Improv Life (3 credits)**

Improvisation is not just a skill that is confined to the performance stage. We all improvise, each and every day, whether we know it or not. This course is designed to utilize the principles of theatrical improvisation to help students strengthen both personal and professional aspects of their lives. This is an experientially-based, interactive course that uses the tools of improv to build crucial life skills such as effective listening, supporting one another in team environments, enhanced creative thinking, building spontaneity, and developing confidence in speaking in front of others. We will also explore personal development concepts including pushing past one’s comfort zone, finding flow (being “in the zone”), and mindfulness. While this will be primarily an interactive experiential learning environment, we will also reflect on, and write-up these experiences.

Required Texts

- a. Bergren, Mark, Dettmar, James and Cox, Molly, “*Improvise This*”, Hypererion, 2002 (ISBN: 0-87584-737-4)
- b. Book #2: to come

**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.**

**Science**

**SCI 1110-01: 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.

**Second Year Academic Core**

**HUM 2105-01, 02: Paths to the Present: Lit and the Modern World (3 credits)**

This course is designed to explore revolutionary and evolutionary epistemological shifts in thought and literary practice from the nineteenth century forward. In an increasingly global literature that provides a multiplicity of models while rejecting traditional authority and community consensus, new work challenges, arises out of and depicts mental and emotional isolation, alienation, social discord and skepticism. We will trace literary shifts as well as changes in systems of knowledge. Through examinations of oral, written and/or dramatic literary genres and the writers and thinkers who create and practice them, we aim to examine the ideas that shape structure, conventions, subject matter and critical theory in response to the literatures.

**Prerequisite: HUM 2101**

**HUM 2106-01, 02: Paths to the Present: The History and Philosophy of Science (3 credits)**

The purpose of this course is to use the “lens of science” to explore concepts such as evidence, fact, scientific worldview, and falsifiability. During the first half of the course, we will study contributions made by Ptolemy, Aristotle, Copernicus, Galileo, Newton, Darwin, and Einstein in order to trace the progression of scientific thought. In the second half of the course, we will investigate new developments in science, such as relativity, quantum mechanics, and genetics, and discuss how these theories impact our current worldview.

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

**HUM 2108-01: 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 2110-01, 02: Paths to the Present: The Urban Experience(3 credits)**

Modernity is a fundamentally urban phenomenon. During modernity, humans increasingly migrated into cities that grew ever bigger and more complex. Modern cities, moreover, offered new types of everyday experience and resulted in an "urbanization" of basic patterns of living and of human consciousness itself. In this course, students will study the evolution of cities in the 18th, 19th and 20th centuries, focusing on the connection between urban growth and other primary forces of modernization—secularism, political revolution, industrialization, market capitalism, and technology. Particular attention will be paid to the social and cultural reorganizations produced by these historical forces, as well as to the physical urban landscapes where various modernisms—esthetic and intellectual responses to modernization—found material expression. Course participants will engage with a variety of theoretical and historical literatures that have considered how urbanization altered the experience of space and time, work and leisure, and the line between private and public life, and even reached into the intimate confines of bodily and psychological subjectivity.

**Prerequisite(s): HUM 2101**

**HUM 2112-01: Paths to the Present: Science and Literature (3 credits)**

In a letter to the playwright Arthur Schnitzler, the “father of modern psychology” Sigmund Freud wrote, “whenever I’ve immersed myself in your beautiful creations I have again and again believed I’ve found the very same preconditions, interests and results that I recognized as my own. (...) I thus came to the conclusion that you know everything through intuition (...) that I have discovered through strenuous work on other people.”

This course will examine Freud’s claim by taking a close critical look at some famous historical milestones along the “paths to the present” of science on the one hand and literature on the other. Rather than simply confirming the commonly-assumed binary opposition between these two humanistic practices, our examination of these milestones will encourage us as well to consider the often surprisingly parallel and complementary ways in which modern and post-modern literature and science represent our reality.

This will be a “seminar-style” course, meaning its structure will be based on students’ consistent, committed and active participation and preparation.

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

**HUM 2101: 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.**

Literature and Writing

**LIT 2298-01: Topics in Literature-English: Seminar on Caribbean Literature (3 credits)**

The aim of this course will be to explore a selection of works from Caribbean Literature in English to examine representations of the Caribbean during the pre-colonial, colonial and post-colonial eras. These texts attempt to show how their innovative nature challenges traditional assumptions and about the canon of English literature. Its theoretical framework will draw upon many of the key concepts of literary post-colonialism. The course will be particularly concerned with examining the complex web of relationships between literature and language and showing how such fictional writing can provide an alternative perspective on matters such as history, culture, race and national identity. A range of literary texts - novels, short stories and poetry - will be used to illustrate the richness and diversity of writing from Caribbean Literature in English. Along with the readings, we will watch three films including Robert Rossen's *Island in the Sun*. The reading of these texts and the films will focus upon a number of key thematic concerns (for example exile, alienation or sexuality) to demonstrate how their innovative use of language and form both subverts and redefines many of the negative cultural assumptions that underpinned colonialism.

**Texts:** Michael Anthony - *The Year in San Fernando*: ISBN-13: 978-0435989439; Alejo Carpentier - *The Kingdom of This World*: ISBN-13: 978-0374530112; Maryse Condé, *I, Tituba, Black Witch of Salem*: ISBN-13: 978-0345384201; Jamaica Kincaid – *A Small Place* : ISBN-13: 978-0374527075; Paule Marshall – *Brown Girl, Brownstones*: ISBN-13: 978-0486468327; Jean Rhys' *Wide Sargasso Sea* ISBN-13: 978-0140818031; Derek Walcott's selected poetry.

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

**LIT 2298-02: Topics: Living Poetry: Poetry in the Contemporary World (3 credits)**

Even people who say they “hate” poetry live in a world filled with it. From music to ads to Instagram to graffiti, poetry is all around. In this course, we will be thinking seriously about the place of poetry in our lives. This is neither a traditional literature course – we will not be explicating and analyzing poems line-by-line – nor is it a writing course. Do not sign up expecting to share your work. We will be considering what it means to be “poetic” and how that concept infuses, or can infuse, our lives. We will be reading and engaging with poems in a variety of forms, and students will be expected to do a great deal of out-of-class identifying and “collecting” of poems that they encounter in their daily lives, a type of “poetic field work.”

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

**Lit 2905: Shakespeare's Masterworks (3 credits)**

This course will explore the cultural relevance and impact of Shakespeare's texts on a modern audience. Discussion will focus on of themes, the identities of the characters and impact of both of these on the world. Class will culminate in students making a ‘pitch’ of a production of one of Shakespeare's plays that they will develop to represent their social interests. We will cover three/four plays from the cannon, using multiple sources: i.e. video, comics, and a variety of productions from around the world. Class discussion and writing will be major components of the course.

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



**LIT 2990-01: Topics in Dramatic Literature: Postmodern Drama / Postdramatic Theatre (3 credits)**

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.

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

**WRI 2698-01: Topics in Creative Writing: Narrative Medicine/ The Body (3 credits)**

This class is a workshop in creative writing and devised performance centered around the themes of narrative medicine 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 cultural, folk and other legend and factual ideas about illnesses, cures, medicine. Narratives about receiving treatment or living with one's own or a family member's illness. 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 2710: Fiction Workshop (3 credits)**

This creative writing workshop examines story, plot, point-of-view, characterization, voice and description and narrative strategies. Students share work with the instructor and one another, getting feedback, guidance and support for writing, and learning to critique and revise. Sketches, character pieces, diverse narrative forms and other exercises lead to at least one final short story.

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

**WRI 3600: Advanced Creative Writing Workshop: Playwriting (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.

**Prerequisite(s): ENG 1200, WRI 2600 or permission of instructor.**

**History and Psychology**

**HIS 2300-01: Early Modern England (3 credits)**

2020 is the 400<sup>th</sup> anniversary of the founding of Plymouth colony in Massachusetts. While the general focus of this course is English daily life, its material and political culture from the mid-sixteenth century to the early Stuart kings, this semester we will pay particular attention to the impact of the Protestant Reformation on English politics, religion and daily life.

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

**HIS 2550-01: Dissent and Transform: America 1960 (3 credits)**

This course will examine the 1960s as a transformative decade in United States history. Through primary documents, secondary readings, lecture, and discussion, students will study the main social, political, and cultural developments of the era. Topics are likely to include: the Civil Rights Movement, feminism, the war in Vietnam, the crisis of American cities, the New Left and countercultural critiques of modern American society, the Kennedy and Johnson presidencies,

the Great Society, the erosion of New Deal liberal “consensus,” and the emergence of the New Right” in American politics.

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

**HIS 3400-01: Culture and Terrorism (3 credits)**

Until the Oklahoma City bombing and the attacks on September 11, 2001, terrorism was a phenomena 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, tea towels and wall murals.

**Prerequisite(s): ENG 1200 or equivalent, and HUM 2101.**

**PSY 1100-01, 02: General Psychology (3 credits)**

This is a broad survey of psychology. Topics to be addressed include psychology as science, nervous system, growth and development, sensory and perceptual processes, motivation, emotion, learning, social behavior, personality (normal and pathological), statistics, testing, intelligence, aptitudes, and achievement.

**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 2500: 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 1200 or the equivalent.**

**HUM 1198: 01, 02: Topics: Mindfulness, Meditation and Education (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 2340: 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 1200 or equivalent.**

**HUM 2900-01: Angels of Anarchy (3 credits)**

Refugees in Mexico during World War Two, Carrington and Varo lived passionate, chaotic, even catastrophic lives. Understanding their work is critical to understanding how Surrealism developed. We will be reading their fiction, analyzing their visual art, and studying their biographies to understand the historical, philosophical, and artistic forces that shaped both women.

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

**HUM 3098: Topics in Humanities: The Artist as Leader (3 credits)**

*What's the purpose of Art in our contemporary society? And what impact can artists have on the world?* Through this course, students will 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. Course materials include interviews and excerpts of the work of contemporary artists including Lin Manuel Miranda, Lady Gaga, AiWeiWei, Jay Z and Stephen Spielberg; interviews from the Kenan Institute's "Artist as Leader" series and excerpts from "The Artist as Leader" a book-in-progress by Corey Madden and Rob Kramer.

**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 1102: History of Art II (3 credits)**

This course continues the Art History requirement sequence in a traditional format, with focus on introducing the major monuments and periods of human visual history, together with an introduction to the basics of art appreciation and significant practice using the tools of interpretation. This course continues the chronological survey of art from the 15th to 21st centuries. The course introduces a range of methods for looking at and learning from artworks, and ways to find meaning in art. This approach establishes a foundation on which to build understanding of the development of today's visual culture, and of our notions of art making and civilization. Assessment based on tests and quizzes.

**Prerequisite(s): ARH 1101**

**ARM 2000: The Artist Entrepreneur (3 credits)**

This course is intended to introduce students to the foundations of how to start a non-profit arts organization. In addition to the legal aspects of forming a company, the course will focus on the creation of a viable, sustainable business plan. Several case studies will be examined throughout the course in order to help students to identify the "best practices" components of a start-up arts

organization business plan. By the end of the course, students will have created a complete, comprehensive business plan for a hypothetical start-up arts organization. This course is geared toward the student artist, so no prior experience in business is required.

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

**ARM 2020: Negotiation (3 credits)**

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. The tools developed in this class can be applied to both a student's personal and professional lives. We will cover concepts including identifying alternatives to an agreement, negotiating using agents, contract/employment agreements, and when not to take a deal. The course will utilize discussions, readings, videos, and multiple case/role-play scenarios throughout the course.

**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, and 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 2102-01: Theater History II (3 credits)**

This is the second 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 1102 or equivalent; THH 2102 requires passing THH 2101**

**Foreign Language**

**FRE 1102-01: Elementary French II (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.

**Prerequisite(s): Passing FRE 1101 required for FRE 1102.**

**GER 1102-01, 02: Elementary German II (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): GER 1101, placement test or permission of the instructor.**

**GER 2102-01: Intermediate German (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 1102-01: Elementary Italian II (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.

**Prerequisite(s): ITA 1101, placement test or permission of the instructor**