Courses in Liberal Studies

Course listings represent courses that have been offered recently and may be offered during the 2014-15 academic year.

Humanities Core Course Descriptions

HUM 500C: HERITAGE CORE – PHILOSOPHY AND NARRATIVE ART (4)  Becker
This course explores two persistent conflicts in Western Philosophy and literature. One conflict is epistemological – between people who deny or marginalize the importance of narrative as a way of knowing the world and those who assume or affirm its importance. The other conflict is ethical – between people who insist that the value of a work of art is partly dependent on its moral value and those who reject or marginalize such moral criticism. Texts will include classic and contemporary pieces in philosophy and literary theory, together with examples of fiction and film that have special value as test cases.

HUM 500C: HERITAGE CORE – IDEAS OF JUSTICE (4)  Becker
This course looks at ideas of justice in representative works of literature, film, and philosophy, considered in terms of standard theories of justice, such as utilitarian, social contract, and natural law theories. Topics include both corrective justice (punishment, compensation, rehabilitation, and redistribution) and distributive justice (fair distributions of social benefits and burdens). Readings and viewings will include both classic and contemporary texts in philosophy and literature, and both documentary and nondocumentary narrative films.

HUM 500C: HERITAGE CORE – EVIL (4)  Department
This study focuses on the problem of evil in various expressions, from earliest literature to the present. How do we account for evil in the world? Why do bad things happen to good people? Readings are from St. Augustine, Voltaire, Goethe, Bram Stoker, Jung, and others. There will be lecture and discussion, some evil plays and novels, and an occasional evil film.

HUM 500C: HERITAGE CORE – TRAGEDY (4)  Markert, Department
Tragedy has ever been one way in which human beings have tried to understand themselves in relation to an Absolute, to the world around them, and to other human beings. We will look at the human condition as it is seen through tragedies and through works that substitute for tragedy. Reading will include: *The Orestiea*, *Oedipus*, *Medea*, *Hamlet*, *Mary Stuart*, *Eugene Onegin*, *Ghosts*, and *Wozzeck*.

HUM 500C: HERITAGE CORE – THE HUMAN SEARCH FOR MEANING (4)  Downey
Humans are irrepressible searchers for and makers of meaning. In this seminar we shall explore the multiple forms that meaning takes in human experience through philosophical speculation and some art forms. Topics range from the existence of God to the natures of beauty, truth, and morality. The resources for our search will mainly include classic and contemporary philosophical essays and also poems, paintings, and film. Students will be asked to keep an intellectual journal as they reflect upon the journey we take. Critical thinking and writing skills will be emphasized both in our discussions and in student essays.

HUM 500C: HERITAGE CORE – UTOPIA, THE IMPOSSIBLE DREAM (4)  Markert, Stevens
The purpose of this course is to survey and analyze diverse articulations of utopian thinking in literary and philosophical writings from the classical Greek tradition to the present day, from the quest for the best of all possible worlds to the nightmares of "negative utopia" where human values and morality are forgotten and freedom lies dead. The representation of utopian images in motion pictures will be examined in a small number of examples such as *Metropolis* & *Pale Rider*.
HUM 500C: HERITAGE CORE – FROM OEDIPUS REX TO REX STOUT: THE DETECTIVE IN LITERATURE AND FILM (4) Stevens
Beginning with the Oedipal myth, the course explores detective fiction in the context of literary tradition by surveying the figure of the detective in various transformations ranging from Sophocles to Thomas Harris, as well as in films by Alfred Hitchcock, John Houston, Fritz Lang, Roman Polanski, and others.

Social Science Core Course Descriptions

SOSCI 500C: HERITAGE CORE – POLITICS AND LITERATURE (4) Lynch
Some works of literature spark political controversy. In recent years, some commentators have warned against Harry Potter books and movies, to give only one example. Censoring books and authors has been a matter of controversy since the invention of the printing press. Are there political messages in all works of literature, or most, or only in a minority? This course focuses on political messages in many different forms of literature, from Chicken Little to Dante, Shakespeare, and George Orwell. The course will divide literature into the explicitly political (1984, for example), the implicitly political (The Lord of the Rings, perhaps), and literature in which any political message may be only in the eye of the beholder (Thomas the Tank Engine).

SOSCI 500C: HERITAGE CORE – THE AMERICAN EXPERIENCE (4) Coogan
This course examines the claim of American exceptionalism through the different methodologies offered by the social sciences. Readings will be drawn from history, literature, politics, economics, gender and women’s studies, sociology, education, and critical theory, and might include (but not necessarily be limited to) selections from Thomas Jefferson, Alexis de Tocqueville, Frederick Jackson Turner, Thorstein Veblen, Daniel Boorstin, Louis Hartz, Ann Douglas, Seymour Lipset, Kim Voss, Samuel Huntington, and Robert Kagan.

SOSCI 500C: HERITAGE CORE – MODERN EUROPEAN SOCIAL AND ECONOMIC HISTORY (4) Coogan, Leedom
This course focuses topically and chronologically on the main movements that have shaped European life and, indeed, that of much of the world. Major issues include the French Revolution, urbanization in modern Europe, Imperialism, the background and consequences of the Great War, the rise of fascism and communism, and the revolution in science.

SOSCI 500C: HERITAGE CORE – RESEARCH METHODS IN SOCIAL SCIENCE (4) Ra
This course has a twofold focus: developing critical skills of analyzing scholarly research works and learning various methods of social scientific research.

SOSCI 500C: HERITAGE CORE – SOCIAL, POLITICAL, PSYCHOLOGICAL, AND ECONOMIC PERSPECTIVES (4) Leedom, Nye
This course is a survey of the social sciences, which includes psychology, sociology, history, political science, economics, and anthropology. The course reading combines classic works, popular texts, and more controversial studies. The emphasis is on seminal and thought-provoking ideas and concepts in the social sciences.

SOSCI 500C: HERITAGE CORE – WOMEN IN THE SOCIAL SCIENCES (4) Broschart
This course considers a critical assessment of the place of women in the development of the social sciences with special emphasis on the social and historical contexts in which women first entered the fields of sociology, psychology, and anthropology in the United States. The careers and contributions of a number of significant early women social scientists will be examined.
Humanities Concentration

The following courses count toward the humanities concentration. Requirements for a humanities concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives and the essay or creative project.

ART 515: DRAWING (4)  Waldrop
Learning how to see is an act of observation. It is “easy to know that diamonds are precious … but more, to see that pebbles are miraculous,” says Joseph Albers. Through the basic drawing elements, this course will show how to re-see our everyday view and record it with new understanding. No drawing experience is necessary, only a suspension of the “I can’t draw” preconception and a willingness to delight in the visual. Lab fee required.

ART 518: PLEIN AIR LANDSCAPE PAINTING (4)  Department
The course emphasizes space and light as the primary means of translation of content into form, while out in the landscape. We will use the fundamentals of color and composition for visual communication of rhythm and movement. Materials and methods of oil paint are explored. Class periods are devoted to: painting, demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

ART 519: PAINTING (4)  Department
The course emphasizes learning and using the fundamentals of color and composition for bold visual communication. Materials and methods of oil paint are explored. Pictorial space and light are central concerns to the translation of content into form. Class periods are devoted to: demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

ART 524: COLLAGE (4)  Waldrop
Collage is an influential and ubiquitous creative practice. We will explore a wide variety of materials, processes, and designs in both two- and three-dimensional media. Projects investigate formal, technical, and conceptual issues – including sources of imagery, art-making systems, and narrative. Class time is devoted to studio work, critiques, demonstrations, and slide lectures. No experience is necessary. Lab fee provides some materials for the course.

ART 526: ADVANCED CERAMICS (4)  Hensley
The advanced class will use the potter’s wheel to explore making tableware and serving pieces. We will alter, make additions, handles, and rims and spouts to complete a small body of personal work. The individual creative solutions to different projects will be encouraged.

ART 550: SPECIAL TOPIC – DECORATIVE SURFACES (4)  Polseno
This class will use the potter’s wheel, some molds, and hand-building processes to make pottery forms. The concentration will be on using different decorative techniques to explore the integral relationship of the decorative surface to the form. We will do some research into various decorative techniques through history. We will learn to use a variety of types of glaze surfaces such as majolica, earthenware, slip-ware, scraffito decoration, and wax resist methods.

ART 550: SPECIAL TOPIC – LARGE SCALE PAINTING (4)  Department
This course will focus on developing a personal language of form in terms of painting. The focus will be on work in oil paint, on a large scale, with appropriate studies and related works in other media. Students will work on increasing their effectiveness at translating observations into expressive forms. Prerequisite: M.A.L.S. painting course or by permission.

ART 550: SPECIAL TOPIC – POTTERY BOWL AS METAPHOR (4)  Polseno
This course in ceramics will concentrate on many aspects of one pottery form – the bowl. Over history the bowl has come to symbolize many things, as well as function as one of the most important utilitarian objects of early cultures. We will address these different aspects partly by research, but mostly by making, decorating, and glazing several different styles of bowls. The class will learn hand-building
techniques, the making of simple plaster molds used in forming a bowl, and learn a few basic skills on the potter’s wheel to create a wide range of bowl forms. Some will be utilitarian, and others will be decorative, sculptural, or metaphoric.

**ART 550: SPECIAL TOPIC – RAKU (4)**  
Polseno  
In this course students will learn various methods of clay construction using a white earthenware clay and firing all the pieces in raku, a technique originally used in Japan. It is a method that happens quickly with the participation of students and generates excitement and a sense of involvement. Students will learn some traditional uses of glazes and forms such as Japanese tea bowls, as well as some more contemporary expressions and methods. Using coils and slab methods with an introduction to the potter’s wheel, students will learn the basics of the relationship of form and craftsmanship to function.

**FILM 550: SPECIAL TOPIC – THE HOLLYWOOD MUSICAL (4)**  
Marshall  
This course explores the musical genre in film and studies its many styles and major figures, such as Busby, Berkeley, Gene Kelly, Rogers and Hammerstein, Judy Garland, and Barbara Streisand.

**HUM 521: IMAGES OF SOUTHERN WOMEN (4)**  
Stevens  
The American South has a history of producing stereotypical images of women. This, of course, does not distinguish the region. But the ways in which female stereotypes express themselves culturally in Southern literature and film have a character that is unique. The notion of the “Southern Belle,” for example, continues to be a staple in Southern cultural mythology. In this course we use films such as *Steel Magnolias, Gone with the Wind, George Washington,* and *Sweet Home Alabama,* and the fiction of Bobbie Ann Mason, Flannery O’Connor, Eudora Welty, and Joyce Carol Oates to build a better understanding of both the stereotypes of Southern women and to explore the voices that resist these stereotypes.

**HUM 535: ALFRED HITCHCOCK AND HIS LITERARY SOURCES (4)**  
Stevens  
Exploration of selected films by the “master of suspense,” one of the world’s great filmmakers, and of some novels, short stories, and plays by Daphne du Maurier, Robert Bloch, Patricia Highsmith, Frederick Knott, John Steinbeck, and others, which served as his films’ sources. Works to be considered may include *Young and Innocent, Rebecca, Lifeboat, Strangers on a Train, Dial M for Murder, Rear Window,* and *Psycho.*

**HUM 550: SPECIAL TOPICS – BEYOND POW AND WHAM: READING COMIC BOOK CULTURE (4)**  
Stevens  
The combination of art and language dates back at least as far as the Bayeux Tapestry of the 1070s. Comic books, however, are a relatively new medium. Evolving out of a publishing war between Pulitzer and Hearst for the hearts and minds of the immigrant populace of Victorian New York, the art form eventually became closely assigned with the superhero genre, catering to power fantasies of adolescent boys. In recent decades, however, comic books have grown up, as evidenced by the term “graphic novel.” This course will trace the history, theory, and practice of comic books with a special emphasis on their value as cultural reflections.

**HUM 550: SPECIAL TOPIC – ETHICS AND PUBLIC POLICY (4)**  
Becker  
This course aims (1) to clarify the distinction between ethical issues and other matters of practical importance, such as prudence, efficiency, utility, legality, categorical or religious commitments, and convention; (2) to explore the nature of competent ethical decision making, and situate it with respect to theories or rational and social choice; (3) to consider the general nature and leading problems of professional, as opposed to “personal,” ethics, and the related distinction between public and private morality; and (4) to develop a usable general account of ethical reasoning in public policy analysis.

**HUM 556: IMAGES OF PARENTHOOD (4)**  
Stevens  
This course explores issues of parenting by examining its presentation in film, literature, and television. What messages about parenting can we derive from the texts we consume as a culture? For example, is “Desperate Housewives” attractive because it offers a realistic portrait of motherhood with which women can identify, or is it a sunny distortion that viewers use as an escape? Fears of fatherhood will be explored through films such as *Eraserhead, About a Boy,* and *Raising Arizona.* Although these films are
quite different generically, each investigates this issue in a complex manner that will hopefully illuminate the culture’s mixed messages about what it means to be a father. Mary Shelley’s *Frankenstein* also offers insight into this issue as well as raising questions of bioethics. Current solutions to infertility and stem cell research have transformed the status of this novel into something beyond mere science fiction. We will discuss the novel in light of these technological developments. Hopefully, by the end of the course, students will gain a greater understanding both of their own ideas about parenting as well as how the cultural messages shape and/or distort these perceptions.

**HUM 561: THE ART OF WATCHING FILMS (4)**
Marshall
The course examines artistic and entertainment functions of motion pictures, provides an introduction to the major film theories, and stresses aesthetic, cultural, and ideological approaches to the medium in order to enable students to appreciate a broader range of motion pictures than those usually found at local theatres, on television, and in neighborhood video stores. The resulting sense of film history and familiarity with cultural and technological changes will allow students to become active rather than passive film viewers.

**HUM 565: IMAGES OF WOMEN IN FILM (4)**
Marshall
This course explores the roles and depictions of women in film and traces the evolution of the changing images of women as a reflection of the society that creates those images. How do the images in film compare to the conditions in real life? To what extent, and why, have the film images shaped perceptions and expectations of women in real life? Students will be introduced to feminist and psychoanalytic approaches to film criticism as both those methods have been tremendously important in understanding the constructed and reflected image of women in the arts.

**HUM 566: FILMS AND THEIR LITERARY SOURCES (4)**
Marshall
The course investigates the interrelationships and interactions, between film and literature. Among the films and their literary sources, examined closely during the course are *The Tin Drum, Witness for the Prosecution, Rear Window,* and *Tom Jones.*

**HUM 567: MINORITIES AND THE MOVIES (4)**
Marshall
The primary focus of the course is on the (mis)treatment of minorities in recent American films, but some older films, foreign films, television programs, obstacles faced by minorities within the motion picture industry, and the marketing strategies aimed at minorities are considered also. Films may include *Do the Right Thing, Desert Hearts, Freaks,* and *Inside Moves.*

**HUM 580: CINEMA AND CENSORSHIP (4)**
Marshall
On the basis of selected films and readings, the course provides a critical survey of motion picture censorship, with particular attention to evolution and scope of controversial subject matter in movies and how motion pictures shape as well as reflect our perception of morality. Films studied include *Birth of a Nation, Last Tango in Paris, In the Realm of the Senses,* and *The Cook, The Thief, His Wife, and Her Lover.*

**INTL 550: SPECIAL TOPIC–NATURE IN GLOBAL CULTURES: CROSS-CULTURAL PERSPECTIVES (4)**
Sampon-Nicolas
This course combines the study of literature and non-fiction to study the relationship between humans and their environment. Through an interdisciplinary and global lens, we examine interactions between human beings and the complex natural world we inhabit. We will explore a variety of cultural interpretations of nature and the environment. This course has an important interdisciplinary component which brings in material from many disciplines and encourages us to make connections between concepts we might not have associated before. The beauty of the study of nature, besides being a compelling subject, is that it can be connected to art, philosophy, painting, writing, music, sculpture, gardens, agriculture, food, health, and sustainability, to name but a few possible areas of study.

**LIT 508: WRITING FICTION AND MEMOIR – THE CRAFT OF THE ART (4)**
Cockrell
This class is for inexperienced writers as well as for those who want intensive practice in the techniques of creative narrative, including: developing the narrative voice (who’s telling this story?); crafting lively dialog (we eavesdrop on the neighbors); building three-dimensional characters (banishing Snidely
Week we will concentrate on one of these techniques, through discussion, classroom example, and practice.

LIT 510: CREATIVE WRITING SEMINAR – FICTION (4) Cockrell
This workshop course focuses on the writing of fiction, both short stories and novel-length works-in-progress. Students submit material to be read and discussed by the class and instructor, with particular attention paid to voice structure, characterization, sense of place, and plot development. Each student works on finding his or her own voice and story to tell.

LIT 527: THE SHORT STORY (4) Chapman
In this course, we will consider a body of short stories from the United States varying in period, style, voice, and narrative strategy in an attempt to answer the following questions: What constitutes a good story? How does it differ in structure and effect from other narrative forms? What role has the short story played in the American literary landscape? Texts will include such prominent writers as Katherine Anne Porter, Nelson Algren, Richard Yates, James Alan McPherson, Grace Paley, Raymond Carver, Tobias Wolff, Edward P. Jones, Lewis Nordan, Ha Jin, and Lorrie Moore. Course work will consist of careful reading and discussion, and critical writing about the texts considered.

LIT 530: ADVANCED CREATIVE NONFICTION WORKSHOP (4) Macy
This course is designed to be an advanced creative-nonfiction class, with students’ writings serving as the primary text, spanning short nonfiction, literary journalism, essays, and memoir. The format for the course is based on workshops where students read and critique fellow students’ work. The instructor provides guidance on subject matter and approach. Prerequisite: Successful completion of a previous M.A.L.S. nonfiction course.

LIT 542: CHILDREN’S LITERATURE (4) Cockrell
This course is a survey of children’s literature, including folk and fairy tales, from early works through contemporary picture books, middle grade novels, and young adult literature. We consider the historical development of children’s literature and contemporary critical analysis, as well as the response of children themselves to the books they read.

LIT 548: LITERARY JOURNALISM (4) Macy
Literary journalism at its best is narrative storytelling. The author’s goal is to infuse chronology with meaning; to work from conflict to resolution as in a short story. Students study and practice in-depth interviewing and learn to craft nonfiction narrative stories. Assignments include writing a profile, an event story, and a final-project narrative built around scenes, tensions, and life-changing moments. Students study the writers who master these literary journalism techniques, including Gary Smith, Jon Franklin, Walt Harrington, Susan Orlean, and Malcolm Gladwell.

LIT 553: NOIR IN AMERICAN FILM AND FICTION (4) Chapman
The United States is noted for pervasive optimism, yet a substantial portion of its art has been remarkably pessimistic and lurid. In recent years, an increasing volume of critical attention has focused on the film and popular literature that arose in response to the Great Depression and World War II. In this course we consider some prominent examples of the period, including novels such as The Talented Mr. Ripley, Lady in the Lake, The Postman Always Rings Twice, Thieves Like Us, and They Shoot Horses, Don’t They? Alongside films such as Out of the Past, Touch of Evil, and In a Lonely Place in an attempt to answer the following questions: What elements constitute the “Noir” style, and from what roots did they grow? How did the period’s filmmakers and writers impact one another? Students will be expected to read and watch carefully, to participate in discussion, and to write critically.

LIT 562: IT’S ALL TRUE AND NONE OF IT IS – FAMILY AS FRAMEWORK FOR FICTION – WRITING YOUR OWN STORY (4) Cockrell
Or, how to turn family history into fiction and not have your mother stop speaking to you! In this intensive Short Term workshop, students examine how story as anecdote may be translated into story as art. Participants write, read aloud, and share efforts in a workshop setting. Particular attention is paid to voice and to a genuine sense of time and place as learning to inhabit someone else’s skin and to write from
inside it, looking out, is discovered. The class examines ideas of structure and plot and how to tell truth by sometimes bending fact. The goal is a completed story or chapter and an outline of linked tales yet to be told.

**MUS 510/520: PERFORMANCE STUDY IN MUSIC (1, 2)**  
Department  
Private lessons in instrumental or vocal performance meet weekly through the semester by arrangement with the teacher. Students seeking graduate credit for performance study must be approved in advance by the faculty of the music department. The department must also approve the amount of credit. An end-of-term audition is required. The course may be repeated for credit. **No more than four credits may be counted toward the degree.**

**PHIL 511: VIRTUE, HAPPINESS, AND A GOOD LIFE (4)**  
Becker  
Is it possible to be both virtuous and happy – to have a good life in both senses? This course examines the ancient sources and modern developments of three lines of secular thought in answer to that question. One answer comes from Aristotle, the advocate of happiness as a combination of virtue and good fortune, where virtue is defined as fixed traits of character, developed as habits in a good political culture, and lived out among friends and fellow citizens in ways that exemplify human excellence and avoid extremes. Another develops from Epicurus, the advocate of egoistic happiness defined as the sorts of pleasure that can be sustained under a wide range of circumstances, both favorable and unfavorable, and can coexist with justice as well, as long as justice is defined as a set of arrangements for mutual advantage. A third comes from the Stoics, advocates of austere view that virtue, defined as the perfection of rational agency, is the only true good, and is by itself sufficient for happiness. The course examines the way in which these three visions intersect, and are elaborated in philosophical texts and narrative art.

**PHIL 572: PHILOSOPHY OF RELIGION (4)**  
Downey  
This course considers problems of religious philosophy, including such issues as religious language and religious knowledge, the idea of God, the problem of evil, arguments for the existence of God, and the relations of faith and reason.

**THEA 550: SPECIAL TOPIC – PLAYWRITING (4)**  
Ristau  
This course is a workshop in the writing of scripted material for the stage. Each week students explore a different theatrical element (action, dialogue, conflict…) through written exercises that are read aloud and discussed in class. Each student’s work culminates in the writing of a one-act or full-length play. Students also read selected contemporary plays, which provide models for meeting the challenges inherent in writing for the stage.

**THEA 550: SPECIAL TOPIC – ADVANCED PLAYWRITING (4)**  
Ristau  
This course builds on the foundations of playwriting and through targeted exercises students will explore a broader range of styles, genres, and approaches to writing for the stage. Students will write several short pieces, a ten-minute play, a 24-35 page short play, and complete a one act (approximately 45-60 pages) as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus and write short response papers discussing how what they saw impacts what they are writing. Students will also research and report on submission, production, and publication opportunities for their original work.

**THEA 550: SPECIAL TOPIC – SLINGS AND ARROWS: AN OUTRAGEOUS INTRODUCTION TO THEATRE (4)**  
Ristau  
“Slings and Arrows,” the immensely popular and poignant Canadian television series dealing with an annual Shakespeare festival, provides a clearly drawn and easily understood representation of the entire theatrical process. All of the major theatre archetypes are examined, including playwrights, directors, actors, technicians, front of house, marketing, stage management, public relations, and even audience. By watching and discussing episodes of the series and through careful reading from Edwin Wilson’s foundational text, *The Theatre Experience*, students will gain insight and understanding of the complex world of theatre and the exciting, frustrating business of producing and presenting plays.
Social Sciences Concentration

The following courses count toward the social sciences concentration. Requirements for the social sciences concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

**BLI 510: LEADING FROM THE CORE (4) Schnurman-Crook**
This course is designed around experientially-based skill development. Students will work on deepening their intrapersonal awareness and understanding of group dynamics through participation in a communication skills group. Modules on selected leadership skills will help students develop core leadership capacities: deep listening, conflict management, feedback, and negotiation. Students will craft individual goals for development, analyzing their accountability measures across systems and efforts towards goal progression. There is no pre-requisite for this course.

**BLI 520: PERILS AND POSSIBILITIES IN LEADERSHIP (4) Schnurman-Crook**
This course is designed to engage the student in the leadership literature currently governing the field of leadership studies. Students will develop awareness of theories and methods around leading others while designing and implementing a project that calls upon their own leadership skills, as they experiment with the concepts highlighted in the literature. Online submission of assignments and electronic interaction with other participants will enrich learning through frequent feedback around successes and challenges that emerge.

**BLI 550: SPECIAL TOPIC – LEADERSHIP FOUNDATIONS: ROOTS OF RESONANCE (4) Hufnagel, Schnurman-Crook**
This course is designed to explore the roots of strong leadership. Based in the theories underpinning resonant leadership, this course moves from academic discovery to an exploration of your own leadership capacities and development. Through personal assessments, you can begin to pinpoint your own leadership assets and challenges. Two pivotal assignments help students weave together theory and practice: an interview with a leader you admire followed by charting your own leadership narrative and trajectory, one in line with the theories that fit for you and your emerging leadership style. Course work is based in deep engagement with reading material, discussion-based class meetings, and an open approach to developing self-awareness.

**BLI 550: SPECIAL TOPIC – LIVING INTO LEADERSHIP: WORKING ADAPTIVELY FROM THE INSIDE OUT (4) Hufnagel**
In this engaging approach to conceptualizing and exploring the challenges of leadership, participants will study adaptive leadership theory and experience the concepts as they come to life through a case-in-point teaching methodology. Students will learn and apply an adaptive model to their own leadership challenges, develop an understanding of the roles they tend to default into, and consult with their peers in small group work sessions. Using Kegan’s Immunity to Change model, students will identify a personal leadership goal and craft experiments designed to help them make progress on this goal. Underscoring the expectation that students will engage in the work of the course with an open will, open mind, and open heart, 1:1 coaching will support the student’s insight and development throughout the term.

**CMPS 510: COMPUTERS AND THE HUMANITIES (4) Mantz**
The impact of computers and computer technology on the quality of work (performance monitoring), privacy, crime, military powers, and education will be discussed. Attention will be paid to ethics as it relates to life in the computer age.

**COMM 532: COMMUNICATION IN A MULTICULTURAL WORLD (4) Department**
According to the 2000 Census, the U.S. population is becoming more culturally and ethnically diverse. Developing intercultural communication competence in the workplace and learning environment will be an essential skill both locally and internationally. In this course we will study how culture contributes to communication practices and how communication is affected when people do not share the same
background, views, beliefs, values, customs, habits, and lifestyles. Some of the topics covered include: intercultural communication theory and research, global communication competence, and negotiating across cultures. Course offered online.

COMM 541: GLOBALIZATION AND THE POPULAR MEDIA (4)
Since the 1920s with the development of radio, popular culture and the media have played a significant role in the formation of identity for successive generations while the impact of western popular culture has had global impact. This course examines contemporary popular culture from a communication perspective. Topics covered include the presentation of gender, sexuality, and race in popular culture, cultural identity and fan cultures, and the power of popular culture in a global context. Course offered online.

COMM 542: NEW MEDIA AND THE NETWORK SOCIETY (4)
Many of the new media are not “new” because interactivity, performance, and social networks have been around a long time. New media are a convergence of various technologies, art and design, business, education, and the cultural industries. Today we live in a multimedia environment that is unlike any other. How are we to make sense of it? Some of the topics covered include the information, network society, the “weightless” knowledge economy, and creative industries. Course offered online.

COMM 550: SPECIAL TOPIC – HEALTH COMMUNICATION (4)
Health communication is an emerging specialty area in the field of communication studies. This course is a survey of various foci in this growing field. Using a variety of approaches, this course will explore how communication: a) constructs notions of health and illness, b) effects and shapes patient and provider experiences in health care situations, c) can change/shape health attitudes and behaviors, and d) is used in the media to construct and influence images of health and illness. When you are finished with this class you should be able to critically analyze how defining health and illness can effect a person’s location in a culture, treatment options, and self-concept. Additionally, you should be able to understand and analyze patient-provider communication, especially within the U.S. health care system and design health related educational/persuasive campaigns.

COMM 550: SPECIAL TOPIC – PERSUASION AND SOCIAL MOVEMENTS (4)
This survey class explores the use of persuasion in a variety of U.S. social movements and campaigns. Students will learn how to analyze persuasive texts and will explore the critical and theoretical issues associated with studying and evaluating persuasion in social movements and campaigns. Each student will complete a critical analysis of a social movement of his or her choosing.

GEOG 502: COMPARATIVE URBANISM (4)
This course introduces the complex issues that continue to face a society that is increasingly urban and integrated into the world economy. The structures of our urban society and the relationships of those to cities around the world are critical issues of contemporary society. The “Urban World” is tremendously diverse, so the course introduces and explores many aspects of city life from a range of perspectives: cultural, economic, political, social, and environmental. After discussing some basic concepts of urbanism and public policy, the course will focus on specific case studies introducing the complex social and cultural forces shaping cities throughout the world.

GEO 503: GEOPOLITICS (4)
This course serves as an introduction to contemporary geopolitical issues of globalization, sovereignty, nationalism, war, legitimacy, and hegemony. Key issues include: the nature and production of political sovereignty, the intersection between the nation and new global forms of government, the future of cosmopolitan democracy, the roots of geopolitical thinking, and the role of the United States within the world system as global “imperial” hegemon. The goals of the course are to highlight key geopolitical issues present within international affairs and for students to develop their own views informed by analysis of course readings and classroom discussions.

GEOG 504: GEOGRAPHY OF GLOBAL ENVIRONMENT (4)
This course introduces the student to the complex issues related to the environment within contemporary society and global political discourse. Discussion topics include conceptions of nature, science-nature
interactions, evaluation of environmental “risks” within globalization, environmental racism, negotiation of environmental agreements, and the future of green politics at the transnational level. Student papers and projects will be centered on environmental issues present within their local communities or southwestern Virginia.

**GEOG 505: CULTURAL GEOGRAPHY AND LANDSCAPE STUDIES (4)**  Bohland
This course introduces the student to the study of culture and landscape interpretation within modern geography. This course examines cultural processes and how they interact and construct the world we inhabit. Whether this is at a global scale or a local level, culture is a fundamental aspect of the way we make sense of the world. After introducing a number of key themes that will recur throughout the semester, we will be looking at cultural processes present within different geographical examples. In each of these cases, we will highlight popular cultural aspects like sports, music, television and film, literature, etc. The issues raised in each of these connect back to the key course themes that will be outlined in the first few lectures of the semester.

**GEOG 552: HUMAN GEOGRAPHY (4)**  Bohland
This course examines cultural and geographic processes and how they interact and construct the world we inhabit. The course serves as an examination and conversation on various topics within human geography, including mapping, critical geopolitics, population issues, landscape interpretation, culture, and urban space. A central mission of the course will be to look at how humans relate to and alter the environment where they live. This includes studying the political control that humans impose on the built environment as they seek to order and shape culture and society.

**GWS 516: EXOTIC/EROTIC – THE ANTHROPOLOGY OF SEX AND GENDER (4)**  Matzner
This course examines how people experience gender – what it means to be a man or a woman – and sexuality in a variety of cultural contexts. Students will explore from a feminist perspective how gender and sexuality relate to other categories of identity and difference, such as race and ethnicity, economic and social standing, and urban or rural life. Students will also learn how to critically assess media and other popular representations of gender roles and stereotypes. Finally, they will discover how studying other cultures help us to better understand and critique our own.

**GWS 518: SEX, GENDER, AND POWER (4)**  Matzner
What does it mean to be a man or a woman? How do these meanings change in different cultures? What is the relationship between masculinity, femininity, and social dominance? Using both readings and films, this course explores the connections between the various markers of identity, such as race/ethnicity, class, sexual orientation, and gender. Topics include the construction of femininities and masculinities in American society and an examination of biologically based arguments for gender difference. In addition, participants will investigate and compare the meanings of sex and gender in cultures of the Middle East, Latin America, Japan, and Thailand.

**GWS 520: TRANSFORMING FAMILIES (4)**  Matzner
How do you define “family?” Families take a variety of forms and are influenced by factors such as gender, race, class, sexual orientation, age, and geographic location. This course examines the transformation of the “family unit” in communities in the United States over the past 50 years. Issues examined include experiences of working mothers, debates over absent fathers, single-parent households, “family values,” and GLBT parenting.

**GWS 525: WOMEN WARRIORS – FROM AMAZONS TO THE CITADEL (4)**  Matzner
Women have often been stereotyped as passive and unwarlike, in contrast to aggressive men. Nevertheless, women warriors have existed throughout time and across cultures. In this course we examine some of these powerful women and the social contexts in which they have lived – and continue to live. Topics such as debates over women in the U.S. military, personages such as Joan of Arc, the popularity of Chinese female martial artists, and cross-dressing female soldiers in 19th-century Europe will allow us to learn a great deal about gender roles and expectations in various societies.
What is pathological? What is normal? Utilizing a feminist, interdisciplinary perspective, this class examines how power and bias have been used in the field of mental health to oppress various populations. In particular, it explores the impact of racism, sexism, ageism, classism, and homophobia on theories and treatments of mental illness.

For over 2,500 years cross-dressing has been an integral part of Western theatrical tradition, from Greek drama to Shakespeare, from the castrati to Milton Berle and American burlesque. Heirs to this tradition, drag queens and kings have in recent times become a hot topic, both in the mainstream media as well as in academia. In this course we begin by examining theoretical perspectives on drag found in gender studies, queer theory, and feminist writings. Then, we shift our focus to listening to the voices of drag kings and queens themselves. How do they articulate and conceptualize their cross-dressing and the implications it has for traversing or blurring gender boundaries? Finally, we explore the place of transgenderism and performance in several non-Western cultures.

This course examines men’s participation in feminism, exploring how (and why) some men are seeking to create more equitable gender relations and feminist reactions, both positive and negative, to male involvement in the feminist movement. Topics include the roots of men’s involvement in women’s emancipation (in America), the birth and growth of men’s pro-feminist movement, feminist critiques of men’s involvement in feminism, feminist support for male feminists, and the rise of competing men’s movements (e.g., the mythopoetic men’s movement, fathers’ rights groups, men’s rights groups, and Christian men’s groups).

In this class we examine the relationship between character and political leadership based on extensive readings and discussion on the personalities of American presidents, their wives, advisors, and opponents.

In this class we survey recent literature on significant questions and themes in American history. This course is designed to meet Virginia teaching licensure requirements but is open to all graduate students. Topics will range from new interpretations of colonial settlement and contemporary issues to new literature in fields such as women’s history and labor history.

In this class we read and discuss major events, personalities, and themes in the study of American history since 1900. Topics covered will include the effects of war on American state and society, the origins, patterns, and consequences of major reform movements (New Deal, civil rights, women’s rights, Great Society, Reagan “Revolution”), the evolution of the presidency, and more.

This course examines major themes in American history since the Civil War through fiction. Reading might include Cahan, Bellamy, Wright, Dos Passos, Dreiser, Faulkner, Steinbeck, Hemingway, Mailer, Heller, Doctorow, Carroll, Kerouac, Morrison, O’Brien, and others. Class discussions will emphasize the ways in which fiction helps us understand the major historical themes of Modern America rather than on the works as literature.

“War? What is it good for? Absolutely nothing! (Say it again)”. This has become such a commonplace slogan that it is even used as the soundtrack for commercials. But if it really isn’t good for anything, why has it been the focus of so much human activity for so long? Why have western societies spent a considerable fraction of their total disposable income to invest in war? This class will look at war in western civilization from a variety of perspectives: historical, literary, and philosophical. Our aim is to understand the complex interactions of war and society in western history.
Fifty years ago the world seemed locked in a struggle for survival. Over 38 million people died in places like Kursk, Imphol, Eniwetok, Bastogne, Dresden, and Auschwitz. That war destroyed governments, shook empires, and radically changed the fundamental structures of societies. This course examines current historical views on the origins, nature, and effects of that war.

This course covers the material required for elementary and middle-school teacher certification in world history: Neolithic cultures and the transition to river civilizations in Egypt and Mesopotamia; classical Greece and Rome, China, and India; the rise of Islam, medieval and Renaissance Europe, and Byzantium; and early African and American civilizations, up to and including the Spanish conquest of the New World.

This course considers the causes, conduct, and consequences of American participation in armed conflict from the Revolution to Iraq. Topics covered include effects on the home front, the nature and limits of dissent, and long-term effects on the men and women who have served.

There will be readings and discussion on history’s most notorious “rogue” state. Topics covered include but are not necessarily limited to the failure of Weimar, the rise of Hitler, the meaning of fascism, the goals of German foreign policy, the nature of the Nazi state, the place of the Holocaust in German history, and the collapse of the Third Reich.

In this course we survey European history in the 20th century through lectures and discussion of memoirs, novels, films, and secondary sources. Topics include the First and Second World Wars, art and culture between the wars, the Soviet Revolution, rise of fascism, the Cold War, decolonization, the breakup of the soviet bloc, and the rise of the European Union. Some discussion of how to apply this material toward Virginia Standards of Learning.

In this class we'll read and discuss the causes, crisis, conclusion, and consequences of the Cold War. Topics covered will include the origins of Soviet-American antagonism; the role of the atomic bomb; the nature of anti-communism in America; the leadership styles of Stalin, Truman, Reagan, Gorbachev, and others; the role of economic development; and crisis decision making regarding Cuba, Afghanistan, Vietnam, Korea, and Guatemala.

A seminar covering the birth of revolutionary nationalism and the end of Japanese and French colonialism in Southeast Asia, the origins of American involvement and the search for a military strategy, the political effects of the war in both Vietnam and the United States, and the roots and consequences of North Vietnamese victory.

In this course we study women in society (i.e., socialization into gender roles and political attitudes); changes in and the extent of public and elite political behavior and the impact of women’s participation in politics.

This seminar is based on selected readings on the citizenry, public opinion, the media, parties and interest groups, the executive, the legislative, and the judiciary. Additional topics on the political process, women, and public policy.

This course considers the central question of how the media defines and portrays the world of politics for the public and the way in which the public in return seeks out, understands, processes, and utilizes
information obtained from the media. In addition, the question of the role of government in media control and management will be discussed.

**POLS 518: CONTROVERSIAL ISSUES IN AMERICAN POLITICS (4)**
Ra
This course addresses selected controversial issues in American politics today. While we are concerned with the substantive contents of the issues, our emphasis here is on the political backdrop of these issues. Hence we deal with the partisan and other alignment of interests on a given issue and the institutional and structural elements of the U.S. government which provide the arena for the politics to be played. Finally, we analyze the impact of decisions, likely decisions, and nondecisions on the political, economic, social, and moral aspect of the American public. The class format is that of a debate on each issue.

**POLS 526: POLITICAL LEADERSHIP (4)**
Lynch
This course will explore the lives of important political leaders. We will investigate the experience of leaders of both genders, from all over the world, and from various periods in history. We will attempt to isolate and evaluate those qualities that separate leaders from followers. What made one person go on to fame and greatness when others in very similar circumstances never achieved either? This course will use biographies of selected political leaders, as well as theoretical treatments of leadership.

**POLS 534: WORLD WAR III & WORLD WAR IV (4)**
Lynch
This class is designed to bring about a series of discussions of the Cold War and the Global War on Terror. We will examine the origins of both conflicts, focusing on the actions of decision-makers that brought the wars about (or at least failed to prevent them). In the case of the Cold War, we will also examine the events that brought the conflict to an end. In the case of the war on terror, we will discuss strategies that might end the conflict. Along the way, we will get glimpses of the internal politics of decision-making, global strategy and the impact of unintended consequences.

**POLS 537: U.S. FOREIGN POLICY (4)**
Lynch
This course examines the complex and often chaotic methods that government officials use to make foreign policy. We will look at the major actors, both inside and outside government, and how they interact. We will then examine the major foreign policy initiatives of the Carter, Reagan, Bush, and Clinton administrations to see how the policy-making process has worked in practice.

**POLS 543: PRESIDENTIAL ELECTIONS AND VOTING BEHAVIOR (4)**
Ra
Analysis of voting behavior of the electorate and historical, structural, institutional, and legal factors that impinge on the presidential elections.

**POLS 555: STATE AND LOCAL POLITICS (4)**
Lynch
An in-depth examination of the challenges, problems, and opportunities of government on the state and local levels in the United States; federal-state relations, and the politics of Virginia will be emphasized.

**POLS 557: THE AMERICAN PRESIDENCY (4)**
Ra
This course is a study of the presidency in history and in the Constitution, of the institutional presidency, of presidential power, leadership, and accountability. Consideration is given to presidential character, “the President as King,” and the “impossible presidency.”

**POLS 563: CONSTITUTIONAL LAW (4)**
Ra
This course examines the powers and authority of the President, Congress, the relationship among the three branches, and the division of power between the states and the federal government (federalism) as found in the U.S. Constitution and interpreted by the Supreme Court.

**SOC 524: DIVERSITY – ISSUES AND SOLUTIONS (4)**
Nye
Race, class, gender, ethnicity, sexual orientation, age, and differences in abilities – these are the major aspects of diversity which will increasingly affect all of us in the 21st century. This course examines diversity both as it enters our lives in the form of personal issues and also as it confronts us in the guise of pressing social problems of great magnitude. Considerable attention is paid to what is called diversity
work or to learning and applying techniques for building and strengthening more harmonious and inclusive groups, organizations, and communities.

SOC 530: JAZZ THROUGH FILM (4)  
Nye

Both jazz and the American cinema are approximately the same age and both really began in America and traveled abroad through cultural diffusion. Moreover, the two forms are inextricably intertwined, both with each other and with 20th century U.S. history. This course will explore sociological themes the two genres share and will consider how movies use jazz both as subject matter and as sound track material. Special consideration is given to what has been called “the jazz myth” and to the roles played by phenomena of race, class, and gender. Films considered will include The Jazz Singer, The King of Jazz, The Benny Goodman Story, ‘Round Midnight, Mo’ Better Blues, Anatomy of a Murder, and Short Cuts.

SOC 533: JAZZ AND AMERICAN CULTURE (4)  
Nye

Jazz music is generally considered a uniquely American art form. This course examines the cultural and historical roots of jazz and traces its subsequent development. Emphasis is on the people, places, and circumstances crucial to the evolution of the music and attendant lifestyles. Extensive use is made of audio and visual materials.

SOC 543: ALTERNATIVE HEALTH PRACTICES – ISSUES AND CONTROVERSIES (4)  
Matzner

Alternative medicine, defined as practices that differ from conventional medicine, has gained a great deal of popularity in recent years. These practices include chiropractic, mind-body medicine, acupuncture, homeopathy, music therapy, reflexology, healing touch and energy therapies, prayer, and herbal therapies. This course introduces the philosophies, practitioners, techniques, and evidence of efficacy of alternative health practices currently in use in the United States. From a sociological perspective, students will examine the principles, practices, and the use and outcomes of alternative healing. They will also learn how to critically analyze research that demonstrates the effectiveness of these therapies and to identify the trends and issues related to the use of alternative health practices.

Leadership Concentration

The following courses count towards the leadership concentration. Requirements for the leadership concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

BLI 510: LEADING FROM THE CORE (4)  
Schnurman-Crook

This course is designed around experientially-based skill development. Students will work on deepening their intrapersonal awareness and understanding of group dynamics through participation in a communication skills group. Modules on selected leadership skills will help students develop core leadership capacities: deep listening, conflict management, feedback, and negotiation. Students will craft individual goals for development, analyzing their accountability measures across systems and efforts towards goal progression.

BLI 520: PERILS AND POSSIBILITIES IN LEADERSHIP (4)  
Schnurman-Crook

This course is designed to engage the student in the leadership literature currently governing the field of leadership studies. Students will develop awareness of theories and methods around leading others while designing and implementing a project that calls upon their own leadership skills, as they experiment with the concepts highlighted in the literature. Online submission of assignments and electronic interaction with other participants will enrich learning through frequent feedback around successes and challenges that emerge.

BLI 550: SPECIAL TOPIC: LEADERSHIP ALIVE IN THE ROOM: WORKING ADAPTIVELY FROM THE INSIDE OUT (4)  
Hufnagel

In this engaging approach to conceptualizing and exploring the challenges of leadership, participants will study adaptive leadership theory and experience the concepts as they come to life through a case-in-point teaching methodology. Students will learn and apply an adaptive model to their own leadership challenges, develop an understanding of the roles they tend to default into, and consult to their peers in
small group work sessions. Underscoring the expectation that students will engage in the work of the course with an open will, open mind, and open heart, 1:1 coaching will support the student’s insight and development throughout the term.

**BLI 550: SPECIAL TOPIC – LEADERSHIP FOUNDATIONS: ROOTS OF RESONANCE (4)**  
Hufnagel, Schnurman-Crook

This course is designed to explore the roots of strong leadership. Based in the theories underpinning resonant leadership, this course moves from academic discovery to an exploration of your own leadership capacities and development. Through personal assessments, you can begin to pinpoint your own leadership assets and challenges. Two pivotal assignments help students weave together theory and practice: an interview with a leader you admire followed by charting your own leadership narrative and trajectory, one in line with the theories that fit for you and your emerging leadership style. Course work is based in deep engagement with reading material, discussion-based class meetings, and an open approach to developing self-awareness.

**GEO 503: GEOPOLITICS (4)**  
Bohland

This course serves as an introduction to contemporary geopolitical issues of globalization, sovereignty, nationalism, war, legitimacy, and hegemony. Key issues include: the nature and production of political sovereignty, the intersection between the nation and new global forms of government, the future of cosmopolitical democracy, the roots of geopolitical thinking, and the role of the United States within the world system as global “imperial” hegemon. The goals of the course are to highlight key geopolitical issues present within international affairs and for students to develop their own views informed by analysis of course readings and classroom discussions.

**GWS 518: SEX, GENDER, AND POWER (4)**  
Matzner

What does it mean to be a man or a woman? How do these meanings change in different cultures? What is the relationship between masculinity, femininity, and social dominance? Using both readings and films, this course explores the connections between the various markers of identity, such as race/ethnicity, class, sexual orientation, and gender. Topics include the construction of femininities and masculinities in American society and an examination of biologically based arguments for gender difference. In addition, participants will investigate and compare the meanings of sex and gender in cultures of the Middle East, Latin America, Japan, and Thailand.

**HIST 517: PRESIDENTIAL CHARACTER AND LEADERSHIP (4)**  
Coogan

In this class we examine the relationship between character and political leadership based on extensive readings and discussion on the personalities of American presidents, their wives, advisors, and opponents.

**HUM 500C: HERITAGE CORE – IDEAS OF JUSTICE (4)**  
Becker

The idea of justice in representative works of literature, film, and philosophy, considered in terms of standard theories of justice, such as utilitarian, social contract, and natural law theories. Topics include both corrective justice (punishment, compensation, rehabilitation, and redistribution) and distributive justice (fair distributions of social benefits and burdens). Readings and viewings will include both classic and contemporary texts in philosophy and literature, and both documentary and non-documentary narrative films.

**POLS 502: WOMEN AND POLITICS (4)**  
Ra

In this course we study women in society (i.e., socialization into gender roles and political attitudes); changes in and the extent of public and elite political behavior and the impact of women’s participation in politics.

**POLS 526: POLITICAL LEADERSHIP (4)**  
Lynch

This course will explore the lives of important political leaders. We will investigate the experience of leaders of both genders, from all over the world, and from various periods in history. We will attempt to isolate and evaluate those qualities that separate leaders from followers. What made one person go on to fame and greatness when others in very similar circumstances never achieved either? This course will use biographies of selected political leaders, as well as theoretical treatments of leadership.
POLS 555: STATE AND LOCAL POLITICS (4)  Lynch
An in-depth examination of the challenges, problems, and opportunities of government on the state and local levels in the United States; federal-state relations, and the politics of Virginia will be emphasized.

PSY 546: INTELLIGENCE (4)  Ledger
This course will cover the development of intelligence in humans. Major issues include: the evolution of humans, the process of normal brain functioning/development, human cognitive processes, learning, intelligence testing, and several current theories and models of human intelligence. Special topics include: learning disabilities, retardation, developmental disorders, language, memory, and artificial intelligence.

Visual and Performing Arts Concentration

The following courses count towards the visual and performing arts concentration. Requirements for the visual and performing arts concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

ART 515: DRAWING (4)  Waldrop
Learning how to see is an act of observation. It is “easy to know that diamonds are precious…but more, to see that pebbles are miraculous,” says Joseph Albers. Through the basic drawing elements, this course will show how to re-see our everyday view and record it with new understanding. No drawing experience is necessary, only a suspension of the “I can’t draw” preconception and a willingness to delight in the visual. Lab fee required.

ART 518: PLEIN AIR LANDSCAPE PAINTING (4)  Department
The course emphasizes space and light as the primary means of translation of content into form, while out in the landscape. We will use the fundamentals of color and composition for visual communication of rhythm and movement. Materials and methods of oil paint are explored. Class periods are devoted to: painting, demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

ART 519: PAINTING (4)  Department
The course emphasizes learning and using the fundamentals of color and composition for bold visual communication. Materials and methods of oil paint are explored. Pictorial space and light are central concerns to the translation of content into form. Class periods are devoted to: painting, demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

ART 524: COLLAGE (4)  Waldrop
Collage is an influential and ubiquitous creative practice. We will explore a wide variety of materials, processes, and designs in both two- and three-dimensional media. Projects investigate formal, technical, and conceptual issues – including sources of imagery, art-making systems, and narrative. Class time is devoted to studio work, critiques, demonstrations, and slide lectures. No experience is necessary. Lab fee provides some materials for the course.

ART 526: ADVANCED CERAMICS (4)  Hensley
This advanced class will use the potter's wheel to explore making tableware and serving pieces. We will alter, make additions, handles, and rims and spouts to complete a small body of personal work. The individual creative solutions to different projects will be encouraged.

ART 550: SPECIAL TOPIC – DECORATIVE SURFACES (4)  Polseno
This class will use the potter’s wheel, some molds, and hand-building processes to make pottery forms. The concentration will be on using different decorative techniques to explore the integral relationship of the decorative surface to the form. We will do some research into various decorative techniques through
history. We will learn to use a variety of types of glaze surfaces such as majolica, earthenware, slip-ware, scraffito decoration, and wax resist methods.

ART 550: SPECIAL TOPIC – LARGE SCALE PAINTING (4)  
**Department**  
This course will focus on developing a personal language of form in terms of painting. The focus will be on work in oil paint, on a large scale, with appropriate studies and related works in other media. Students will work on increasing their effectiveness at translating observations into expressive forms. Prerequisite: M.A.L.S. painting course or by permission.

ART 550: SPECIAL TOPIC – POTTERY BOWL AS METAPHOR (4)  
**Polseno**  
This course in ceramics will concentrate on many aspects of one pottery form – the bowl. Over history the bowl has come to symbolize many things, as well as function as one of the most important utilitarian objects of early cultures. We will address these different aspects partly by research, but mostly by making, decorating, and glazing several different styles of bowls. The class will learn hand-building techniques, the making of simple plaster molds used in forming a bowl, and learn a few basic skills on the potter’s wheel to create a wide range of bowl forms. Some will be utilitarian, and others will be decorative, sculptural, or metaphoric.

ART 550: SPECIAL TOPIC – RAKU (4)  
**Polseno**  
In this course students will learn various methods of clay construction using a white earthenware clay and firing all the pieces in raku, a technique originally used in Japan. It is a method that happens quickly with the participation of students and generates excitement and a sense of involvement. Students will learn some traditional uses of glazes and forms such as Japanese tea bowls, as well as some more contemporary expressions and methods. Using coils and slab methods with an introduction to the potter’s wheel, students will learn the basics of the relationship of form and craftsmanship to function.

FILM 550: SPECIAL TOPIC – THE HOLLYWOOD MUSICAL (4)  
**Marshall**  
This course explores the musical genre in film and studies its many styles and major figures, such as Busby, Berkeley, Gene Kelly, Rogers and Hammerstein, Judy Garland, and Barbra Streisand.

HUM 561: THE ART OF WATCHING FILMS (4)  
**Marshall**  
The course examines artistic and entertainment functions of motion pictures, provides an introduction to the major film theories, and stresses aesthetic, cultural, and ideological approaches to the medium in order to enable students to appreciate a broader range of motion pictures than those usually found at local theatres, on television, and in neighborhood video stores. The resulting sense of film history and familiarity with cultural and technological changes will allow students to become active rather than passive film viewers.

HUM 565: IMAGES OF WOMEN IN FILM (4)  
**Marshall**  
The objective of this course is to examine diverse representations of women in the movies. How do the images on celluloid compare to the conditions in real life? To what extent, and why, have the celluloid images shaped perceptions and expectations of women in real life? Films examined during this course may include: Some Like it Hot, Johnny Guitar, Dressed to Kill, Shirley Valentine, and Working Girls.

HUM 566: FILMS AND THEIR LITERARY SOURCES (4)  
**Marshall**  
The course investigates the interrelationships and interactions, comparisons and contrasts, between film and literature. Among the films and their literary sources to be examined closely during the course are: The Tin Drum, Witness for the Prosecution, Rear Window, and Tom Jones.

HUM 567: MINORITIES AND THE MOVIES (4)  
**Marshall**  
The primary focus of the course will be on the (mis)treatment of minorities in recent American films, but some older films, foreign films, television programs, obstacles faced by minorities within the motion picture industry, and the marketing strategies aimed at minorities will be considered also. Films may include Do the Right Thing, Desert Hearts, Freaks, and Inside Moves.
HUM 580: CINEMA AND CENSORSHIP (4) Marshall
On the basis of selected films and readings, the course provides a critical survey of motion picture censorship, with particular attention to evolution and scope of controversial subject matter in movies and how motion pictures shape as well as reflect our perception of morality. Films to be studied include Birth of a Nation, Last Tango in Paris, In the Realm of the Senses, and The Cook, The Thief, His Wife and Her Lover.

MUS 510/520: PERFORMANCE STUDY IN MUSIC (1, 2) Department
Private lessons in instrumental or vocal performance meet weekly through the semester by arrangement with the teacher. Students seeking graduate credit for performance study must be approved in advance by the faculty of the music department. The department must also approve the amount of credit. An end-of-term audition is required. The course may be repeated for credit. No more than four credits may be counted toward the degree.

THEA 550: SPECIAL TOPIC – PLAYWRITING (4) Ristau
This course is a workshop in the writing of scripted material for the stage. Each week students explore a different theatrical element (action, dialogue, conflict ...) through written exercises that are read aloud and discussed in class. Each student's work culminates in the writing of a one-act or full-length play. Students also read selected contemporary plays, which provide models for meeting the challenges inherent in writing for the stage.

THEA 550: SPECIAL TOPIC – ADVANCED PLAYWRITING (4) Ristau
This course builds on the foundations of playwriting and through targeted exercises students will explore a broader range of styles, genres and approaches to writing for the stage. Students will write several short pieces, a ten-minute play, a 25-35 page short play, and complete a one act (approximately 45-60 pages) as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus and write short response papers discussing how what they saw impacts what they are writing. Students will also research and report on submission, production, and publication opportunities for their original work.

THEA 550: SPECIAL TOPIC – SLINGS AND ARROWS: AN OUTRAGEOUS INTRODUCTION TO THEATRE (4) Ristau
“Slings and Arrows,” the immensely popular and poignant Canadian television series dealing with an annual Shakespeare festival, provides a clearly drawn and easily understood representation of the entire theatrical process. All of the major theatre archetypes are examined, including playwrights, directors, actors, technicians, front of house, marketing, stage management, public relations, and even audience. By watching and discussing episodes of the series and through careful reading from Edwin Wilson's foundational text, The Theatre Experience, students will gain insight and understanding of the complex world of theatre and the exciting, frustrating business of producing and presenting plays.

Interdisciplinary Studies Concentration
The interdisciplinary studies concentration provides students the opportunity to design a liberal studies program that meets individual needs. Courses from across the curriculum may be chosen to fulfill the requirements with the assistance of a faculty advisor. As with all concentrations, the humanities core, social science core, and essay or creative project are required in addition to seven other courses.