

New Course Descriptions for Fall Term 2020

Not Listed in 2019-2020 Catalog

(updated 6/17/20)

ART 250: SPECIAL TOPICS: THE UNIQUE MULTIPLE/SINGULAR PRINT (4)

Martens

Do you enjoy painting? How about printmaking? Drawing? How do all three interact and combine with one another? This course may be your answer! The Unique Multiple examines various printmaking processes, which can result in unique one-of-a-kind painterly prints. We will explore the many possibilities available, including monoprint, monotype, collograph, and transfer techniques, as well as multicolor printing. Stenciling, additive, subtractive, trace, and ghost techniques will also be covered. Experimentation and working in series with a common theme will be encouraged. Evaluation by portfolio. Lab fee required. No prerequisite. Open to first-year students.

ART 250: SPECIAL TOPICS: CAMERALESS PHOTOGRAPHY (4)

Zompetti

Using light, paper and environmental conditions, students will create unique photographs without the use of a camera in the experimental, hands-on class. Traditional and experimental darkroom methods, solar dyes, lumen prints, historic processes, and digital methods utilizing scanners and data-glitching will be explored. Students will also study artists making exciting and innovative work without the use of a camera. Lab fee required. No prerequisite. Open to first-year students.

DANC/FILM/MUS/THEA 250: SPECIAL TOPICS: RESEARCH FOR THE ARTS (2)

Barber

Students will engage in research and writing projects for use by performing and visual arts organizations: theatre, symphony, opera, ballet, film and museum. We will explore a variety of formats such as program notes, lectures, exhibits, and education guides, and learn about how arts organizations use them. The course will count under elective requirements for the Arts Management Certificate. Not open for first-year students. (r)

ENG/GWS 250: SPECIAL TOPICS: LGTBQ LITERATURE: AN INTRODUCTION (4)

Rosen

This course is an introduction to Anglophone LGBTQ literature from the late nineteenth century to the present. Our aim is to analyze the generic range and political messages of texts by queer writers during this period. Authors include Gertrude Stein, Patricia Highsmith, James Baldwin, Audre Lorde, Alison Bechdel, Carmen Maria Machado, Natalie Diaz, Ocean Vuong, and Danez Smith. Prerequisite: sophomore standing or permission. (AES, DIV)

ENG 350: SPECIAL TOPICS: REIMAGINING THE MIDDLE AGES (4)

De Groot

Why won't we let the Middle Ages die? To understand modernity's fraught relationship to an imagined medieval past, we will examine medieval texts alongside works from modern and contemporary writers. Possible pairings include Dante-Walcott, Malory-Twain, Arthuriana-T.S. Eliot, historical chronicles-Shakespeare.

FILM/THEA 282: THE ART OF SOUND DESIGN (4)

Gerber-Stroh

The process of recording and creating high quality sound is a critical skill and art form to master when making films, videos, webcasts, and numerous other visual and performing arts. This course will broadly cover the methods, technology, and artistry of sound design while introducing students to the resources of the film department's SoundCraft recording studio. Assignments include short production exercises and a final project. No prerequisite. Open to first-year students. (CRE)

FILM 250: SPECIAL TOPICS: DISNEY & MIYAZAKI (4)

Ingle

Visionaries Walt Disney and Hayao Miyazaki both founded studios that continue to inspire generations of moviegoers. Disney's vivid imagination and innovation pioneered feature-length animation, leading ultimately to the Disney juggernaut of today. This course will explore Disney's work, from the groundbreaking early shorts through Disney's Golden Age and into the Disney Renaissance. With his signature painterly quality, vibrant female leads, and environmental focus, Japanese filmmaker Miyazaki and Studio Ghibli have delivered some of the most beloved anime in the last few decades. Open to first-year students.

FILM 310: FILM THEORY (4)

Ingle

Introduces a variety of trim theoretical approaches, from both the classical (pre-1960) and contemporary (post-1960) eras of film theory. Theoretical approaches under investigation may include formalism, realism, auteur theory, feminist theory, Marxist theory, postmodern theory, narrative theory, critical race theory, queer film theory, and postcolonial theory, among others. Prerequisite: sophomore standing or permission of instructor. (AES, MOD)

FREN 324: INTRODUCTION TO FRENCH AND FRANCOPHONE WOMEN AUTHORS (4)

Jegouso

This course is an introduction to French & Francophone Women Writers (that is authors identifying as female, from France, the Caribbean, West Africa, and the Indian Ocean). From Marie de France or Madeleine de Scudery and Virginia Despente, from Suzanne Cesaire or Mariama Ba and Shenaz Patel, this course will provide students with an overview of the literary representation of gendered experiences in personal stories authored by a range of leading female French-speaking writers. By reading a selection of various texts (poetry, short stories, novels), we will explore the relationship between sexual identity and literary practices and between gender and genre. How do stories shape our understanding of gender roles? How do they reveal stereotypes about femininity, masculinity, sexuality, and ethnicity? What is the role of women's writing in contemporary France in reimagining and reshaping sexual and racial identities? During the Fall, The French Film Series will be an extension of this course and will focus exclusively on women directors, giving the students the opportunity to engage in interdisciplinary analysis. Prerequisite: 200-level course. (AES, GLO)

GWS 250: SPECIAL TOPICS: TRANSING TRANSGENDER STUDIES (4)

Costa

This discussion-based course maps the terrain trans studies has and continues to face as it is incorporated into the academy as an academic discipline. Rather than surveying the history and demographic trends of transgender people as the object of study, this course challenges us to analyze the conditions upon which certain identities--and not others--fall under the rubric under which we consider trans. In other words, this course employs trans as a method of inquiry, investigating the formations of personhood that must transcend law, medicine, and society that make it possible for certain populations to live. Through these 13 weeks, we will examine the creation of fixed, binary identity categories to deconstruct, and perhaps trans, how they are imagined and materialized through a sociological framework. As such, this course introduces us to new and emergent literature in the field and related social science disciplines. Not open to first-year students.

GWS/POLS 250: SPECIAL TOPICS: ELECTION LAW AND VOTING RIGHTS (4)

Chenette

Where do voting and election regulations come from and how do they shape and reflect relationships of power, division, identity, and inclusion in the United States? This course will look to Supreme Court cases, federal statutes, state laws, and the Constitution to explore the who, when, where, and how of voting in America. Major themes include the political and legal trajectory of access to the vote at the intersection of race, gender, national origin, citizenship, poverty, and other categories of identity; the duality of voter protection and suppression; electoral design and representation in district drawing; revocation and felony disenfranchisement; historic and contemporary challenges to racial and partisan gerrymandering; the administration of elections; and campaign finance and money in electoral politics.

GWS/SOC 250: SPECIAL TOPICS: WHITENESS: RACE, POWER, AND PRIVILEGE (4)

Costa

What does it mean to be white? In this course, we will examine the construction of whiteness as both an identity category that attaches to privilege and as a system of racial power in the context of the United States. We will explore issues such as white supremacy, white fragility, white guilt, and the intersection of whiteness with gender, class, and sexuality. Students will reflect on their own experiences of and with whiteness, and consider the potentialities of ethical whiteness and anti-racism. Not open to first-year students.

HIST 218: HISTORY OF AMERICAN CAPITALISM (4)

Florio

This course surveys the history of American capitalism from the colonial period to the near present. We will pursue questions including: What is "capitalism"? When did the American economy become a distinctively capitalist economy? Why have the consequences of capitalism differed for different groups of Americans? And how have various Americans endeavored to embrace, reform, and resist capitalism? Open to first-year students.

HIST 248S: DECOLONIZATION (4)

Nunez

This course explores the end of European overseas empires and the emergence of independent states in Africa, Asia, the Caribbean, and the Middle East in the 20th century. Among the questions we will consider: What does it mean to decolonize? How did people in colonial and metropolitan societies negotiate these conflicts? What challenges did people in former colonies face in trying to build new states? No prerequisite. Open to first-year students. (w, x, GLO, MOD)

HIST 329: SLAVERY: A GLOBAL HISTORY (4)

Florio

This seminar investigates the history of slavery in different times and places. Looking well beyond the United States, we will explore how slavery has been organized and experienced from the ancient world to the present day, in locations ranging from Africa to India to the Caribbean. We will also delve into the global history of slave emancipation. Not open to first-years. (w,x,GLO)

MUS 236: 18th-CENTURY COUNTERPOINT (4)

Weddle

This course explores the stylistic features and practices of 18th century counterpoint with an emphasis on two-part polyphonic writing. Students study the construction of independent melodic lines and practice techniques through written exercises and guided composition projects. A significant portion of the course involves listening to and analysis of relevant polyphonic literature such as two and three-part inventions, chorale preludes, and fugues.

MUS 273: MOZART AND BEETHOVEN (4)

Krause

Mozart and Beethoven will provide a comprehensive look at two of western music's best known composers, Wolfgang Amadeus Mozart and Ludwig van Beethoven. We will have the opportunity to analyze subtleties of Mozart's operas such as Magic Flute and Don Giovanni, marvel at his uncanny ability to write music that is both accessible and complex, and delve into his personal world through the numerous letters he wrote to his father. Through the study of Beethoven, we will discover the autobiographical nature of his music and his triumph over his personal suffering. We will explore his innovative use of text, form, and harmony to express universal topics such as strife among nations and freedom from tyranny. Both of these composers have become modern cultural icons. Thus, we should ask, how accurate was the movie, "Amadeus"? Who was Beethoven's "Immortal Beloved"?

PH 250: SPECIAL TOPICS: PUBLIC HEALTH AND SOCIAL JUSTICE ISSUES

Jalloh

As social justice is the central mission of public health, this course provides critical analysis of the relationship between social justice and population health. Issues include racism, discrimination, poverty, education, employment, and housing, just to name a few. In particular, students will engage in in-depth examination of residential segregation and its impact on the health and well-being of racial/ethnic minorities.

PHED 210: FUNDAMENTALS OF BASKETBALL

Dunton

This course is designed to help students learn the rules, basic individual skills, and various team strategies employed in the sport of basketball. Topics covered will be passing, dribbling, shooting, screening and basic offensive and defensive concepts of the game. Students will also learn about the history and development of women's basketball in the modern era. (h)

PHED 260: DISC GOLF

Department

Disc golf will provide students with upper and lower body conditioning, aerobic exercise, concentration skills and mental stimulation. This casual lifetime game can be played at a growing number of public courses, has low cost to participate, is easy to learn and can be enjoyed by players at all levels. (h)

PHED 266: YOGA FLOW FOR BEGINNERS

Swanson

Learn the basics of flow style (Vinyasa) yoga. Students will learn breathing techniques, basic yoga poses and how to link them together for a gentle, relaxing meditation in motion. All techniques in this class can be used for stress management and to help students establish a personal yoga practice. (h)

PHED 274: BUTI YOGA FLOW

Swanson

This class introduces students to an upbeat style of yoga that blends vinyasa (flow) yoga with primal dance elements, strength-work and core engagement. Music guides the movement in this class. Students will learn how to combine the use of movement, music, breath and intention-setting to release excess energy and stress while getting a workout for body, mind and spirit. (h)

PHED 278: DEEP CORE YOGA

Swanson

This unique yoga class focuses on strengthening the deep inner core in an innovative way. Students will experience the use of micro-movements with hand placements to connect mind and muscle while weaving in yoga poses to stretch the legs, low back and heart (chest). The nature of this class also fosters a more accepting relationship with the body. (h)

PHIL 241/341: POVERTY AND HUMAN CAPABILITY (4)

Lowney

This course is about one of the most important social problems of our era: poverty in the midst of plenty. We examine poverty as a problem for individuals, families, and societies. We focus on the United States, perhaps one of the most impoverished of any developed nation. How should we define and measure poverty? Who is poor and who is not? Are there different kinds of poverty? What is it like to live in poverty? What are the causes of poverty? What are its effects on individuals (particularly children), families, communities, and societies? What values does it undermine? What moral and legal rights should the poor have, and what obligations do societies, governments, organizations, and individuals have to the poor? Do the poor also have obligations to themselves, others, and society? What are the plausible remedies for the negative aspects of poverty? Readings and lecture/discussions draw on economics, political science, psychology, philosophical and religious ethics, public policy analysis,

sociology, journalism, and professional social work. Open to first-year students at the 241 level. Courses taught in conjunction. (f, w, x, DIV, MOD)

POLS/REL 350: SPECIAL TOPICS: RELIGIOUS FREEDOM AND GLOBAL POLITICS (4)

Breske

This course will offer a comprehensive overview of the debates on secularism and the role of religion in the public sphere. Looking at specific case study examples, we will examine the relationship between religious discourses and political violence, political systems and multiculturalism models, theocratic states, and state responses to religious identity claims. Prerequisite: sophomore standing or permission.

PSY 350: SPECIAL TOPICS: SCIENCE OF PREJUDICE

Mann

This seminar explores the psychological science of prejudice: its causes, diverse forms, maintaining forces, and impacts. We will also cover what, if anything, can be done to reduce prejudice among the public. Readings consist of empirical articles from the field, with racism and sexism being the primary topics. Prerequisites: PSY 204, PSY 205, PSY 208.

PSY 361: THEORY & RESEARCH IN CLINICAL/COUNSELING PSYCHOLOGY (4)

Mann

This course explores theories and research trends within the field of Clinical/Counseling Psychology. Students will learn to conceptualize individuals from a variety of perspectives and to critically examine evidence of treatment efficacy. This course will summarize the ethical guidelines, varied applications, and current state of clinical practice in the United States.

REL 350: SPECIAL TOPICS: CHINESE RELIGIONS (4)

Larson-Harris

This course examines three Chinese religious traditions—Confucianism, Taoism, and Buddhism. We will read texts from these traditions such as the *Analects of Confucius*, the *Tao te Ching*, the *Platform Sutra*, and many others, with special attention given to key concepts, problems in translation, and similarities to or differences from western concepts. We will also discover how these traditions resulted in unique literary forms by reading Taoist and Buddhist poetry.

SPAN 250: SPECIAL TOPICS: SHORTS AND SHORTS (4)

Ridley

In this course, students will read a variety of short stories and view movie shorts from around the Spanish-speaking world. The goal will be to increase students' knowledge of Hispanic cultures and literatures while improving their oral, aural, and writing skills in Spanish. Designation: Literature/Culture course. Prerequisite: SPAN 112, SPAN 121, placement, or permission.

SPAN 350: SPECIAL TOPICS: ADVANCED SPANISH CULTURE AND CIVILIZATION (4)

Ridley

This is a stacked class with SPAN 236: Spanish Culture and Civilization. The basic description of the class will be the same: An introduction to the geography, history, art, literature, and society of Spain. In addition to the work required in 236, students enrolled in 350 will do a term-long project resulting in a ten-page research paper and a 20-minute presentation in Spanish. Prerequisite: placement, SPAN 112, SPAN 121, or permission. (o, MOD)

Courses with New Descriptions

ART 203: INTRODUCTION TO FILM PHOTOGRAPHY (4)

Zompetti

Explore the fundamentals of black and white film photography and learn how to “draw with light”! This hands-on course will include an overview of manual camera controls, film processing techniques, and printing in a traditional darkroom. Composition and creative expression will be discussed in supportive critique sessions, and students will study contemporary artists working with film methods. Students are encouraged to bring their own 35MM film camera, as there are a limited number of cameras available for check-out. Lab fee required. No prerequisite. Open to first-year students.

ART/CLAS 261: ANCIENT ART (4)

Salowey

This survey course examines the major styles and monuments of the civilizations of Egypt, the New East, the Aegean, Greece, and Rome. The class explores the methodologies used to study a variety of media: architecture, sculpture, pottery, paintings, and jewelry. The readings in the course present the historical context for each period of ancient art studied. Open to first-year students. Prerequisite: q. (AES, PRE)

ENG/FILM 353: FILM AS A NARRATIVE ART I: FELLINI

Dillard

Celebrating the centennial of Federico Fellini, we'll be studying his films as moral, aesthetic, and psychological narratives, with particular attention to the development of his cinematic style in relationship to his concerns throughout his career. Such films as *The White Sheik*, *I Vitelloni*, *La Strada*, *Nights of Cabiria*, *La Dolce Vita*, *8½*, *Juliet of the Spirits*, *Fellini Satyricon*, *The Clowns*, *Amarcord*, *Fellini Casanova*, *Ginger and Fred*, and *Intervista*. Prerequisite: Sophomore standing.

PHED 223: STRONG WOMEN GOING PLACES

Allen

Introductory course teaching students how to train with Nautilus and free-weight equipment in a safe, effective, and enjoyable way so that they will want to continue to train for the rest of their lives. Students are able to develop their own personal training program based on their individual needs of desires. (h)

PHED 227: SUPERSHERO TRAINING

Department

An advanced conditioning class that emphasizes four main areas: strength training mainly through free weight, core/abdominal strengthening, footwork, agility and quickness conditioning, and flexibility. This class allows the student to focus on multiple areas of conditioning and learn lifelong fitness values. (h)

PSY 141: INTRODUCTION TO PSYCHOLOGICAL SCIENCE (4)

Michalski/Department

Survey of major topic areas in modern psychology and terminology of the discipline, giving students a more complete understanding of themselves and others. Discussion of topics such as the debate over nature and nurture, human development, physiological psychology, social psychology, and several other major areas within psychology, and discussions of the implications of findings within these areas on cultural products. We will explore these topics through lectures, lab exercises, and assignments. Open to first-year students.