

## LIBERAL ARTS Course Descriptions and Outcomes

### **AH 1701 Introduction to Art and Design – 3 cr.**

The objective of this course is to familiarize students with the major stylistic, thematic, cultural, and historical transformations in Western and non-Western art history from prehistoric times to the nineteenth century. This course helps students develop critical tools for the interpretation and understanding of the meaning and function of art objects, architecture, and design artifacts within their original historical contexts. Class sessions consist primarily of lecture with some discussion. Students take in-class examinations and complete short essay assignments.

#### **Outcomes:**

- Identify the major styles in Western art history from prehistoric times through the 19th century
- Identify thematic trends in Western art history from prehistoric times through the 19th century
- Explain the historical developments in Western art history from prehistoric times through the 19th century
- Identify and explain the styles, trends, and developments leading to the emergence of modernity and modernism

### **AH 1702 Introduction to Art and Design – 3 cr.**

This course introduces students to issues in modern art, popular culture, and contemporary art and design. Topics might include the expanding audience for art, the transformation of the art market, the impact of new technologies, the changing status of the artist, and the role of art in society. This course is taught as a seminar with some lecture. Students take in-class examinations and complete short essay assignments. Prerequisite: Introduction to Art and Design: History 1

#### **Outcomes:**

- Identify and explain modern and contemporary trends in art and design, with a focus on fine art, but also including design and visual culture
- Accurately and effectively employ the use of the language of contemporary critical discourse as applied to art and design, including appropriate themes, issues, and terminology
- Identify and explain historically significant major innovations in visual media, including prints, photography, film, and digital media

### **AH 3325 Native American Art – 3 cr.**

Most Native American tribes do not have a word in their languages for “artist,” yet the arts are a living part of both daily life and ceremonial tradition. Focusing on the works of selected tribes, students in this course look at Native American art, architecture, and aesthetics. Emphasis is placed on the nineteenth century to the present. The impact of outside forces on continuities and changes in traditional forms is also explored. Classes are primarily lecture with some discussion. Students take examinations and complete short essay assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

#### **Outcomes:**

- Explain the role of art and material culture in the daily and ceremonial lives of Native Americans.
- Identify key developments in Native American art from the 19th to the 21st centuries.
- Demonstrate and explain the persistence of change in traditional and non-traditional Native American Arts.
- Demonstrate knowledge of the historical contexts in which Native American artists have created their work.

**AH 3365 History of Animation – 3 cr.**

This course surveys the history of the animation medium explored through various methods and techniques, as well as through shared themes from various countries and filmmaking traditions. Central topics include: propaganda, personal filmmaking, abstraction, technical innovations, and politics and social protest. Connections between animation and editorial caricature, the fine arts, the avant-garde, illustration, and media other than film are made throughout the course. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Identify key character animation traditions
- Explain the history of the medium/genre of animation
- Demonstrate a familiarity with various methods and techniques in animation
- Recognize and examine shared themes from various countries and traditions
- Explain the relationships between animation and editorial caricature, the fine arts, the avant-garde, illustration, and various media

**AH 3367 History of Print Paper Book – 3 cr.**

Printed books revolutionized the world, making information accessible to the public and advancing the cause of literacy and education across the globe. The invention of printmaking also made unique art forms possible. This course focuses on the history of creating images and objects in print and book form, from Medieval Codices to the present, by focusing on various techniques and media. Emphasis in class lectures is placed on discussions of artistic explorations and technical innovations across various artists and movements. Classes are primarily lecture with class and small group discussions. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Outline the artistic and technical history of printmaking, papermaking, and book production.
- Construct a visual and historical analysis of the work of select artists working in print, paper, and/or book.
- Compare contemporary practices in PPB with their historical antecedents.

**AH 3377 History of Illustration – 3 cr.**

This course celebrates artists as storytellers and illustrators. Students examine the history of visual communication produced by draftsmen from the early modern period to the present day. Course material combines a chronological overview with surveys of selected genre categories. Readings, discussions, and research projects concentrate on the results (styles and subject matter) of changing technology, historical events, contemporary art trends, cross-cultural influences, and changing reader expectations. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Explain the major themes and transformations in American visual communication from 1800 to the present
- Demonstrate a familiarity with the chronological development of illustration
- Identify specific illustration genres
- Understand the effects on illustration and on reader expectations of changing technology, historical events, and cross-cultural influences
- Identify contemporary art trends in illustration

**AH 3378 History of Web and Multimedia – 3 cr.**

This course examines the artistic and technical evolution of electronic and digital media. Students explore how these media develop, as well as how artistic and technical practices merge. Students gain an in-depth knowledge of web and multimedia concepts through focused engagement with key artists, inventions, events, and experiments. This course seeks to map the impact of these media on art, technology, and daily life. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate knowledge of the artistic and technical history of electronic and digital media.
- Trace transformations in digital culture through historical case studies.
- Explain the significance and impact of changing modes of digital communication.

**AH 3394 Focus on Film: Science Fiction – 3 cr.**

Science fiction is the future talking to the present. It is the movie genre which was, at first, taken least seriously, and now is seen as not only a metaphor of where we are today but also a glimpse into the future. This class looks at science fiction films historically, artistically, philosophically, technologically, and even religiously. The class begins by looking at the earliest science fiction movies from the silent era. The course then proceeds decade by decade, from the Golden Age of sci-fi in the 1950s, to the archetypal adventures of the 1970s, to the present day with its investigations of humanity's attempt to discern an ultimate reality. Each week students examine a seminal film that has mapped out new realms, both scientifically and thematically, in a journey that can lead us into the darkest reaches of our science and our souls. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate knowledge of the development and form of the genre within cultural and historical contexts.
- Engage in a scholarly analysis of significant works in the genre.
- Summarize the ways that Science Fiction films reflect the key concerns of their historical moments.
- Demonstrate an ability to conduct formal, critical, and genre-specific analyses of Science Fiction films.

**AH 3412 History of Furniture Design – 3 cr.**

This course traces the evolution of furniture design as it follows the story of human history. Students examine furniture as part of an evolving human culture of habit, convenience, and status. Attention is given to various movements and styles within the history of furniture design and manufacture. Classes are primarily lecture with some discussion and field trips. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Summarize the evolution of furniture design in relation to historical developments and stylistic trends
- Explain the relationships of habit, function, and status to furniture design
- Identify and relate historical and contemporary furniture designs

**AH 3430 Neuroaesthetics – 3 cr.**

Can a particular form or set of stimuli always or reliably bring about a particular result? While there is still divided opinion as to how far an understanding of neurological functions can go in explaining how art “works” on the viewer or reader, scientists and artists alike have turned to neuroaesthetics to explain the aesthetic experience through a science of the mind. The new awareness of how cognition builds up, how synaptic leaps are created, and how viewers notice schematic elements in a given work are all evidence that neuroaesthetics provides an interdisciplinary nexus to bridge art and science, body and mind. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Identify the basic principles of neuroaesthetics
- Recognize the research and arguments of key scientists working in the field
- Describe specific artistic examples employing neuroaesthetic thinking
- Relate the critical literature on neuroaesthetics, from both artists and scientists
- Identify key ideas and emerging trends in the field

**AH 3436 Contemporary Art – 3 cr.**

This course surveys themes in global art practice from 1990 to the twenty-first century. Students examine the impact of globalism, identity politics, and new media on artists and curators. Lectures analyze these themes in conjunction with related social trends, theories, technological developments, and political/historical events. Classes are primarily lecture with some discussion. Students also visit local museums and galleries

and attend relevant artist talks, lectures, and exhibitions. Students produce weekly writing assignments and complete a research paper. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Demonstrate an understanding of key themes in art since 1990.
- Explain the significance of globalization, critical theory, and emerging media on contemporary art.
- Outline the relationships between transformations in the arts since 1990 and the connection of these developments to social, theoretical, and historical developments.

**AH 3500 Visual Perspectives – 3 cr.**

Visual perspectives are systems for creating space and distance on a flat surface. Different cultures position the viewer in varied ways that condition what they see and the way they see it. Linear perspective is a seminal event in Western art history in which the position of the individual observer became an engine for the development of Modernity. This course focuses on the historical development of various visual perspective systems and their impact on conceptions of space and time. Class sessions are an equal mix of lecture and discussion. Students complete short essay assignments as well as midterm and final examinations. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate a familiarity with mathematical thinking as it relates to sensory perception.
- Identify the historical and social factors influencing the development of linear perspective.
- Evaluate problems and analyze arguments with an emphasis on mathematical logic.

**AH 3568 History of Sculpture – 3 cr.**

Sculpture has its own language of form, and understanding this language yields insight into the history of art in general. This course begins by examining the sculpture of the Greeks and continues through to the present day. Special attention is given to the historic contexts of artistic production from the guilds to private studios, the examination of materials and techniques such as bronze casting or the carving of marble and limewood, and the context in which sculptures are viewed. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate knowledge of the history of sculpture, from the ancient world to the present day.
- Demonstrate a familiarity with key terms and concepts applicable to the analysis of sculpture.
- Explain the role materials and techniques play in sculptural practices.

- Identify contemporary trends in sculpture and these trends' historical antecedents.

**AH 3600 History of Filmmaking – 3 cr.**

This course explores the ways in which film styles, meanings, and uses have developed over time, from the medium's earliest efforts to the present. Through screenings of narrative and avant-garde films in the form of excerpts, shorts, and feature-length films, students analyze the varied choices made by international filmmakers. The goal is to appreciate and understand differences in filmmaking traditions and techniques rather than to create a chronological survey of the art form. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Identify the key factors—historical, technical, cultural, social—leading to the development of film
- Demonstrate a detailed familiarity with historical transformations in film styles
- Describe various approaches to filmmaking
- Interpret the roles of narrative films as well as the avant garde in various contexts
- Summarize recent developments and current trends in filmmaking

**AH 3605 The Hollywood Musical Film – 3 cr.**

Perhaps no genre better displays the brilliance of classic American filmmaking than the Hollywood musical. By examining these films, students can explore the deeper social and cultural implications in the stories, music, and production qualities of each film. Every week the class watches a major musical in the screening session and then in class they discuss the films and consider style, story, and social context. Among the films studied are 42nd Street, Singin' in the Rain, West Side Story, and Chicago. Students write two papers and take midterm and final examinations. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate knowledge of the development and form of the genre within cultural and historical contexts.
- Engage in a scholarly analysis of significant works in the genre.
- Summarize the ways that Hollywood Musicals reflect the key concerns of their historical moments.
- Demonstrate an ability to conduct formal, critical, and genre-specific analyses of Hollywood Musicals.

**AH 3606 World Film: Art Film and Independents – 3 cr.**

For the last half-century, the look, language, and subject matter of film have been blown wide-open. This change is the work of dedicated and curious cinematic visionaries from every continent, and this course explores several of their works, beginning with the 1950s and advancing to the present day. The ultimate goal is to see how these artists have challenged expectations of classical form or appropriated themes and how a

globally interconnected world cinema has developed. Works by acclaimed directors are shown and compared to lesser-known filmmakers' equally vital and influential works. Classes are primarily lecture and discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Describe the emergence of global art cinema.
- Define, identify, and explain key concepts applicable to the analysis of global art cinema, world cinema, and national and transnational cinema.
- Identify the ways that film artists redefine filmmaking in relation to Western filmmaking traditions.

**AH 3607 Great American Directors – 3 cr.**

This course examines U.S. film directors, from the dawn of the talkies to the present day, and explores what made these particular individuals great filmmakers. Each week students study the work of a U.S. director from seminal decades in filmmaking, from the emergence of the old studio system to its breakdown, from the new generation of filmmakers that emerged after the studio system to the leaders in the current transformations in the film industry. Directors' works are studied technically, structurally, thematically, and as cultural artifacts of the times in which they were made. The course may focus on directors from particular eras, for example the 1980s to the present, or on particular genres such as the Western or the Musical. Class sessions are primarily lecture-based with some discussion. Students take a midterm and final exam and complete a fifteen-page research paper. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Recognize and identify key American directors from the beginning of the sound era to the present day
- Identify and summarize the technical, structural, thematic and cultural emphasizes of these film directors
- Relate the underlying artistic, financial and historical forces that have caused, and continue to cause, transformation both in the American Film Industry, and in film making in general.
- Be able to analyze structurally, thematically and technically at least one of the films directed by each of these artists.
- Demonstrate an awareness of historic and current trends in American film

**AH 3610 History of Photography – 3 cr.**

Since its beginnings, photography has grown from an exotic technology used only by specialists to a socially ubiquitous representational form generating millions of images daily. This course surveys the development of the medium from an early commercial tool to its influence upon artistic trends and ultimately to an acceptance of photography as an aesthetic medium. Particular attention is paid to individual photographers involved in Pictorialism, Surrealism, Pop Art, Postmodernism, and digital media, and their works are contextualized within changing technological, economic, and institutional frameworks. Classes are primarily lecture with discussion. Students take

examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Identify the key historical, technical, cultural, and social factors leading to the development of photography.
- Demonstrate a familiarity with historical transformations in photography.
- Describe the multiple roles of photography in commerce, art, and politics.

**AH 3624 Gender, Art and Society – 3 cr.**

This course focuses on the idea of gender and its impact on the production, consumption, and analysis of art. Course topics may include gender and gender ambiguity in art and visual culture, the shifting definition of the artist in history, institutions that shape artists' outlooks, and feminist and postmodern theories of gender. The relationships among gender, art, and society are examined by focusing on particular topics, such as fetishism and fashion, and these topics are analyzed from a number of perspectives: historically, theoretically and culturally. This class includes lectures, discussions of required readings, and student presentations. Assignments may include exams as well as short essays and longer research papers. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Define gender in relation to other identity-based categories (i.e., sex, sexuality, race, class)
- Explain the ways that historical forces, institutional influences, and theoretical frameworks have defined gender
- Describe the roles that social and cultural practices and beliefs play in defining the relationships between gender and art
- Assess the impact of gender on production, consumption, and the analysis of art
- Identify and be able to analyze contemporary developments related to both gender and art

**AH 3657 History of Comics – 3 cr.**

Although comics now include a vast collection of different articulations of image and text, their shared history reflects the movement from strictly pulp publications on cheap paper created by assembly line artists to complex stories with provocative images. This course follows the history of comic art from The Yellow Kid to global manifestations of the art form, such as Japanese manga and French BD. The development and range of image and textual forms, styles, and structures that differentiate the vast compendium of such work inform the discourse in class. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate a familiarity with key styles, themes, and trends in the history of comic art.

- Identify the role historical, technical, cultural, and social change played in the development of comic art.
- Explain the relationships between image and text in comic art.
- Explain recent developments and current trends in comic art.

**AH 3659 History of Graphic Design and Advertising – 3 cr.**

The fields of graphic design and advertising have altered and been altered by technological advances, and these transformations are ongoing. This course examines the history of the discipline of graphic design from its early practices to the present, emphasizing advertising as a primary expression of graphic design and the particular way in which the Internet has allowed for design to impact the culture at large. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission; Prerequisite for BSc students: instructor permission

**Outcomes:**

- Demonstrate a knowledge of the history of graphic design and advertising
- Recognize key styles, themes, and trends in the history of graphic design
- Describe the role of key factors—historical, technical, cultural, social—in the evolution of graphic design and advertising
- Explain the relationships between image and text as evidenced in various case studies in graphic design and advertising
- Summarize recent developments and current trends in graphic design and advertising

**AH 3660 History of Drawing and Painting – 3 cr.**

In this course, students explore the art of artists who work in the media of drawing and painting. The course may focus on the work of individual artists, on particular movements and styles, or on the history of technical developments and trends in drawing and painting. Contemporary practices may also be addressed. Classes are primarily lecture with some discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate a knowledge of the history of drawing and painting.
- Recognize key styles, themes, and trends in the history of drawing and painting.
- Describe the role of key factors—historical, technical, cultural, social—in the history of drawing and painting.
- Summarize recent developments and current trends in drawing and painting.

**AH 3665 Art in the Cities – 3 cr.**

This seminar-style course focuses on artworks currently on display in Twin City galleries and museums. In-class discussions examine the history and politics of museum display, as well as the history of art criticism. Students may also be called upon to apply these analyses to activities outside the classroom, such as exhibition visits and museum lectures. Class sessions are discussion-based, and students complete several

research and critical writing assignments, including the development of a proposed exhibition and catalogue. Students complete a number of written assignments including short essays and a final paper or project. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Demonstrate an ability to write critically and substantively about art.
- Demonstrate an ability to analyze in detail works on display in the Twin Cities.
- Identify the skills and knowledge effective gallery directors and curators possess.
- Be able to explain the history and politics of local museum display, and map the key points of interest in the Twin Cities art scene.

**AH 3676 Focus on Film: The Western – 3 cr.**

No movie genre (and no other art form) better describes the heart and soul of America than the Western; in fact, there is perhaps no truer way to understand what America is all about, for good and bad, than that greatest of contemporary mythologies. In this course, students examine the Western Film from its beginnings in the Silent Era, through its greatest period of invention in the late 1930s through the early 1960s, to its tragic demise in the 1970s and miraculous rebirth in the 1990s and beyond. Each week students watch one of the great Western Films and then examine it not only as a work of art, but also as a window into truths of American culture. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate an ability to write critically and substantively about art.
- Demonstrate an ability to analyze in detail works on display in the Twin Cities.
- Identify the skills and knowledge effective gallery directors and curators possess.
- Be able to explain the history and politics of local museum display, and map the key points of interest in the Twin Cities art scene.

**AH 3681 Topics in Cinema: Artists' Film – 3 cr.**

This survey of Artists' Film and Video offers an extensive history of how artists have brought various projected and moving-image practices into their work. Not just an introduction to "experimental film" or "video art," this course presents work being produced at the border between the fine arts and film production. Students look at the work produced in relation to historical artistic movements of the Avant Garde such as Constructivism, Dada, and Surrealism, then study work related to the Neo-Avant Garde with Pop, Fluxus, and Minimalism. The class contextualizes that work with lyrical, poetic, and structural approaches to filmmaking as discussed in the histories of experimental cinema. Students examine the relation of artists' film and video production to larger social and cultural issues such as feminism, postcolonialism, and globalization. Screenings include works by a range of artists such as Man Ray, Marcel Duchamp, Hans Richter, Dziga Vertov, Maya Deren, Andy Warhol, Nam June Paik, Yoko Ono, Richard Serra, and many others. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Distinguish genres of narrative and non-narrative film and video.

- Identify the key production and presentation elements of film and video.
- Examine the manner artists have experimented with narrative production and presentation elements in film and video.
- Explain the challenges with which artists film and video confronts its audiences.

**AH 3722 Asian Art History – 3 cr.**

This course examines the art of Asia from its beginnings to the present day. It involves a regional approach, focusing on representative works from India, Southeast Asia, China, and Japan. While regional characteristics are emphasized, cross-cultural influences are also studied. Through a variety of media, including sculpture, architecture, and painting, the class gains an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and offer a basic comprehension of Buddhism, Hinduism, Confucianism, Taoism, and Shinto. Classes are primarily lecture with discussion. Students take examinations and complete research assignments. The structure of the class includes lectures, large and small group discussions, and several visits to the Minneapolis Institute of Arts. Students complete midterm and final examinations as well as a research essay. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate a familiarity with Asian Art History from its earliest manifestations to the present.
- Demonstrate a familiarity with the role of regional as well as cross-cultural influences on the development of Asian art.
- Identify the role that religion and philosophy play in Asian art.

**AH 3728 African American Art – 3 cr.**

This course provides a comprehensive introduction to the visual art of African Americans from the Colonial period to the present. The course examines a variety of visual media from painting, sculpture, and photography to popular-cultural objects and mass-media images. In addition, students critically examine the ways in which the constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class, as well as the training and education of artists, public and private patronage, and the history of art history and arts criticism. Class sessions include both lectures and discussions. Students are required to complete midterm and final examinations as well as a research essay. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate a working familiarity with African American visual art from the Colonial period to the present
- Identify and analyze key themes and issues as represented in various case studies of African American art
- Explain the way in which constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class
- Describe the ways in which various factors influence—and are influenced by—African American art: The training and education of artists, public and private patronage, and art history and art criticism, among others

- Show a developed knowledge of the history of African American visual culture as well as contemporary trends

**AH 3839 The Body in Art and Visual Culture – 3 cr.**

In this course students critically examine the cultural meanings of representations of the body in art and visual culture. Organized in roughly chronological order, the course comprises a series of case studies in the history of representation of the body in art, science, and popular culture. Some of the topics that may be addressed are: the classical nude found in Greek sculpture, female saints, mystical visions of the body, photographic pornography and fetish fashion designs, aesthetic dismemberment of the body in modern and contemporary art, the transgendered body, and cyber bodies. This course is taught as a seminar with some lecture. Sessions include a mix of lecture and discussion. Students take midterm and final examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Identify and explain the cultural meanings of representations of the body in the West
- Examine, through case studies, changing perceptions and attitudes about the body in art, science, and popular culture
- Explain in detail the role of various topics, such as the nude and pornography, on perceptions of the body
- Develop a sophisticated vocabulary for engaging representations of the body in art
- Demonstrate an advanced ability to read, write, and explain representations of the body in art

**AH 3862 Bauhaus Design – 3 cr.**

Even after the Nazis closed its doors in 1933, the Bauhaus remains a fascinating cultural phenomenon. This experimental design school challenged the relationship between art, technology, and industrial production, creating a design philosophy that has been emulated across the world. Simultaneously a school, an idea, and a movement, the Bauhaus embodies a complex narrative shaped by contradictory responses to twentieth-century modernism. While focusing on the major designers whose works and artistic philosophies shaped the Bauhaus in Germany, this course also examines the dissemination of the Bauhaus idea in the United States. Students follow these discussions with an investigation into the role of the Bauhaus idea today. Class sessions include in-depth lectures as well as discussion. Students complete short papers, a midterm and final exam, and a final research paper. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate a working knowledge of Bauhaus Design from the school's inception to its contemporary manifestations
- Be able to discuss the ways in which twentieth-century modernism shaped the work and artistic philosophies of the Bauhaus
- Identify and analyze key themes and issues related to Bauhaus design, both historically as well as in terms of its contemporary influences

- Explain the way in which the Bauhaus challenged the relationships among art, technology, and industrial production
- Identify the continuing influence of Bauhaus design principles in contemporary design

**AH 3864 Readings in Photographic Culture – 3 cr.**

This seminar-style course explores photographic culture through focused readings in the theory and history of photography, covering the period from 1839 to the present. These texts facilitate discussions of the ways in which technological transformations and concepts like truthfulness, documentary ethics, and authorship are presented and negotiated in the work of specific photographers. This course is an opportunity for students to discuss the historical and changing philosophical nature of the photographic medium. Students complete a number of written assignments, including short essays, and a final research paper. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Examine major issues in photography
- Provide detailed and critical readings of essays and other written materials on photography
- Identify and summarize the work, philosophies, processes, and strategies of significant photographers
- Demonstrate an understanding of contemporary developments in photography
- Develop a working ability to engage and utilize contemporary photographic theory

**AH 3867 Readings in Contemporary Art – 3 cr.**

Since the 1960s new paradigms for art, its presentation, and its discussion have emerged. In this course students consider major issues in contemporary art through reading key critical texts and engaging with a selection of museum and gallery exhibitions. While not a historical survey, this course does address issues as articulated through critical texts and exhibitions, seeking to maintain historical contextualization. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Students produce weekly writing assignments, short essays such as exhibition reviews, and a final paper. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Identify new paradigms that have emerged since 1960 for art, its presentation, and its discussion
- Explain major issues in contemporary art, both in historical and present-day contexts
- Criticize key critical texts and select museum and gallery exhibitions
- Employ a sophisticated vocabulary for engaging themes in contemporary art
- Demonstrate an advanced ability to read, write, and explain contemporary art

**AH 3868 Readings in Contemporary Design – 3 cr.**

In this course students consider major issues in contemporary design through a select group of readings. Not a historical survey, this course addresses issues as articulated

through critical texts and contemporary developments. Students examine contemporary design theory along with related work and processes. This course is taught as a seminar with some lecture. Class sessions consist of seminar-style discussions. Students complete examinations and short critical writing assignments. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

In this course students consider major issues in contemporary design through a select group of readings. Not a historical survey, this course addresses issues as articulated through critical texts and contemporary developments. Students examine contemporary design theory along with related work and processes. This course is taught as a seminar with some lecture. Class sessions consist of seminar-style discussions. Students complete examinations and short critical writing assignments. Prerequisite: Introduction to Art and Design: History 2

**AH 3875 Readings in the Graphic Novel – 3 cr.**

The graphic novel is an art form that offers the best of both worlds. While gaining legitimacy as a literary/art form, it retains the excitement and unique properties of reading a comic book. Students in this course read, discuss, and analyze five graphic novels, as well as engage in extensively critical scholarship on and about the graphic novel form. Looking at graphic novels in the genres of mystery, superhero, manga, memoir, and works beyond categorization, students examine how these stories are structured: the forms of novel, novella, and short story help differentiate and explain the subtleties of these forms. The class focuses on social, structural, and thematic issues of these specific texts and explores the possibilities of the form itself. Prerequisite: Introduction to Art and Design: History 2

**AH 3913 Art History Theories and Methods – 3 cr.**

This course introduces students to the theories and methodologies of art history and familiarizes them with key concepts that inform past as well as contemporary criticism in the visual arts. In addition, the class focuses on the manner in which cultural definitions of art shift from one historical moment to the next, and how various methodologies in art historical research help make these transformations explicit, understandable, and, in some cases, predictable. In completing this course, students gain familiarity with the historical and theoretical frameworks within which to place art and artistic practice. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Show a familiarity with key concepts that inform criticism in the visual arts
- Explain how cultural definitions of art shift from one historical moment to the next
- Demonstrate an understanding of various methodologies in art historical research
- Apply various methodologies of art historical analysis to the study of art objects
- Compare, contrast, and critique various historical and contemporary modes of analysis

**EN 1100 Reading and Writing I – 3 cr.**

Effective writing requires innovative thinking and creative engagement. Students in this course focus on building a writing portfolio by developing college-level writing skills and using these skills to produce a variety of assignments. Regular writing workshops allow students to concentrate on experiential and practical approaches to writing. Students explore a variety of texts and objects through class assignments. By the end of the course students have the foundational skills to be reflective and eloquent writers. Class sessions are composed of seminar discussions, group work, and writing workshops. Course requirements include participation, presentations, directed group work and research assignments, and a portfolio of seven essays.

**Outcomes:**

- Demonstrate college-level writing skills
- Engage the writing process, including drafting, revising, editing, and proofreading
- Recognize various rhetorical functions and possibilities
- Use writing as public communication
- Identify and exhibit skills associated with deep, critical reading

**EN 1200 Reading and Writing II – 3 cr.**

Key to the creative and critical nature of college-level writing is the idea that students explore a topic by developing a thesis that changes as they ask questions, explore ideas, and conduct research. To that end, this course extends and concentrates the thinking and communication skills introduced in Reading and Writing I. The foci of this course are developing a thesis; engaging in critical and sustained research; and drafting, revising, editing, and proofreading a finished research project. As a result, students become increasingly adept at utilizing a wide variety of research tools, from published books to online search engines. The final project is a completed research paper and a visual presentation using programs such as PowerPoint. Class sessions are composed of seminar discussions, research exercises, presentations and debates, and writing workshops. Course requirements include participation, presentations, a research journal, a major research paper, and a final research presentation.

Prerequisite: Reading and Writing 1

**Outcomes:**

- Demonstrate knowledge of a variety of research methods and materials
- Develop a thesis as a springboard to research
- Demonstrate a critical approach to topics and ideas
- Revise original ideas and positions through research
- Engage in professional-level drafting, revising, editing, and proofreading processes

**HS 3043 Magical Realism – 3 cr.**

This course focuses on novels and short stories that fit within the genre of magical realism. These works engage a combination of traditional realism infected with the fantastic, the mythical, and the nightmarish. Students read a number of novels and short fiction from different cultural contexts in order to compare the workings of magical realism around the world. Authors may include Salman Rushdie, Angela Carter, Gabriel Garcia-Marquez, Ursula Le Guin, Ben Okri, and Haruki Murakami, to name a

few. Students also examine contemporary films that explore this genre, including the work of the Coen Brothers, Terry Gilman, Guillermo del Toro, and Charlie Kaufmann.

**Outcomes:**

- Identify and describe key examples of Magical Realism
- Be able to explain works of Magical Realism in relation to historical, political, and social issues
- Identify the ways in which the genre of Magical Realism reflects and influences everyday culture
- Demonstrate an understanding of the terms and methods of literary analysis

**HS 3045 Introduction to Poetry – 3 cr.**

In this hands-on class, students read the work and advice of contemporary poets, along with selected examples from the past, to hone the crafts of sound, the line, metaphor, voice, imagery, and revision in their own poems. Through guided exercises students deepen their understanding of the creative process. By viewing live and videotaped interviews and readings and exploring the publishing process, students gain a sense of the many forms in which contemporary poets appear. Class sessions are discussion-based. Students complete notes on readings, written exercises, and compile a portfolio.

**Outcomes:**

- Identify key topics in poetry using examples and case studies
- Summarize, and describe the work of contemporary poets using the terms and methods of literary analysis
- Demonstrate an ability to read and to write poetry, paying special attention to specific aspects of the form, such as sound, line, metaphor, voice, and imagery
- Demonstrate an understanding of the creative process
- Identify past, present, and future forms and trends in poetry

**HS 3220 Media Analysis – 3 cr.**

This course embraces and explores many forms of mass communication, applying theories to see how best to create, use, and understand everything from a news photo to a video game to a TV commercial to a political website. Students apply various media theories to a variety of examples, testing the abstract with the concrete. Additionally, the course assumes that knowing the conventions and traditions of media design, direction, and/or production is useful. Class sessions are a mix of lecture and discussion. Assignments include exams, short papers interpreting media messages, presentations exploring media theory, and a class project in audience measurement of media use or opinion.

**Outcomes:**

- Recognize various forms of and theories about mass communication
- Apply various theories to create, use, and understand media forms
- Explain the difference between abstract and concrete applications of media theory
- Demonstrate a familiarity with the conventions and traditions of media design, direction, and production

- Identify past, present, and future trends in media and media analysis

**HS 3233 Ecological Issues – 3 cr.**

Human populations and cultures have always had an impact on land, climate, and plant and animal species, and in turn, the environment reciprocally has impacted humans and their cultures. In this course, students explore ecological anthropology, which focuses on these complex relationships. Class sessions consist of a mix of lecture and discussion. Students also hear from guest lecturers, go on possible site-visits, and partake in required small group projects. Students complete two examinations as well as several short writing assignments.

**Outcomes:**

- Demonstrate a familiarity with the complex relationships between human populations and the environment
- Describe the ways that scientists investigate, or have investigated, ecological issues
- Show a familiarity with the methodologies of quantitative, qualitative, or cultural analysis as related to ecology
- Identify and summarize historical and contemporary views on ecological anthropology
- Be able to use the methods of scientific inquiry

**HS 3239 The Human Animal – 3 cr.**

This course explores the ways in which humans imagine and represent themselves as both distinct from and connected to the concept of "animal." The first part of this course covers anthropomorphism, the human-based perspective that projects "the human image" onto the "animal" world. The second part of this course examines representations of human and animal relationships. In the third part of this course, students read works by writers who explore the process of human-into-animal transformation and the animal-human hybrid. The exploration of the relationship between the animal and the human is both literary and philosophical. Class sessions are primarily discussion-oriented with some lectures. Students take notes on class lectures and discussion for credit and complete short writing assignments. Students also complete a final project.

**Outcomes:**

- Demonstrate a familiarity with anthropomorphism, human-animal representations, human-into-animal transformations, and the animal-human hybrid
- Be able to explain historical and contemporary views on the relationships between the human and the animal in literary and scientific discourses
- Critique the ways that scientists investigate, or have investigated, physical and biological phenomena
- Show a familiarity with the methodologies of quantitative, qualitative, or cultural analysis as related to anatomy and physiology
- Be able to use the methods of scientific inquiry

**HS 3240 Copywriting – 3 cr.**

This course covers basic concepts of copywriting, including the relationships between image and text, concept and tagline, and media and message. Students concept, write, and revise while studying various contemporary case studies of the creative process of copywriting.

**HS 3317 Myth and Ritual – 3 cr.**

By examining myth/ritual and its symbolization process, this course explores the significance of myth—spanning from the ancient Greek stories to modern comics. Anthropological and psychological theories on the origins of mythology are emphasized. Class material utilizes cross-cultural as well as comparative examples from contemporary fine arts and popular culture. Class sessions are a mix of lecture and discussion. Students complete two examinations and short written assignments.

**Outcomes:**

- Demonstrate a familiarity with myth and ritual from the Greeks to modern comics
- Show a familiarity with anthropological and psychological theories of myth and ritual studies
- Understand and be able to use the methods of cross-cultural and comparative analysis
- Identify and explain themes and types myths and rituals across cultures
- Demonstrate an ability to situate fine arts and popular culture with respect to myth and ritual

**HS 3325 Native American Art – 3 cr.**

Most Native American tribes do not have a word in their languages for “artist,” yet the arts are a living part of both daily life and ceremonial tradition. Focusing on the works of selected tribes, students in this course look at Native American art, architecture, and aesthetics. Emphasis is placed on the nineteenth century to the present. The impact of outside forces on continuities and changes in traditional forms is also explored. Classes are primarily lecture with some discussion. Students take examinations and complete short essay assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Explain the role of art and material culture in the daily and ceremonial lives of Native Americans.
- Identify key developments in Native American art from the 19th to the 21st centuries.
- Demonstrate and explain the persistence of change in traditional and non-traditional Native American Arts.
- Demonstrate knowledge of the historical contexts in which Native American artists have created their work.

**HS 3328 Folk and Fairy Tales – 3 cr.**

For generations, the transformative and magical powers of traditional folktales and fairytales have defined and shaped identities and character. Indeed, these literary forms have become part of everyday culture. During the semester, students in this course examine why these tales have had such staying power, the controversies that have

surrounded them, and how they relate to the historical, political, and social issues of their times. From the bloody chamber of Bluebeard to the coming of age of Little Red Riding Hood, students trace the evolution of these folk narratives to the current retellings of these tales in both literature and film. Objectives of the class include gaining the ability to: read and analyze select, key examples of traditional folktales and fairytales; explain folktales and fairytales in relation to historical, political, and social issues; identify the ways in which folktales and fairytales reflect and influence everyday culture; understand and use the methods of literary analysis; and demonstrate an awareness of the transformation of folktales and fairytales up to the present day. Courses consist of discussion with some lecture. Students complete a midterm and final examination, as well as short writing assignments and a research project.

**Outcomes:**

- Describe the history and forms of folktales and fairytales
- Identify and relate several critical approaches to the genre
- Reflect critically on the function of folklore and fairy tales in culture

**HS 3340 Introduction to General Psychology – 3 cr.**

Psychology is the science of behavior and mental processes. Psychologists use scientific methods to study the behavior and the mental activity of humans and other animals. Psychologists search for the causes of behavior both within an organism (biology) and within the environment (experiences). This course introduces students to the broad discipline of psychology, focusing on theories and research explaining behavior. Major areas include, but are not limited to motivation, sensation, perception, learning, cognition, development, stress and health, personality and psychopathology, and psychobiology. Students gain factual knowledge regarding the terminology and methods used in psychological science including fundamental principles, people, and theories important in the field while learning to analyze, synthesize, and critically evaluate ideas, arguments, theories, and opposing points of view regarding fundamental psychological principles. This course fulfills students' Science and Economics requirement.

**Outcomes:**

- Describe the contemporary discipline of scientific psychology, its domains, methods, philosophy, and goals
- Identify, list, and describe fundamental principles of how mind and behavior are influenced by brain and heredity
- The student will be able to describe and explain the basic principles of cognition including classical and operant conditioning, their applications, and significance, and will be able to describe the basic categories and stage of human memory
- The student will be able to describe various personality theories and assessment techniques such as the MMPI, Big Five, and IQ test
- The student will be able to list and describe different types of mental illnesses and their appropriate treatments

**HS 3352 The Five Senses – 3 cr.**

The five senses are the filters through which the physical world enters the artist, but many artists have no idea how they work. This course explores the anatomy, physiology, evolution, and cultural shaping of the sense, with history, science, folklore,

and art as guides. Through readings, experience-oriented activities, projects, and guest experts, students develop a heightened sense of how they perceive. This class primarily consists of in-class discussion with some lecture. Students complete examinations as well as write some short and long essays.

**Outcomes:**

- Explain the relationships between anatomy, physiology, evolution, and cognition in the context of sensory experience.
- Trace the historical understandings of the senses.
- Translate sensory experience into the realms of visual art and design.

**HS 3357 The Natural World – 3 cr.**

This course concerns itself with the great variety and the interdependence of species that live on this planet. Students discuss just how species evolve and grow and how they die and become extinct. Change over time in living organisms is a major theme of this course. Class sessions are primarily lecture-based with some discussion. Assignments include examinations and short essays. In addition, a biodiversity field trip gives students practical experience in observing the living and the interactive cycle of one species.

**Outcomes:**

- Demonstrate a familiarity with various species in the natural world
- Explain how species evolve and grow and how they die and become extinct
- Identify the ways in which scientists investigate, or have investigated, species emergence, evolution, and extinction
- Relate the methodologies of quantitative, qualitative, or cultural analysis as related to living organisms
- Employ the methods of scientific inquiry

**HS 3419 Science and Culture in America – 3 cr.**

This course introduces students to key concepts and issues in current science, as well as the relationship between science, art, and popular culture. This course utilizes popular media sources and programs and encourages a critical approach to science and culture. Students may be required to attend Café Scientifique presentations, sponsored by the Bell Museum of Natural History, as well as other relevant museum and gallery exhibitions, programs and films. The subjects covered in this course range from environmental research to bioethics to science policy. Class sessions consist of lecture with some discussion. Assignments include written responses to readings and discussions, as well as a short term paper.

**Outcomes:**

- Demonstrate a familiarity with key concepts and issues in contemporary science
- Explain the relationships among science, art, and popular culture
- Criticize popular media sources and programs about science
- Explain the methodologies of quantitative, qualitative, or cultural analysis as related to current scientific developments
- Employ the methods of scientific inquiry

**HS 3420 Philosophy and Art – 3 cr.**

Philosophy is based in a desire to understand history, the world around us, and the human condition. By studying these ideas, students can begin to develop contemporary questions about their world and interests. This class examines the history of philosophy and current philosophies, both Western and non-Western. Students propose philosophical and historical questions to better understand themselves and the arts in the 21st century. Class sessions are a mix of lecture and discussion. Evaluation is based on reading assigned materials, written essays, and group projects.

**HS 3426 Japanese for Art and Design – 3 cr.**

This introductory Japanese language course guides students through the complex, beautiful, and unique aspects of a culture that has deep roots in tradition and history. Students learn the Japanese language using the topics of theater, anime and manga, package design, gift giving, and food. The class involves engagements with the compelling social customs and cultural communities that have emerged as even more distinct in the globalization of Japanese popular culture. Class sessions are interactive, involving some lecture but focused mostly on discussion and language use. Students complete short writing assignments as well as in-class quizzes. In addition, there are weekly homework assignments involving language usage and memorization of vocabulary.

**Outcomes:**

- Demonstrate an understanding of the Japanese language and culture
- Identify key features of Japanese language and culture
- Show a familiarity with the relationships between the Japanese language and various cultural forms in Japanese-speaking countries and communities
- Explain through case studies the role of art and design in Japanese-speaking contexts

**HS 3430 Neuroaesthetics – 3 cr.**

Can a particular form or set of stimuli always or reliably bring about a particular result? While there is still divided opinion as to how far an understanding of neurological functions can go in explaining how art “works” on the viewer or reader, scientists and artists alike have turned to neuroaesthetics to explain the aesthetic experience through a science of the mind. The new awareness of how cognition builds up, how synaptic leaps are created, and how viewers notice schematic elements in a given work are all evidence that neuroaesthetics provides an interdisciplinary nexus to bridge art and science, body and mind. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Identify the basic principles of neuroaesthetics
- Recognize the research and arguments of key scientists working in the field
- Describe specific artistic examples employing neuroaesthetic thinking
- Relate the critical literature on neuroaesthetics, from both artists and scientists
- Identify key ideas and emerging trends in the field

**HS 3432 World Literature – 3 cr.**

This course provides an introduction to literature from a global and historical perspective: from Gilgamesh to Gabriel García Márquez; from the poetry of classical

China to that of Stalinist Russia. In the four thousand years of literary history that this course covers, students read epic and lyric poems, religious tracts, philosophical dialogues, short stories, novels, and plays. Along with a survey of literature of the world, this course introduces students to the methods and concepts of literary studies and analysis. Class sessions are a mixture of lecture, discussion, and group work. Course requirements include participation, presentation, response papers, quizzes, two large essays, and a final exam.

**HS 3448 French for Art and Design – 3 cr.**

In this French language course, students develop listening, speaking, reading, and writing competencies in order to explore more fully the art and design of French-speaking cultures. A communicative approach in French guides student progress, mixing everyday language with unique practices and objects. Course sessions include some lecture but are mostly discussion-based. Coursework includes examinations, workbook exercises, presentations, assignments on specific artistic topics, and visits to local exhibitions.

**Outcomes:**

- Demonstrate an understanding of the French language and culture
- Identify key features of French language and culture
- Show a familiarity with the relationships between the French language and various cultural forms in Francophone countries and communities
- Explain through case studies the role of art and design in French-speaking contexts

**HS 3500 Visual Perspectives – 3 cr.**

Visual perspectives are systems for creating space and distance on a flat surface. Different cultures position the viewer in varied ways that condition what they see and the way they see it. Linear perspective is a seminal event in Western art history in which the position of the individual observer became an engine for the development of Modernity. This course focuses on the historical development of various visual perspective systems and their impact on conceptions of space and time. Class sessions are an equal mix of lecture and discussion. Students complete short essay assignments as well as midterm and final examinations. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate knowledge of the development and form of the genre within cultural and historical contexts.
- Engage in a scholarly analysis of significant works in the genre.
- Summarize the ways that Science Fiction films reflect the key concerns of their historical moments.
- Demonstrate an ability to conduct formal, critical, and genre-specific analyses of Science Fiction films.

**HS 3509 Introduction to the Theatrical Process – 3 cr.**

This unique class, offered in partnership with the Children's Theatre Company (CTC), provides an introduction to the process theatre artists engage in when mounting a professional production. In this course students: Read and analyze scripts; Learn the

ways theatre artists collaborate to achieve a cohesive vision on stage; Engage in discussions with playwrights, directors, and scene, lighting, and costume designers; Receive tickets to see three or four CTC productions; And practice responding to the productions they have seen by writing reviews. The goal of this class is to encourage students to learn from professional artists at CTC creative, to discover collaborative working methods and contemplate how those methods might be used in their own work, and to provide them with an introduction to how artists in all mediums come together to create a theatrical production.

**Outcomes:**

- Identify and be able to explain the elements involved in mounting a professional theater production
- Demonstrate a familiarity with and an understanding of the technical skills in theater
- Critique and respond to live performance
- Demonstrate an understanding of and appreciation for the collaborative creative process

**HS 3511 History of Jazz – 3 cr.**

Duke Ellington once said “the pull of jazz music in American culture is so strong that no one can resist it.” Jazz is truly an American treasure that has influenced other cultures around the globe. Yet most Americans know very little about its history. This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Class sessions are a mix of lecture and discussion, with some demonstrations of performance styles. Assignments include a short presentation, listening notes, a focused research paper, two short exams, and listening to a lot of jazz.

**Outcomes:**

- Explain the relationships between Jazz and American culture
- Identify the ways in which jazz has influenced cultures around the globe
- Demonstrate an engaged familiarity with the history of jazz
- Differentiate key samples of jazz from various periods in the history of the genre
- Recognize cultural patterns and trends in jazz, from its earliest forms to its present manifestations

**HS 3518 The Computer: History and Theory – 3 cr.**

Software plays an important role in our modern lives, subsuming vital subsystems in transportation, defense, and communications. How has software transitioned from an experimental tool to a trusted and crucial part of our modern infrastructure? This course examines both the technical and cultural changes necessary to acquire this trust and explores whether our society’s trust is well-founded.

**HS 3519 Visual Geometry – 3 cr.**

This course explores the languages, structures, and principles of mathematical systems as they relate to the visual arts. It offers a view of geometry’s pivotal role in giving form to fundamental postulates underlying the study of visual art and design, such as linear perspective, composition, the Fibonacci sequence, and the golden section. Through

hands-on study supplemented by drawing and paper-folding exercises, students learn to translate geometry's spatial concepts into visual forms, while also gaining an appreciation for this mathematical tool's enduring utility at the hands of artists, architects, and designers since ancient times.

**Outcomes:**

- Demonstrate fluency in the visual concepts and vocabulary, methods, materials, and techniques of art and design
- Describe the interrelationship between mathematics, art, and culture

**HS 3520 Current Events – 3 cr.**

This course examines through various lenses the ways in which contemporary events circulate in the news, from hard-copy newspapers to online blogs, from trained journalists to eyewitness observers, and from social media venues to emerging media forms. Individuals in this course engage deeply with the local, national, and international news and explore the many sides to contemporary issues, covering a range of events, topics, and regions. Key to understanding the contemporary news is not only developing a sense of how history can repeat itself but also learning to employ strategies of critical literacy in order to examine information in greater depth and detail. How do political speeches, authority figures, media pundits, and public opinion polls influence and get influenced by contemporary events as represented in the news? What strategies and paths might help the contemporary global citizen be accurately and also critically informed about the world today?

**HS 3523 An Ethical Life – 3 cr.**

What does it mean to lead “an ethical life”? This course covers the writings of ethicists from Aristotle to the present and helps students understand what they know and value. Students are challenged to realize and to act upon the principles of an ethical life in their personal and professional development. To these ends, individuals in this course explore the so-called enduring questions of truth, good, and beauty through close readings of key texts from the philosophical traditions of various cultures. Students at times employ a comparative approach, situating the Greeks as well as Enlightenment figures in relation to historical and emerging traditions, both in Western and non-Western contexts.

**Outcomes:**

- Determine and reflect on relationships and obligations between themselves and community, in personal, civic, and professional contexts
- Explain personal and collective potential for ethical action
- Demonstrate a knowledge of ethical systems, past and present
- Relate their self-awareness and self-critical attitudes toward values needed for civic engagement

**HS 3525 History of Rock and Roll – 3 cr.**

We all listen to rock-and-roll music almost every day of our lives; however few of us know much about this music's history. This course focuses on the evolution of this truly American art form and the way it has influenced and been influenced by cultures around the world. From its gospel and blues roots to its present day manifestations, this course covers its history and variations including country and western, rhythm and

blues, rock of the 1950s, Doo-wop, girl groups, the wall of sound, psychedelic, punk, and rap. Class sessions are a mix of lecture and discussion. Students take a midterm and a final exam and complete short writing assignments and a longer research paper.

**HS 3530 Teaching Artist: Theory and Methods – 3 cr.**

The first of a two-course sequence, this course engages undergraduate art and design students in the theory and practice of the teaching artist in schools and community and introduces professional opportunities in the field. Students explore teaching and learning theory in historical and contemporary contexts, applying theory in arts-infused peer presentations, peer teaching, classroom observation, and team teaching in K–12 classrooms. Teaching artists, arts administrators, and leaders in the art education community present models of teacher-artist collaborations, inquiry-based learning, arts-infused curriculum, arts and core content standards, organizational cultures, and teaching-artist residency opportunities. Prerequisite: Foundation-level coursework or permission from instructor

**HS 3605 The Hollywood Musical Film – 3 cr.**

Perhaps no genre better displays the brilliance of classic American filmmaking than the Hollywood musical. By examining these films, students can explore the deeper social and cultural implications in the stories, music, and production qualities of each film. Every week the class watches a major musical in the screening session and then in class they discuss the films and consider style, story, and social context. Among the films studied are 42nd Street, Singin' in the Rain, West Side Story, and Chicago. Students write two papers and take midterm and final examinations. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Demonstrate knowledge of the development and form of the genre within cultural and historical contexts.
- Engage in a scholarly analysis of significant works in the genre.
- Summarize the ways that Hollywood Musicals reflect the key concerns of their historical moments.
- Demonstrate an ability to conduct formal, critical, and genre-specific analyses of Hollywood Musicals.

**HS 3606 World Film: Art Film – 3 cr.**

For the last half-century, the look, language, and subject matter of film have been blown wide-open. This change is the work of dedicated and curious cinematic visionaries from every continent, and this course explores several of their works, beginning with the 1950s and advancing to the present day. The ultimate goal is to see how these artists have challenged expectations of classical form or appropriated themes and how a globally interconnected world cinema has developed. Works by acclaimed directors are shown and compared to lesser-known filmmakers' equally vital and influential works. Classes are primarily lecture and discussion. Students take examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Describe the emergence of global art cinema.
- Define, identify, and explain key concepts applicable to the analysis of global art cinema, world cinema, and national and transnational cinema.
- Identify the ways that film artists redefine filmmaking in relation to Western filmmaking traditions.

**HS 3607 Great American Directors – 3 cr.**

This course examines U.S. film directors, from the dawn of the talkies to the present day, and explores what made these particular individuals great filmmakers. Each week students study the work of a U.S. director from seminal decades in filmmaking, from the emergence of the old studio system to its breakdown, from the new generation of filmmakers that emerged after the studio system to the leaders in the current transformations in the film industry. Directors' works are studied technically, structurally, thematically, and as cultural artifacts of the times in which they were made. The course may focus on directors from particular eras, for example the 1980s to the present, or on particular genres such as the Western or the Musical. Class sessions are primarily lecture-based with some discussion. Students take a midterm and final exam and complete a fifteen-page research paper. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**Outcomes:**

- Recognize and identify key American directors from the beginning of the sound era to the present day
- Identify and summarize the technical, structural, thematic and cultural emphasizes of these film directors
- Relate the underlying artistic, financial and historical forces that have caused, and continue to cause, transformation both in the American Film Industry, and in film making in general.
- Be able to analyze structurally, thematically and technically at least one of the films directed by each of these artists.
- Demonstrate an awareness of historic and current trends in American film

**HS 3624 Gender, Art and Society – 3 cr.**

This course focuses on the idea of gender and its impact on the production, consumption, and analysis of art. Course topics may include gender and gender ambiguity in art and visual culture, the shifting definition of the artist in history, institutions that shape artists' outlooks, and feminist and postmodern theories of gender. The relationships among gender, art, and society are examined by focusing on particular topics, such as fetishism and fashion, and these topics are analyzed from a number of perspectives: historically, theoretically and culturally. This class includes lectures, discussions of required readings, and student presentations. Assignments may include exams as well as short essays and longer research papers. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Define gender in relation to other identity-based categories (i.e., sex, sexuality, race, class)
- Explain the ways that historical forces, institutional influences, and theoretical frameworks have defined gender

- Describe the roles that social and cultural practices and beliefs play in defining the relationships between gender and art
- Assess the impact of gender on production, consumption, and the analysis of art
- Identify and be able to analyze contemporary developments related to both gender and art

**HS 3665 Art in the Cities – 3 cr.**

This seminar-style course focuses on artworks currently on display in Twin City galleries and museums. In-class discussions examine the history and politics of museum display, as well as the history of art criticism. Students may also be called upon to apply these analyses to activities outside the classroom, such as exhibition visits and museum lectures. Class sessions are discussion-based, and students complete several research and critical writing assignments, including the development of a proposed exhibition and catalogue. Students complete a number of written assignments including short essays and a final paper or project. Prerequisite: Introduction to Art and Design: History 2

**HS 3681 Topics in Cinema: Artists' Film – 3 cr.**

This survey of Artists' Film and Video offers an extensive history of how artists have brought various projected and moving-image practices into their work. Not just an introduction to "experimental film" or "video art," this course presents work being produced at the border between the fine arts and film production. Students look at the work produced in relation to historical artistic movements of the Avant Garde such as Constructivism, Dada, and Surrealism, then study work related to the Neo-Avant Garde with Pop, Fluxus, and Minimalism. The class contextualizes that work with lyrical, poetic, and structural approaches to filmmaking as discussed in the histories of experimental cinema. Students examine the relation of artists' film and video production to larger social and cultural issues such as feminism, postcolonialism, and globalization. Screenings include works by a range of artists such as Man Ray, Marcel Duchamp, Hans Richter, Dziga Vertov, Maya Deren, Andy Warhol, Nam June Paik, Yoko Ono, Richard Serra, and many others. Prerequisite: Introduction to Art and Design: History 2

**HS 3722 Asian Art History – 3 cr.**

This course examines the art of Asia from its beginnings to the present day. It involves a regional approach, focusing on representative works from India, Southeast Asia, China, and Japan. While regional characteristics are emphasized, cross-cultural influences are also studied. Through a variety of media, including sculpture, architecture, and painting, the class gains an understanding of the broad themes and concepts that run throughout Asian art. Students consider the role of religion, for example, and offer a basic comprehension of Buddhism, Hinduism, Confucianism, Taoism, and Shinto. Classes are primarily lecture with discussion. Students take examinations and complete research assignments. The structure of the class includes lectures, large and small group discussions, and several visits to the Minneapolis Institute of Arts. Students complete midterm and final examinations as well as a research essay. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**HS 3728 African American Art – 3 cr.**

This course provides a comprehensive introduction to the visual art of African Americans from the Colonial period to the present. The course examines a variety of visual media from painting, sculpture, and photography to popular-cultural objects and mass-media images. In addition, students critically examine the ways in which the constructed meanings of "blackness" intersect with representational practices of gender, sexuality, and class, as well as the training and education of artists, public and private patronage, and the history of art history and arts criticism. Class sessions include both lectures and discussions. Students are required to complete midterm and final examinations as well as a research essay. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**HS 3839 The Body in Art and Visual Culture – 3 cr.**

In this course students critically examine the cultural meanings of representations of the body in art and visual culture. Organized in roughly chronological order, the course comprises a series of case studies in the history of representation of the body in art, science, and popular culture. Some of the topics that may be addressed are: the classical nude found in Greek sculpture, female saints, mystical visions of the body, photographic pornography and fetish fashion designs, aesthetic dismemberment of the body in modern and contemporary art, the transgendered body, and cyber bodies. This course is taught as a seminar with some lecture. Sessions include a mix of lecture and discussion. Students take midterm and final examinations and complete research assignments. Prerequisite: Introduction to Art and Design: History 2

**HS 3862 Bauhaus Design – 3 cr.**

Even after the Nazis closed its doors in 1933, the Bauhaus remains a fascinating cultural phenomenon. This experimental design school challenged the relationship between art, technology, and industrial production, creating a design philosophy that has been emulated across the world. Simultaneously a school, an idea, and a movement, the Bauhaus embodies a complex narrative shaped by contradictory responses to twentieth-century modernism. While focusing on the major designers whose works and artistic philosophies shaped the Bauhaus in Germany, this course also examines the dissemination of the Bauhaus idea in the United States. Students follow these discussions with an investigation into the role of the Bauhaus idea today. Class sessions include in-depth lectures as well as discussion. Students complete short papers, a midterm and final exam, and a final research paper. Prerequisite: Introduction to Art and Design: History 2 (may be taken concurrently) or instructor permission

**HS 3867 Readings in Contemporary Art – 3 cr.**

Since the 1960s new paradigms for art, its presentation, and its discussion have emerged. In this course students consider major issues in contemporary art through reading key critical texts and engaging with a selection of museum and gallery exhibitions. While not a historical survey, this course does address issues as articulated through critical texts and exhibitions, seeking to maintain historical contextualization. Class sessions consist of seminar-style discussions, some lecture, and museum visits. Students produce weekly writing assignments, short essays such as exhibition reviews, and a final paper. Prerequisite: Introduction to Art and Design: History 2

**HS 3868 Readings in Contemporary Design – 3 cr.**

In this course students consider major issues in contemporary design through a select group of readings. Not a historical survey, this course addresses issues as articulated through critical texts and contemporary developments. Students examine contemporary design theory along with related work and processes. This course is taught as a seminar with some lecture. Class sessions consist of seminar-style discussions. Students complete examinations and short critical writing assignments. Prerequisite: Introduction to Art and Design: History 2

**HS 3875 Readings in the Graphic Novel – 3 cr.**

The graphic novel is an art form that offers the best of both worlds. While gaining legitimacy as a literary/art form, it retains the excitement and unique properties of reading a comic book. Students in this course read, discuss, and analyze five graphic novels, as well as engage in extensively critical scholarship on and about the graphic novel form. Looking at graphic novels in the genres of mystery, superhero, manga, memoir, and works beyond categorization, students examine how these stories are structured: the forms of novel, novella, and short story help differentiate and explain the subtleties of these forms. The class focuses on social, structural, and thematic issues of these specific texts and explores the possibilities of the form itself. Prerequisite: Introduction to Art and Design: History 2

**Outcomes:**

- Identify the nuances of the graphic novel, in terms of the factors that set it apart from other art forms and other narrative forms.
- Explain the genre, story type and character, as reflected in assigned texts and related works
- Criticize key critical texts
- Demonstrate an advanced ability to read, write about, and explain the Graphic Novels

**HS 3905 Beginning Screenwriting – 3 cr.**

This class provides powerful tools that help students understand why a movie works or doesn't work. It teaches the basics of film structure, of writing good dialogue, and of creating effective characters and dramatic situations. Class sessions are discussion-based. Students turn in weekly assignments, starting with short scenes and problems and moving on to several short scripts.

**Outcomes:**

- Demonstrate through numerous exercises and assignments a knowledge of the fundamentals of screenwriting, including structure, characterization, dialogue, description of action, and theme.
- Draft, revise, edit and proofread short scenes and short scripts
- Accept and give criticism in a constructive, supportive and analytic environment
- Demonstrate facility with the technical form of screenwriting
- Understand how screenwriting, like any important literary form, contains its own strengths and weaknesses, and learn how to develop those strengths in an artistic format

**HS 3910 Advanced Screenwriting – 3 cr.**

In Advanced Screenwriting, each student develops and structures a full-length, two-hour screenplay and writes at least the first forty pages. Students first orally present the movie for feedback from the class, and then write the beginning of their script and read it for the class to critique. Feedback is rigorous but supportive, and each student is encouraged to write at a high level. It is recommended that students complete Beginning Screenwriting before enrolling in this course.

**HS 3915 Science Fiction and Fantasy – 3 cr.**

This class combines a close study of the works of classic and contemporary fantasy/science fiction writers with a writing workshop component. The primary focus of this class is the creation of altered realities—worlds that present a reality as different, yet connected and meaningful to our own. A series of assigned writing exercises give participants in the class the chance to build their own worlds and begin the process of peopling them with appropriate characters. Class exploration focuses on developing students' own unique logic, questions, interrogations, and approaches to fantasy/science fiction genre writing. Class sessions are discussion-based. Students complete writing assignments and quizzes, as well as a final project.

**Outcomes:**

- Understand the scientific and mythic ideas which are the foundation of science fiction and fantasy writing
- Develop altered realities that demonstrate the underlying ideas and themes
- Create a series of creative writing exercises that reflect a knowledge of creative writing in many forms, especially prose short stories
- Critique others' work in an atmosphere that is constructive, supportive and rigorous
- Create a series of polished works of science fiction and/or fantasy

**HS 3920 Creative Writing – 3 cr.**

This course investigates the aesthetic issues at the heart of writing as an art in itself. Course topics illuminate the kind of thinking that guides and inspires and require students to develop presentations and to explore creatively. Students engage in deep investigations into the nature of communication and inquiries about the role of language. The class may include trips to and possibly participation in local events to enhance the classroom experience and students' understanding of the creative writing process.

**Outcomes:**

- Criticize and discuss examples of writing as art
- Identify, examine, and utilize the kind of thinking that guides and inspires
- Develop deep investigations into the nature of communication and the role of language
- Present and explain written work orally and professionally in a workshop setting
- Create a portfolio reflecting the drafts, revisions, and final versions of various works

**HS 3927 The Writer's Workshop – 3 cr.**

This workshop explores both traditional and nontraditional ways to tell stories and examine character. The class begins with a series of short weekly assignments written

with point of view, tone, linear versus nonlinear approach, stream of consciousness, and other ways to reveal theme, thoughts, and action. By mid-semester, the weekly assignments develop into a short scene or scenes that can work as a very short story or a dramatic scene. The class culminates with each student planning, developing, writing, and delivering a public reading of a one-act play. This workshop approach is constructive and encouraging, allowing each student to present his or her own work on a regular basis and to develop many ways that character and plot may be explored.

**HS 5010 Liberal Arts Advanced Seminar – 3 cr.**

The Liberal Arts Advanced Seminar enables students to pursue their own research and writing goals within a seminar setting. Projects are student-originated and consist of both a written piece and a public presentation. Class sessions are discussion-based and interactive. Group learning is emphasized. Prerequisite: Junior standing

**Outcomes:**

- Engage in deep discussions around select topics and challenging readings
- Develop an original project involving some aspect(s) of the Liberal Arts
- Research in an engaged, substantive, scholarly fashion
- Give a professional presentation focusing on a project's originality, research scope, and final written work