

VISUAL STUDIES

Department Website:

<https://www.haverford.edu/visual-studies-minor>

The Interdisciplinary Visual Studies Minor invites students both to investigate their place in a global system of images and *make* images, objects, and digital artifacts with critical awareness. Additionally, the program trains students in interdisciplinary rigor and encourages them to examine the relationship between the visual and various structures of power.

Located in the new Visual Culture, Arts and Media facility (VCAM), Visual Studies links elements of the curriculum, campus, and broader community, highlighting the intersections between courses, faculty, students, departments, and Centers engaging the visual.

Learning Goals

- *To teach students visual literacy*
Students of Visual Studies will investigate their place in the global system of images. Through a Visual Studies framework students have the ability to describe, analyze, and negotiate an increasingly complex world of information technologies; the impact of these technologies on art, culture, science, commerce, policy, society, and the environment; and the interrelationship of these technologies with historical and material forms.
- *To engage students in critical making*
Visual Studies creates curricular opportunities for students to make images, objects, and digital artifacts with critical awareness of their powers and limitations. Critical making, or thinking with process, encourages students to develop production skills which, when coupled with theoretical training and analytical rigor, will broaden their ability to improvise and problem-solve in a variety of disciplinary contexts.
- *To train students in interdisciplinary rigor*
Visual Studies encourages conversation between scholars working on the relationship between text and the visual, the nature of perception, cognition and attention, and the historic construction of looking. Visual Studies can help students perceive when disciplines are essential to understanding a subject, and when they can be combined for a more expansive or more precise critical engagement.
- *To guide students in an “ethics of the visual”*
Visual Studies invites a return to the liberal arts as a process of creativity, critique, and reflection. It links creative expression to cultural analysis and social engagement, training a generation of

theoretically informed makers, artists, innovators, teachers, and civic leaders. We invite students to examine the relationship between the visual and structures of power, to analyze the role of images in making consumers and to attend to the role that images play in constructing “others” through race, gender, or disability.

Haverford’s Institutional Learning Goals are available on the President’s website, at <http://hav.to/learninggoals>.

Curriculum

The Visual Studies curriculum is organized to help students develop critical and creative engagement with visual experience across media, time, and cultures.

All students are required to take an introductory gateway course and a senior-level capstone course. The introductory course will cover a variety of disciplinary approaches to the field of Visual Studies, and will include guest lectures, field trips for hands-on learning, and an introduction to some form of making. The capstone course will consolidate a student experience of the interdisciplinary minor that integrates visual scholarship, making, and public engagement. Students will select their four elective courses from three categories: Visual Literacy, Labs/Studio Courses and The Ethics of the Visual.

Students interested in the Interdisciplinary Visual Studies Minor should plan their course schedule in consultation with the Director of Visual Studies and with their major advisor. Please note: currently no more than one of the six minor credits may count towards the student’s major.

The minor will include six courses:

- The Introduction to Visual Studies gateway course, offered each fall (VIST H142)
- Four elective courses selected from three categories (please find a current list of approved courses on the Visual Studies website):
 - *Visual Literacy*
Courses that encourage students to describe, analyze, and negotiate the visual and the impact of digital and/or material technologies on art, culture, science, commerce, policy, society, and the environment
 - *Labs/Studio Courses*
Courses that create curricular opportunities for students to make images, objects, films and digital artifacts and develop a critical awareness of the relationship between process, product, and reception
 - *The Ethics of the Visual*

Courses that invite students to examine the relationship between the visual and social structures of power, analyzing the role of images in making consumers and attending to the role that images play in constructing “others” through such categories as race, gender, or disability

- A Capstone Seminar where students will work in small groups to research and propose a project that engages the larger campus community (VIST H399).

Both the Gateway and the Capstone courses must be taken at Haverford College. Additionally, at least two of the four elective courses must be taken at Haverford, Bryn Mawr, or Swarthmore in order to be counted for the Visual Studies Minor.

Faculty

Below are the core Visual Studies faculty. Many other faculty contribute courses to the program; see the Courses section for a full listing.

Core Faculty

Kathryne Corbin

Assistant Professor of French and Francophone Studies; Coordinator of Gender and Sexuality Studies

Victoria Funari

Senior Lecturer of Visual Studies

Shannan Hayes

Visiting Assistant Professor of the Writing Program and Peace, Justice, and Human Rights

Emily Hong

Assistant Professor of Anthropology and Visual Studies

Christina Knight

Assistant Professor and Director of Visual Studies

Joshua Moses

Assistant Professor of Anthropology and Environmental Studies; Visual Culture, Arts, and Media Faculty Fellow (2020-2022)

John Muse

Assistant Professor of Visual Studies

Erin Schoneveld

Associate Professor of East Asian Languages and Cultures; Associate Professor of Visual Studies

Raegan Truax

Mellon Post-Doctoral Fellow; Visiting Assistant Professor of Visual Studies

Courses

NB: In addition to the following list, all courses in cognate departments (Fine Arts at Haverford, History of Art, Museum Studies, and Film Studies at Bryn Mawr) will count as electives in the Visual Studies Minor.

Africana Studies Courses

AFST H361 TOPICS AFRICAN-AMERICAN LIT: REPRESENTATIONS OF AMERICAN SLAVERY (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

For the past three centuries African American writers have mined the experience of chattel slavery in the cause of literal and artistic emancipation. Slave narratives, as well as poetry, essays and novels depicting slavery, constitute a literary universe so robust that the term subgenre does it injustice. In this work spanning the 18th-21st centuries, the reader will find pulse-quickening plots, gruesome horror, tender sentiment, heroism, degradation, sexual violation and redemption, as well as resonant meditations on language and literacy, racial identity, power, psychology, democracy, freedom and the human character. This course is focused primarily on prose representations of slavery in the Americas. Our discussions will incorporate history, but will foreground literary and cultural analysis.

(Offered: Spring 2022; **typically offered:** Every other Year)

Anthropology Courses

ANTH H233 DECOLONIZING VISUAL ANTHROPOLOGY (1.0 Credit)

Emily Hong

Division: Social Science

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This is a hybrid video production and theory course which grapples with the entanglements between ethnographic film/documentary and colonial structures of power. We will bring a decolonizing lens to explore—through texts, screenings, and making films—major modalities in the field including sensory ethnography, indigenous media, and feminist experimental film. Crosslisted: Visual Studies, Anthropology Prerequisite(s): Sophomore standing **(Typically offered:** Every Fall)

ANTH H238 VISUALIZING BORDER/LANDS (1.0 Credit)

Division: Social Science

Domain(s): A: Meaning, Interpretation (Texts)

This course attends to the visual representations of the border, including film and photography, but

also text and sound. Students will engage in their own creative and visual representations around the theme of borders for the final course assignment. (**Typically offered:** Occasionally)

ANTH H266 SENSORY ETHNOGRAPHIC METHODS (1.0 Credit)

Emily Hong

Division: Social Science

Domain(s): B: Analysis of the Social World

Through this course, students will develop ethnographic research and writing skills using sensory detail (taste, touch, sight, sound, smell and feeling) to evoke people, places, and things. Assignments are primarily writing-intensive with additional fieldwork and multimodal (e.g. photography, film) exercises. Crosslisted: Anthropology, Visual Studies Prerequisite(s): Any Anthropology course

(**Typically offered:** Every Fall)

ANTH H314 FEMINIST FILMMAKING STUDIO (1.0 Credit)

Emily Hong

Division: Humanities

Domain(s): A: Creative Expression; B: Analysis of the Social World

This intermediate video production course explores how feminist filmmakers subvert the male gaze, a particular view which has been made to seem universal. Students will enact intersectional and decolonial filmmaking practices by producing a short film and a podcast episode. Crosslisted: Visual Studies, Anthropology Prerequisite(s): any course in anthropology, visual studies, or gender and sexuality studies or instructor consent

(**Offered:** Spring 2022; **typically offered:** Every Year)

ANTH H318 BLACK FEMINIST BORDERLANDS (1.0 Credit)

Staff

Division: Social Science

Domain(s): A: Creative Expression; B: Analysis of the Social World

This course explores how Black people throughout the African diaspora create transnational geographies of belonging, traverse imposed borders, and imagine the world in new ways. Students will have the opportunity to apply the course themes through writing and creative assignments. Crosslisted: Anthropology, Visual Studies Prerequisite(s): One course in either Africana Studies or Visual Studies or Gender and Sexuality Studies or Anthropology.

(**Typically offered:** Only Once)

Fine Arts Courses

ARTS H101 ARTS FOUNDATION-DRAWING (2-D) (0.5 Credit)

Jonathan Goodrich

Division: Humanities

Domain(s): A: Creative Expression

A seven-week introductory course for students with little or no experience in drawing. Students will first learn how to see with a painter's eye. Composition, perspective, proportion, light, form, picture plane and other fundamentals will be studied. We will work from live models, still life, landscape, imagination and masterwork.

(**Offered:** Fall 2021)

ARTS H101 ARTS FOUNDATION-DRAWING (2-D) (0.5 Credit)

Jonathan Goodrich

Division: Humanities

Domain(s): A: Creative Expression

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(**Offered:** Fall 2021)

ARTS H103 ARTS FOUNDATION-PHOTOGRAPHY (0.5 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

This is a half-semester course to introduce the craft and artistry of photography to students with some or no skills in photography. Students learn how to develop negatives, print enlargements, and printing techniques such as burning, dodging, and exposure time. This class also requires a two-hour workshop. The day and time of the workshop will be determined during the first class. Offered in the first quarter.

(**Offered:** Fall 2021, Spring 2022)

ARTS H103 ARTS FOUNDATION-PHOTOGRAPHY (0.5 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

This is a half-semester course to introduce the craft and artistry of photography to students with some or no skills in photography. Students learn how to develop negatives, print enlargements, and printing techniques such as burning, dodging, and exposure time. This class also requires a two-hour workshop. The day and time of the workshop will be determined during the first class. Offered in the first quarter.

(Offered: Fall 2021, Spring 2022)

**ARTS H104 ARTS FOUNDATION -
SCULPTURE,ARTS FOUNDATION:
SCULPTURE,ARTS FOUNDATION-
SCULPTURE (0.5 Credit)**

Zachary Hill

Division: Humanities

Domain(s): A: Creative Expression

This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors, This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course

(Offered: Fall 2021, Spring 2022; **typically offered:** Every Year, Every Fall, Every Semester)

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(Offered: Fall 2021, Spring 2022; **typically offered:** Every Year,Every Fall,,Every Semester)

ARTS H106 ARTS FOUNDATION - DRAWING (0.5 Credit)

Division: Humanities

Domain(s): A: Creative Expression

This is a seven-week introductory level course designed to provide an overview of basic drawing techniques addressing line, form, perspective, and composition. Various drawing methods will be introduced in class, and students will gain experience in drawing by working from still life, models, and architecture. Preference to declared majors who need Foundations, and to students who have entered the lottery for the same Foundations course at least once without success.

(Offered: Spring 2022)

ARTS H106 ARTS FOUNDATION - DRAWING (0.5 Credit)

Staff

Division: Humanities

Domain(s): A: Creative Expression

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(Offered: Spring 2022)

ARTS H107 ARTS FOUNDATION-PAINTING (0.5 Credit)

Ying Li

Division: Humanities

Domain(s): A: Creative Expression

A seven-week introductory course for students with little or no experience in painting. Students will be first introduced to the handling of basic tools, materials and techniques. We will study color theory such as interaction of color, value & color, warms & cools, complementary colors, optical mixture, texture, and surface quality. We will work from live model, still life, landscape, imagination and masterwork. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors,A seven-week introductory course for students with little or no experience in painting. Students will be first introduced to the handling of basic tools, materials and techniques. We will study color theory such as interaction of color, value & color, warms & cools, complementary colors, optical mixture, texture, and surface quality. We will work from live model, still life, landscape, imagination and masterwork. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors,A seven-week introductory course for students with little or no experience in painting. Students will be first introduced to the handling of basic tools, materials and techniques. We will study the color theory such as interaction of color, value & color, warms & cools, complementary colors, optical mixture, texture, surface quality. We will work from live model, still life, landscape, imagination and masterwork.

(Offered: Spring 2022, Spring 2022)

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Ying Li

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(Offered: Spring 2022, Spring 2022)

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(Offered: Spring 2022, Spring 2022)

ARTS H108 ARTS FOUNDATION-PHOTOGRAPHY (0.5 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

This is a half-semester course to introduce the craft and artistry of photography to students with some or no skills in photography. Students learn how to develop negatives, print enlargements, and printing techniques such as burning, dodging, and exposure time. This class also requires a two-hour workshop. The day and time of the workshop will be determined during the first class. Offered in the second quarter. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors, This is a half-semester course to introduce the craft and artistry of photography to students with some or no skills in photography. Students learn how to develop negatives, print enlargements, and printing techniques such as burning, dodging, and exposure time. This class also requires a two-hour workshop. The day and time of the workshop will be determined during the first class. Offered in the second quarter.

(Offered: Fall 2021, Spring 2022)

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(Offered: Fall 2021, Spring 2022)

ARTS H121 FOUNDATION PRINTMAKING-RELIEF, FOUNDATION PRINTMAKING: RELIEF PRINTING (0.5 Credit)

Anna Benjamin, Hee Sook Kim

Division: Humanities

Domain(s): A: Creative Expression

A seven-week course covering various techniques and approaches to the art of the woodcut and the linocut, emphasizing the study of design principles and the expressive potential of the medium to create a personal visual statement. Enrollment limit -15
(Offered: Fall 2021, Spring 2022)

ARTS H124 FOUNDATION PRINTMAKING: MONOTYPE (0.5 Credit)

Anna Benjamin, Hee Sook Kim

Division: Humanities

Domain(s): A: Creative Expression

Basic printmaking techniques in Monotype medium. Painterly methods, direct drawing, stencils, and brayer techniques for beginners in printmaking will be taught. Color, form, shape, and composition in 2-D format will be explored. Individual and group critiques will be employed. Enrollment Limit: 15, Basic printmaking techniques in Monotype medium. Painterly methods, direct drawing, stencils, brayer techniques for beginners in printmaking will be taught. Color, form, shape, and composition in 2-D format will be explored. Individual and group critiques will be employed.
(Offered: Fall 2021, Spring 2022)

ARTS H124 FOUNDATION PRINTMAKING: MONOTYPE (0.5 Credit)

Anna Benjamin, Hee Sook Kim

Division: Humanities

Domain(s): A: Creative Expression

Basic printmaking techniques in Monotype medium. Painterly methods, direct drawing, stencils, and brayer techniques for beginners in printmaking will be taught. Color, form, shape, and composition in 2-D format will be explored. Individual and group critiques will be employed. Enrollment Limit: 15, Basic printmaking techniques in Monotype medium. Painterly methods, direct drawing, stencils, brayer techniques for beginners in printmaking will be taught. Color, form, shape, and composition in 2-D format will be explored. Individual and group critiques will be employed.
(Offered: Fall 2021, Spring 2022)

ARTS H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)

Christina Knight

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical

concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visibility itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature
(Offered: Fall 2021; typically offered: Every Fall)

ARTS H217 THE HISTORY OF AFRICAN-AMERICAN ART FROM 1619 TO THE PRESENT (1.0 Credit)

William Williams

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

A survey course documenting and interpreting the development and history of African-American Art from 1619 to present day. Representative works from the art and rare book collections will supplement course readings.

ARTS H218 CHINESE CALLIGRAPHY AS AN ART FORM (1.0 Credit)

Ying Li

Division: Humanities

Domain(s): A: Creative Expression

This course combines studio practice and creating art projects with slide lectures, readings, and museum visits. Students will study the art of Chinese Calligraphy, and its connection with Western art. No Chinese language required.
(Offered: Fall 2021)

ARTS H224 COMPUTER AND PRINTMAKING (1.0 Credit)

Hee Sook Kim

Division: Humanities

Domain(s): A: Creative Expression

Computer-generated images and printmaking techniques. Students will create photographic, computer processed, and directly drawn images on lithographic polyester plates and zinc etching plates. Classwork will be divided between the computer lab and the printmaking studio to create images using both image processing software and traditional printmaking methods, including lithography, etching, and silk-screen. Broad experimental approaches to printmaking and computer techniques will be encouraged. Individual and group critiques will be employed. enrollment limit: 12 Lottery Preference: Fine Arts Major and Minors
(Offered: Fall 2021)

ARTS H225 LITHOGRAPHY: MATERIALS AND TECHNIQUES (1.0 Credit)

Hee Sook Kim

Division: Humanities

An intermediate course covering B/W and Color Lithography in plates. Combined methods with other printmaking techniques such as Paper lithography and Monotype are explored during the course along with photographic approaches. Editioning of images is required along with experimental ones. Development of technical skills in traditional Lithography and personal visual study are necessary with successful creative solutions. A strong body of work following a specific theme is required. Individual discussions and group critiques are held periodically. Additional research on the history of printmaking is requested.

ARTS H231 DRAWING (2-D): ALL MEDIA (1.0 Credit)

Jonathan Goodrich, Ying Li

Division: Humanities

Domain(s): A: Creative Expression

Students are encouraged to experiment with various drawing media and to explore the relationships between media, techniques and expression. Each student will strive to develop a personal approach to drawing while addressing fundamental issues of pictorial space, structure, scale, and rhythm. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Students are encouraged to experiment with various drawing media and to explore the relationships between media, techniques and expression. Each student will strive to develop a personal approach to drawing while addressing fundamental issues of pictorial space, structure, scale, and rhythm. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Prerequisite: Fine Arts Foundations or consent

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to develop a personal approach to drawing while addressing fundamental issues of pictorial space, structure, scale, and rhythm. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Prerequisite: Fine Arts Foundations or consent

ARTS H233 PAINTING: MATERIALS AND TECHNIQUES (1.0 Credit)

Jonathan Goodrich

Division: Humanities

Students are encouraged to experiment with various painting techniques and materials in order to develop a personal approach to self-expression. We will emphasize form, color, texture, and the relationship among them; influences of various techniques upon the expression of a work; the characteristics and limitations of different media. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Prerequisite: Fine Arts Foundations or consent.

ARTS H243 SCULPTURE: MATERIALS AND TECHNIQUES (1.0 Credit)

Zachary Hill

Division: Humanities

Domain(s): A: Creative Expression

This course is designed to give students an in-depth introduction to a comprehensive range of three-dimensional concepts and fabrication techniques. Emphasis will be on wood and metal working, and additional processes such as casting procedures for a range of synthetic materials and working with digital tools including a laser cutter and CNC equipment will be introduced in class. Course may be repeated for credit. Prerequisite: ARTSH104 or permission from the instructor. This course is designed to give students an in-depth introduction to a comprehensive range of three-dimensional concepts and fabrication techniques. Emphasis will be on wood and metal working, and additional processes such as casting procedures for a range of synthetic materials and working with digital tools including a laser cutter and CNC equipment will be introduced in class. Course may be repeated for credit.

(Offered: Fall 2021, Spring 2022)

ARTS H243 SCULPTURE: MATERIALS AND TECHNIQUES (1.0 Credit)

Zachary Hill

Division: Humanities

Domain(s): A: Creative Expression

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(Offered: Fall 2021, Spring 2022)

ARTS H250 THEORY AND PRACTICE OF EXHIBITION: OBJECTS, IMAGES, TEXTS, EVENTS (1.0 Credit)

John Muse

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the theory and practice of exhibition and display. This course will supply students with the analytic tools necessary to understand how exhibitions work and give them practical experience making arguments with objects, images, texts, and events.

(Offered: Spring 2022; **typically offered:** Occasionally)

ARTS H251 PHOTOGRAPHY: MATERIALS AND TECHNIQUES (1.0 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

Students are encouraged to develop an individual approach to photography. Emphasis is placed on the creation of color photographic prints which express plastic form, emotions and ideas about the physical world. Work is critiqued weekly to give critical insights into editing of individual student work and the use of the appropriate black-and-white photographic materials in analog or digital formats necessary to give coherence to that work. Study of the photography collection, gallery and museum exhibitions, lectures and a critical analysis of photographic sequences in books and a research project supplement the weekly critiques. In addition students produce a handmade archival box to house their work, which is organized into a loose sequence and mounted to archival standards. Prerequisite: Fine Arts 103 or equivalent.,Students are encouraged to develop an individual approach to photography. Emphasis is placed on the creation

of color photographic prints which express plastic form, emotions and ideas about the physical world. Work is critiqued weekly to give critical insights into editing of individual student work and the use of the appropriate black-and-white photographic materials in analog or digital formats necessary to give coherence to that work. Study of the photography collection, gallery and museum exhibitions, lectures and a critical analysis of photographic sequences in books and a research project supplement the weekly critiques. In addition students produce a handmade archival box to house their work, which is organized into a loose sequence and mounted to archival standards. Prerequisite: Fine Arts 103 or equivalent. Prerequisite: Fine Arts 103 or equivalent. **(Offered:** Fall 2021, Spring 2022)

ARTS H251 PHOTOGRAPHY: MATERIALS AND TECHNIQUES (1.0 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

Students are encouraged to develop an individual approach to photography. Emphasis is placed on the creation of color photographic prints which express plastic form, emotions and ideas about the physical world. Work is critiqued weekly to give critical insights into editing of individual student work and the use of the appropriate black-and-white photographic materials in analog or digital formats necessary to give coherence to that work. Study of the photography collection, gallery and museum exhibitions, lectures and a critical analysis of photographic sequences in books and a research project supplement the weekly critiques. In addition students produce a handmade archival box to house their work, which is organized into a loose sequence and mounted to archival standards. Prerequisite: Fine Arts 103 or equivalent.,Students are encouraged to develop an individual approach to photography. Emphasis is placed on the creation of color photographic prints which express plastic form, emotions and ideas about the physical world. Work is critiqued weekly to give critical insights into editing of individual student work and the use of the appropriate black-and-white photographic materials in analog or digital formats necessary to give coherence to that work. Study of the photography collection, gallery and museum exhibitions, lectures and a critical analysis of photographic sequences in books and a research project supplement the weekly critiques. In addition students produce a handmade archival box to house their work, which is organized into a loose sequence and mounted to archival standards. Prerequisite: Fine Arts 103 or equivalent. Prerequisite: Fine Arts 103 or equivalent. **(Offered:** Fall 2021, Spring 2022)

ARTS H253 THE THEORY AND PRACTICE OF CONCEPTUAL ART (1.0 Credit)*John Muse***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

In this course, the specific mid-20th C movement called Conceptual Art will be explored, as will its progenitors and its progeny. Students will study the founding manifestos, the canonical works and their critical appraisals, as well as develop tightly structured studio practica to embody the former research. The course invites artists, writers, activists, & cultural thinkers, those who want to know what it is to make things, spaces, situations, communities, allies, & trouble--without necessarily knowing how to draw, paint, sculpt, photograph, videotape, or film.

ARTS H322 EXPERIMENTAL STUDIO: ETCHING, EXPERIMENTAL STUDIO: PRINTMAKING: LITHOGRAPHY (1.0 Credit)*Hee Sook Kim***Division:** Humanities**Domain(s):** A: Creative Expression,

An advanced course covers Color Etching using multiple plates. Viscosity printing, line etching, aquatint, soft-ground, surface roll, Chin-collè, plate preparation, registration, and editioning are covered. Students study techniques and concepts in Intaglio method as well as visual expressions through hands-on experiences. Development of technical skills of Intaglio and personal visual study are necessary and creative and experimental approaches beyond two-dimensional outcomes encouraged. A strong body of work following a specific theme is required. Individual discussions and group critiques are held periodically. Additional research on the history of printmaking is requested. An advanced course exploring traditional and experimental lithographic printmaking techniques in multiple plates and stones. Two- and three- dimensional and design and drawing exploration in color also are addressed. During the semester, students use multiple-plate and stone lithography in colors. Registration, color separation, and edition are taught at an advanced level. Combining other mediums can be explored individually. Development of technical skills of the Lithographic process with personal visual study is necessary and creative and experimental approaches are highly encouraged. A strong body of work following a specific theme is required. Individual discussions and group critiques are held periodically. Additional research on the history of printmaking is requested. Prerequisite(s): One course in printmaking or instructor consent
(Offered: Fall 2021)

ARTS H331 EXPERIMENTAL STUDIO: DRAWING (2-D) (1.0 Credit)*Ying Li***Division:** Humanities**Domain(s):** A: Creative Expression

Students will build on the work done in 200 level courses, to develop further their individual approach to drawing. Students are expected to create projects that demonstrate the unique character of drawing in making their own art. Completed projects will be exhibited at the end of semester. Class will include weekly crits, museum visits, visiting artists' lecture and crits. Each student will present a 15- minute slide talk and discussion of either their own work or the work of artists who influenced them.
(Offered: Spring 2022)

ARTS H331 EXPERIMENTAL STUDIO: DRAWING (2-D) (1.0 Credit)*Ying Li***Division:** Humanities**Domain(s):** A: Creative Expression

Students will build on the work done in 200 level courses, to develop further their individual approach to drawing. Students are expected to create projects that demonstrate the unique character of drawing in making their own art. Completed projects will be exhibited at the end of semester. Class will include weekly crits, museum visits, visiting artists' lecture and crits. Each student will present a 15- minute slide talk and discussion of either their own work or the work of artists who influenced them.
(Offered: Spring 2022)

ARTS H333 EXPERIMENTAL STUDIO: PAINTING (1.0 Credit)*Ying Li***Division:** Humanities**Domain(s):** A: Creative Expression,

Students will build on the work done in 200 level courses to develop further their individual approach to painting. Students are expected to create projects that demonstrate the unique character of their chosen media in making their own art. Completed projects will be exhibited at the end of semester. Class will include weekly crits, museum visits, visiting artists' lecture and crits. Each student will present a 15- minute slide talk and discussion of either their own work or the work of artists who influenced them.
(Offered: Spring 2022)

ARTS H333 EXPERIMENTAL STUDIO: PAINTING (1.0 Credit)*Ying Li***Division:** Humanities**Domain(s):** A: Creative Expression,

Students will build on the work done in 200 level courses to develop further their individual approach to painting. Students are expected to create projects that demonstrate the unique character of their chosen media in making their own art. Completed projects will be exhibited at the end of semester. Class will include weekly crits, museum visits, visiting artists' lecture and crits. Each student will present a 15- minute slide talk and discussion of either their own work or the work of artists who influenced them.

(Offered: Spring 2022)

ARTS H343 EXPERIMENTAL STUDIO: SCULPTURE (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Creative Expression

In this studio course the student is encouraged to experiment with ideas and techniques with the purpose of developing a personal expression. It is expected that the student will already have a sound knowledge of the craft and aesthetics of sculpture and is at a stage where personal expression has become possible. May be repeated for credit.

Prerequisite: Fine Arts 243A or B, or consent of instructor

(Offered: Spring 2022)

ARTS H351 EXPERIMENTAL STUDIO PHOTOGRAPHY,EXPERIMENTAL STUDIO: PHOTOGRAPHY (1.0 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

Students produce an extended sequence of their work in either book or exhibition format using black and white or color photographic materials. The sequence and scale of the photographic prints are determined by the nature of the student's work. Weekly classroom critiques, supplemented by an extensive investigation of classic photographic picture books and related critical texts guide students to the completion of their course work. This two semester course consists of the book project first semester and the exhibition project second semester. At the end of each semester the student may exhibit his/her project.,Students produce an extended sequence of their work in either book (ARTSH351A) or exhibition (ARTSH351B) format using black and white or color photographic materials. The sequence and scale of the photographic prints are determined by the nature of the student's work. Weekly classroom critiques, supplemented by an extensive investigation of classic photographic picture books and related critical texts guide students to the completion of their course work. This two semester course consists

of the book project first semester (351A) and the exhibition project second semester (351B). At the end of each semester the student may exhibit his/ her project.

(Offered: Fall 2021)

ARTS H351 EXPERIMENTAL STUDIO PHOTOGRAPHY,EXPERIMENTAL STUDIO: PHOTOGRAPHY (1.0 Credit)

William Williams

Division: Humanities

Domain(s): A: Creative Expression

Students produce an extended sequence of their work in either book or exhibition format using black and white or color photographic materials. The sequence and scale of the photographic prints are determined by the nature of the student's work. Weekly classroom critiques, supplemented by an extensive investigation of classic photographic picture books and related critical texts guide students to the completion of their course work. This two semester course consists of the book project first semester and the exhibition project second semester. At the end of each semester the student may exhibit his/her project.,Students produce an extended sequence of their work in either book (ARTSH351A) or exhibition (ARTSH351B) format using black and white or color photographic materials. The sequence and scale of the photographic prints are determined by the nature of the student's work. Weekly classroom critiques, supplemented by an extensive investigation of classic photographic picture books and related critical texts guide students to the completion of their course work. This two semester course consists of the book project first semester (351A) and the exhibition project second semester (351B). At the end of each semester the student may exhibit his/ her project.

(Offered: Fall 2021)

Astronomy Courses

ASTR H341 ADVANCED TOPICS: OBSERVATIONAL ASTRONOMY (1.0 Credit)

Karen Masters

Division: Natural Science

Domain(s): C: Physical and Natural Processes

Observing projects that involve using a CCD camera on a 16-inch Schmidt-Cassegrain telescope. Projects include spectroscopy; variable star photometry; H-alpha imaging; imaging and photometry of galaxies and star clusters; instruction in the use of image processing software and CCD camera operation. Students work in groups of two with minimal faculty supervision. Formal reports are required.

Prerequisite(s): ASTR H204

(Typically offered: Every other Fall)

Comparative Literature Courses**COML H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)***Christina Knight***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visibility itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature
(**Offered:** Fall 2021; **typically offered:** Every Fall)

COML H205 STUDIES IN THE SPANISH AMERICAN NOVEL, LEGENDS OF ARTHUR (1.0 Credit)*Maud McInerney, Staff***Division:** Humanities**Domain(s):** ,A: Meaning, Interpretation (Texts)

Investigating the Past in Latin American Contemporary Narratives. This course examines issues of memory and identity in the context of personal and national stories/histories. The course will analyze recently published novels, and short stories (including some film adaptations) by representative writers from the region. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, placement, or consent of the instructor. Enrollment Limit: 25, An exploration of the Arthurian legend, from its earliest versions to most recent retellings. The tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the "matter of Britain" the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender.
(**Offered:** Fall 2021, Spring 2022; **typically offered:** Every other Year, Every Three Years)

COML H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)*Staff***Division:** Humanities

Exploration of Latin American film. The course will discuss approximately one movie per week. The class will focus on the analysis of cinematic discourses as well as the films' cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative

Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent.

(Offered: Fall 2021; **typically offered:** Every Fall)**COML H262 TOP GERMAN CINEMA: #METOO WOMEN AND FILM, EUROPEAN FILM (1.0 Credit)***Imke Brust***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts), A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course meets twice a week and will either be taught in English with an extra-session in German or in German if all registered students speak German. It is the aim of this course to contextualize the #MeToo Movement in a transnational U.S. - European context. We will read a variety of texts and watch selected European/U.S. films that impacted the historical relationship between and representation of women in film. While this course focuses primarily on female directors, our discussion will also include the works of some male directors. Crosslisted: German, Comparative Literature
(**Typically offered:** Every other Year,)

COML H381 VISUAL POLITICS OF BONDAGE (1.0 Credit)**Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

This course examines the visual politics of literatures of bondage, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fledged in textual and imagistic representations of those extremely uneven power relations definitive of bondage, and is attentive across genres to the novel, painting, photography, and film. Cross-listed for English and Visual Arts. Prerequisite(s): Two 200-level courses in English or instructor consent
(**Offered:** Spring 2022; **typically offered:** Every Three Years)

Classical Studies Courses**CSTS H209 CLASSICAL MYTHOLOGY (1.0 Credit)***Hannah Silverblank***Division:** Humanities

An introduction to the primary characters and stories of Greek and Roman mythology including cosmic creation, Olympian and other deities, and heroes both as they appear in Greek and Roman literature and art and as they are later represented in modern art, music, and film. Crosslisted: Classical Studies, Comparative Literature, Religion

(Typically offered: Every other Spring)

CSTS H222 CREATING CLASSICS: A VISUAL WORKSHOP ON PASOLINI & GREEK DRAMA (1.0 Credit)

Alessandro Giammei, Ava Shirazi

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
Can our engagement with the past be a creative action? A reclaiming and subversion of inherently exclusionary ideas and media? This seminar and creative workshop answers such questions through an analysis and recreation of ancient sources and their afterlives in the modern media.

(Typically offered: Every other Year)

East Asian Languages and Cultures Courses

EALC B240 TOPICS IN CHINESE FILM (1.0 Credit)

Shiamin Kwa

This is a topics course. Course content varies.

(Offered: Spring 2022; typically offered: Occasionally)

EALC B310 ADVANCED READINGS IN THE GRAPHIC NARRATIVE (1.0 Credit)

Shiamin Kwa

This advanced seminar focuses on critical and theoretical approaches to the graphic novel. In the past several decades, a genre of "auteur comics" has emerged from the medium that are highly literary with a deep engagement between form and meaning. This seminar focuses on weekly close readings of such graphic novels with rigorous analysis of form and content. Primary text readings are supplemented with readings from literary theory, visual studies, and philosophy. Participants are expected to be comfortable with the application of literary critical theory and visual studies theory to texts. There are no prerequisites for the course, but due to the quantity and complexity of the reading material, some background in literary study is necessary. Students interested in taking this course in fulfillment of a major requirement in Comparative Literature or East Asian Languages and Cultures will need to discuss with me prior to enrollment. Preference given to students who have taken EALC B255. This semester (Spring 2021) we will explore theories of narrative in the context of the graphic narrative. Students will read and view primary texts, supplemented by theoretical readings, that engage questions of how subjects develop through unconventional notions of "travel" in time, space, or both. THIS COURSE IS OFFERED AS PART OF A 360
(Typically offered: Every other Spring)

EALC B355 ANIMALS, VEGETABLES, MINERALS IN EAST ASIAN LITERATURE & FILM (1.0 Credit)

Shiamin Kwa

Division: Humanities

This semester, we will explore how artists question, explore, celebrate, and critique the relationships between humans and the environment. Through a topics-focused course, students will examine the ways that narratives about environment have shaped the way that humans have defined themselves. We will be reading novels and short stories and viewing films that contest conventional binaries of man and animal, civilization and nature, tradition and technology, and even truth and fiction. "Animals, Vegetables, Minerals" does not follow chronological or geographical frameworks, but chooses texts that engage the three categories enumerated as the major themes of our course. We will read and discuss animal theory, theories of place and landscape, and theories of modernization or mechanization; and there will be frequent (and intentional) overlap between these categories. We will also be watching films that extend our theoretical questions of these themes beyond national, linguistic, and generic borders. You are expected to view this course as a collaborative process in which you share responsibility for leading discussion. There are no prerequisites or language expectations, but students should have some basic knowledge of East Asian, especially Sinophone, history and culture, or be willing to do some additional reading (suggested by the instructor) to achieve an adequate contextual background for exploring these texts.

(Typically offered: Every other Fall)

EALC H112 MYTH, FOLKLORE, AND LEGEND IN JAPAN (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

An introduction to stories of the weird and supernatural in Japan and a reflection on genre and the scholarly enterprise of taxonomy-making. Readings from Buddhist miracle plays, early modern puppet drama, etc., supplemented by scholarly secondary sources.

(Typically offered: Every other Year)

EALC H132 JAPANESE CIVILIZATION (1.0 Credit)

Huang-wen Lai

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

A broad chronological survey of Japanese culture and society from the earliest times to the present,

with special reference to such topics as belief, family, language, the arts, and sociopolitical organization. Readings include primary sources in English translation and secondary studies.
(Offered: Fall 2021)

EALC H201 INTRODUCTION TO BUDDHISM (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

Focusing on the East Asian Buddhist tradition, the course examines Buddhist philosophy, doctrine and practice as textual traditions and as lived religion. Crosslisted: East Asian Languages & Cultures, Religion

(Offered: Fall 2021; **typically offered:** Every other Year)

EALC H231 PRE-MODERN JAPANESE LITERATURE (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This is a course introducing classical and medieval Japanese literature, and also related performance traditions. No background in either East Asian culture or in the study of literature is required; all works will be read in English translation. (Advanced Japanese language students are invited to speak with the instructor about arranging to read some of the works in the original or in translation into modern Japanese.) The course is a chronological survey of Japanese literature from the tenth century to the fifteenth. It will focus on well-known texts like the Tale of Genji and the Pillow Book, both written by women, and the ballad-form Tale of the Heike.

(Offered: Spring 2022)

EALC H247 DEATH AND THE AFTERLIFE IN EAST ASIAN RELIGIONS (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course engages the rich textual and visual traditions of China, Korea, and Japan to illuminate funerary and memorial practices and explore the terrain of the next world. Students will learn about the culturally constructed nature of religious belief and come to see the complexity and diversity of the influences on understandings of life and death. The course is not a chronological survey, but rather alternates between modern and ancient narratives and practices to draw a picture of the relationship between the living and the dead as conceived in East Asian religions.

(Offered: Fall 2021)

EALC H299 MODERN AND CONTEMPORARY JAPANESE LITERATURE AND FILM (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course explores important works within modern and contemporary Japanese literature as well as their filmic adaptations, from 1945 to the present. Topics include literary and cinematic representation of Japan's war experience and postwar reconstruction, negotiation between traditional and modern Japanese aesthetics, confrontation with the state, and changing ideas regarding gender and sexuality. We explore these and other topics by analyzing texts of various genres, including film and film scripts, novels, short stories, manga, and academic essays.

(Offered: Spring 2022)

EALC H335 JAPANESE MODERNISMS ACROSS MEDIA (1.0 Credit)

Huang-wen Lai

Division: Humanities

This curatorial seminar examines the technological shifts and cultural transformations that have shaped Japanese artistic production and practice from the early 20th-century through the present day. Readings from pre-modern through contemporary sources, film screenings, and museum field trips, will be included. Prerequisite: Sophomore standing or higher. Enrollment limited to 15 students.

(Offered: Fall 2021; **typically offered:** Occasionally)

EALC H370 ADVANCED TOPICS IN BUDDHIST STUDIES (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

Advanced course on a topic chosen annually by instructor. The purpose of this course is to give students with a basic background in Buddhist Studies deeper conversancy with a particular textual, thematic, or practice tradition in the history of Buddhism. Prerequisite(s): EALC 201 or instructor consent

(Offered: Spring 2022)

English Courses

ENGL B205 INTRODUCTION TO FILM (1.0 Credit)

Sara Bryant

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course is intended to provide students with the tools of critical film analysis. Through readings

of images and sounds, sections of films and entire narratives, students will cultivate the habits of critical viewing and establish a foundation for focused work in film studies. The course introduces formal and technical units of cinematic meaning and categories of genre and history that add up to the experiences and meanings we call cinema. Although much of the course material will focus on the Hollywood style of film, examples will be drawn from the history of cinema. Attendance at weekly screenings is mandatory.

(Offered: Fall 2021; **typically offered:** Every Spring)

ENGL H205 LEGENDS OF ARTHUR (1.0 Credit)

Maud McLnerney

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An exploration of the Arthurian legend, from its earliest versions to most recent retellings. The tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the "matter of Britain" the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender.

(Offered: Fall 2021; **typically offered:** Every Three Years)

ENGL H209 THIRD WORLD CINEMA: DESIRING FREEDOMS, FREEING DESIRES (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

his course explores the central role of film in imagining decolonization and desire as entangled narratives in the Third World. Treating film as a text within specific cinematic traditions, we read for the ways in which Third World artists have interrogated the complex objectives of desiring freedoms and freeing desires for post/colonies.

(Offered: Fall 2021; **typically offered:** Occasionally)

ENGL H225 SHAKESPEARE: THE TRAGIC AND BEYOND (1.0 Credit)

Kimberly Benston

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An "introductory emphasis" study of the major tragedies and related histories, comedies, and romances, with special reference to the evolution of dramatic form, poetic style, characterization, and ideology as they are shaped by Shakespeare's persistent experimentation with dramas of

extravagant will, desire, tyranny, skepticism, and death. Particular attention will be paid to key scenes in an effort to assess both Shakespeare's response to contemporary literary and cultural concerns and the internal reformation of his own craft. Prerequisite(s): First Year Writing

(Typically offered: Occasionally)

ENGL H247 PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm "translation" and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of "world" as universal and "planet" as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts.

(Offered: Spring 2022; **typically offered:** Occasionally)

ENGL H252 ROMANTIC POETRY & CRITICISM (1.0 Credit)

Stephen Finley

Division: Humanities

A reading of Blake, Wordsworth, Shelley, and Keats, with attention to early/late works and to the interfiliation of theory and poetry.

(Offered: Spring 2022; **typically offered:** Every other Year)

ENGL H254 PRE-RAPHAELITES, AESTHETES AND DECADENTS: GENDER AND SEXUALITY IN THE LATE 19TH CENTURY (1.0 Credit)

Debora Sherman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Readings in the discursive formation of the 19th-c. novel that examine the aesthetic, the ethical, the sociopolitical, and the affective as categories of interest and productive cultural investment. Authors will be selected from what may be termed the "long 19th century" and will draw from a list that includes Richardson, Austen, Bronte, Dickens, Eliot, Hardy, and James.

(Typically offered: Occasionally)

ENGL H282 AN ENERGY OF PROFUSION; AN ENERGY OF LINE : THE MODERNIST MOVEMENT, 1900-1920 (1.0 Credit)

Debora Sherman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

ENGL H346 NEW(S) MEDIA, PRINT CULTURE (1.0 Credit)

Laura McGrane

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course explores a century of critical response and creative media innovation (1670-1770) in relation to questions about form, materiality, circulation, authority, and embodiment across genres. What structures control systems of knowledge and creative production in eighteenth-century Britain and how do these help us think about current incarnations of readership and form today? Our most ambitious texts will be Laurence Sterne's novel *Tristram Shandy*—a meditation on experimental fiction, mortality, history, and digression; and Anne Carson's experimental poem *Nox*. The course is part of the Philadelphia Area Creative Collaboratives initiative and will work closely with poet Anne Carson and Philadelphia theater group Lightning Rod Special. Some performance workshops and travel off campus will be required. Interdisciplinary students welcome. Crosslisted: English, Visual Studies Prerequisite(s): At least one 200-level ENGL course or instructor consent

(Typically offered: Every other Year)

ENGL H361 TOPICS AFRICAN-AMERICAN LIT: REPRESENTATIONS OF AMERICAN SLAVERY (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

For the past three centuries African American writers have mined the experience of chattel slavery in the cause of literal and artistic emancipation. Slave narratives, as well as poetry, essays and novels depicting slavery, constitute a literary universe so robust that the term subgenre does it injustice. In this work spanning the 18th-21st centuries, the reader will find pulse-quickening plots, gruesome horror, tender sentiment, heroism, degradation, sexual violation and redemption, as well as resonant meditations on language and literacy, racial identity, power, psychology, democracy, freedom and the human character. This course is focused primarily on prose representations of slavery in the Americas. Our discussions will incorporate history, but will foreground literary and cultural analysis.

(Offered: Spring 2022; **typically offered:** Every other Year)

French and French Studies Courses

FREN B105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)

Edwige Crucifix, Rudy Le Menthéour

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Ce cours a pour objet les dynamiques et les tensions qui structurent ou déstructurent la France contemporaine. Dans quelle mesure la France a-t-elle profité de la colonisation et de l'esclavage pour devenir la France ? Le modèle républicain est-il mis à mal par ce qu'on appelle les "communautarismes", ou n'est-il lui même qu'un déguisement du communautarisme de la majorité ? Quel est ce "séparatisme" qui menacerait la cohésion nationale et les valeurs universalistes de la France ? Pourquoi la laïcité est-elle en crise aujourd'hui ? L'État de droit peut-il demeurer un État de droit face au djihadisme ? L'arbitrage impossible entre priorité sanitaire et priorité économique montre-t-il que le pouvoir politique est devenu impuissant ? Les travaux à rendre vous permettront de vous exprimer dans des formats innovants (podcast, présentation vidéo, réalisation de pages Internet) et de perfectionner vos compétences à l'oral aussi bien qu'à l'écrit. Prerequisite: FREN 005 or 101.

(Offered: Spring 2022; **typically offered:** Every Spring)

FREN H105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)

Christophe Corbin

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An examination of contemporary society in France and Francophone cultures as portrayed in recent documents and film. Emphasizing the tension in contemporary French-speaking societies between tradition and change, the course focuses on subjects such as family structures and the changing role of women, cultural and linguistic identity, an increasingly multiracial society, the individual and institutions (religious, political, educational), and les loisirs. In addition to the basic text and review of grammar, readings are chosen from newspapers, contemporary literary texts, magazines, and they are complemented by video materials. Offered in the second semester. Prerequisite(s): FREN 005 or 101

(Offered: Spring 2022; **typically offered:** Every Spring)

FREN H212 GRAMMAIRE AVANCÉE: COMPOSITION ET CONVERSATION (1.0 Credit)

Christophe Corbin

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

The principal objective of this course is to allow its participants to master the techniques of composition

and to write with a growing ease in order to express themselves with pertinent and original ideas. Students will contribute to the creation of an online news blog and will experiment with writing different genres of journalism, as well as editing a televised news segment. Assigned readings on current news and films will be the subject of discussion. The course will allow students to improve their written and oral French, to revise certain important aspects of French grammar, to develop their analytical and critical senses, and to develop their knowledge of French and francophone culture. Prerequisite(s): FREN 101 and 102/105, or 005 and 102/105

**FREN H225 POLITIQUE ET POÉTIQUE:
LA FEMME ET LA PRESSE QUOTIDIENNE
(1836-1918) (1.0 Credit)**

Kathryne Corbin

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

In this course, we consider pivotal moments in French culture, society, and history from the perspectives of women witnesses. The first generation of women journalists modernized the image of the woman and gave new representation to women in the press. Cross Listed: Gender and Sexuality Studies, Visual Studies Prerequisite(s): French 101-102 or French 101-105; or instructor permission

(Typically offered: Occasionally)

German Courses

**GERM H262 TOP GERMAN CINEMA: #METOO
WOMEN AND FILM (1.0 Credit)**

Imke Brust

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course meets twice a week and will either be taught in English with an extra-session in German or in German if all registered students speak German. It is the aim of this course to contextualize the #MeToo Movement in a transnational U.S. - European context. We will read a variety of texts and watch selected European/U.S. films that impacted the historical relationship between and representation of women in film. While this course focuses primarily on female directors, our discussion will also include the works of some male directors. Crosslisted: German, Comparative Literature

(Typically offered: Every other Year)

General Studies Courses

GNST B255 VIDEO PRODUCTION (1.0 Credit)

Heather Tenzer

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course will explore aesthetic strategies utilized by low-budget film and video makers as each student works throughout the semester to complete a 7-15 minute film or video project. Course requirements include weekly screenings, reading assignments, and class screenings of rushes and roughcuts of student projects. Prerequisites: Some prior film course experience necessary, instructor discretion.

(Offered: Fall 2021; **typically offered:** Every Fall)

History of Art Courses

**HART B110 CRITICAL APPROACHES TO VISUAL
REPRESENTATION: IDENTIFICATION IN THE
CINEMA (1.0 Credit)**

Matthew Feliz

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the analysis of film through particular attention to the role of the spectator. Why do moving images compel our fascination? How exactly do film spectators relate to the people, objects, and places that appear on the screen? Wherein lies the power of images to move, attract, repel, persuade, or transform its viewers? In this course, students will be introduced to film theory through the rich and complex topic of identification. We will explore how points of view are framed in cinema, and how those viewing positions differ from those of still photography, advertising, video games, and other forms of media. Students will be encouraged to consider the role the cinematic medium plays in influencing our experience of a film: how it is not simply a film's content, but the very form of representation that creates interactions between the spectator and the images on the screen. Film screenings include Psycho, Being John Malkovich, and others. Course is geared to freshman and those with no prior film instruction. Fulfills History of Art major 100-level course requirement, Film Studies minor Introductory course or Theory course requirement.

(Offered: Spring 2022; **typically offered:** Every Spring)

HART B260 MODERN ART (1.0 Credit)

C.C. McKee

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course traces the history of modern art from the mid-nineteenth century through the mid-twentieth century. Lectures, readings and class discussions will engage key artistic and historical developments that shaped art and culture during the modern period.

(Offered: Fall 2021; **typically offered:** Occasionally)

HART B279 EXHIBITING AFRICA: ART, ARTIFACT AND NEW ARTICULATIONS (1.0 Credit)

At the turn of the 20th century, the Victorian natural history museum played an important role in constructing and disseminating images of Africa to the Western public. The history of museum representations of Africa and Africans reveals that exhibitions—both museum exhibitions and “living” World’s Fair exhibitions— has long been deeply embedded in politics, including the persistent “othering” of African people as savages or primitives. While paying attention to stereotypical exhibition tropes about Africa, we will also consider how art museums are creating new constructions of Africa and how contemporary curators and conceptual artists are creating complex, challenging new ways of understanding African identities.

(Offered: Spring 2022; **typically offered:** Occasionally)

HART B281 MUSEUM STUDIES: HISTORY, THEORY, PRACTICE (1.0 Credit)

Staff

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

Using the museums of Philadelphia as field sites, this course provides an introduction to the theoretical and practical aspects of museum studies and the important synergies between theory and practice. Students will learn: the history of museums as institutions of recreation, education and leisure; how the museum itself became a symbol of power, prestige and sometimes alienation; debates around the ethics and politics of collecting objects of art, culture and nature; and the qualities that make an exhibition effective (or not). By visiting exhibitions and meeting with a range of museum professionals in art, anthropology and science museums, this course offers a critical perspective on the inner workings of the museum as well as insights into the “new museology.”

(Offered: Fall 2021; **typically offered:** Every Fall)

History Courses**HIST H317 TOPICS IN LATIN AMERICAN HIST: THE STRUGGLE FOR KNOWLEDGE: SOCIAL MOVEMENTS, EDUCATION & LIBERATION (1.0 Credit)**

Staff

Division: Social Science

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course examines the revolutionary politics, emancipatory pedagogies, and struggles for liberation espoused by grassroots intellectuals and social movements in modern Latin American history.

(Offered: Fall 2021; **typically offered:** Every other Year)

Health Studies Courses**HLTH H304 CRITICAL DISABILITY STUDIES: THEORY AND PRACTICE (1.0 Credit)**

Kristin Lindgren

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An examination of work in critical disability studies across a range of humanistic disciplines and an exploration of how disability theory and engaged community practice inform and shape one another. Includes a semester-long project in partnerships with the Center for Creative Works, a community artspace for artists with intellectual disabilities.

Prerequisite(s): Students will be selected based on instructor evaluation of written applications. To access the application: preregister for the course, view your class schedule in the Student Center in Bionic (Main Menu > Self-Service > Student Center > Class Schedule), and click on the URL icon

(Offered: Spring 2022; **typically offered:** Every Spring)

Independent College Programs Courses**ICPR H142 WOMEN AND GENDER IN THE MIDDLE AGES: REPRESENTATIONS IN ART (0.5 Credit)**

Margaret Schaus

Students will learn about issues involving women and gender in the European Middle Ages. Through discussion and research, students will analyze medieval art and create image records for the database, *Feminae: Medieval Women and Gender Index*. This course is graded pass/fail.

(Typically offered: Occasionally)

ICPR H143 ILLUSTRATED BOOKS: HISTORY, PROCESS, AND ANALYSIS (0.5 Credit)

Sarah Horowitz

What does it mean for books to be illustrated? How do illustrations interact with other parts of books? Students will explore books created for a variety of audiences over time and space, creating exhibits on a topic of interest. This course is graded P/F.

(Typically offered: Only Once)

ICPR H144 INTRODUCTION TO MIDI FILM SCORING (0.5 Credit)

Guillermo Gómez

Introduction to film scoring using computers, software instruments and MIDI. A hands-on course in the techniques and technology necessary for writing and recording music for film using computers and MIDI. This course is graded P/F. Prerequisite(s): Some musical knowledge helpful but not necessary

(Typically offered: Occasionally)

**ICPR H145 SOME ASSEMBLY REQUIRED:
DESIGNING OBJECTS OF PLAY (0.5 Credit)**

David Watson

Emphasizing digital design and remote digital fabrication, this course invites students to think critically about objects of play. What materials are used in toy design? What are the environmental implications of mass production? How can thinking about communities of play help us imagine solutions to problems of isolation? This course is graded P/F. Crosslisted: Independent College Programs, Visual Studies

(Typically offered: Every Year)

**ICPR H250 THEORY AND PRACTICE OF
EXHIBITION: OBJECTS, IMAGES, TEXTS,
EVENTS (1.0 Credit)**

John Muse

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the theory and practice of exhibition and display. This course will supply students with the analytic tools necessary to understand how exhibitions work and give them practical experience making arguments with objects, images, texts, and events.

(Offered: Spring 2022; **typically offered:** Occasionally)

**ICPR H258 AMERICAN QUEEN: DRAG IN
CONTEMPORARY ART AND PERFORMANCE (1.0
Credit)**

Christina Knight

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An interdisciplinary visual studies examination of queer subcultural performance and its influence on contemporary American culture. Readings include live performance, visual art and film as well as historical and theoretical secondary sources.

Prerequisite(s): an intro course in Gen/Sex
(Offered: Spring 2022; **typically offered:** Every Year)

Mathematics Courses

**MATH H337 DIFFERENTIAL GEOMETRY (1.0
Credit)**

Tarik Aougab

Division: Natural Science

Domain(s): C: Physical and Natural Processes

A study of the differential geometry of curves and surfaces. Concepts covered include both the local theory (including metrics, curvature, and geodesics) and the global theory, including the Gauss-Bonnet theorem. Prerequisite(s): MATH 317 or MATH 216 with special permission, or instructor consent

(Typically offered: Every other Year)

Music Courses

**MUSC H251 MUSIC, FILM & NARRATIVE (1.0
Credit)**

Richard Freedman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to music and film with special attention to works from the 1930s through the 1950s by composers such as Auric, Copland, Eisler, Herrmann, Korngold, Prokofiev, Shostakovich, Steiner, Tiomkin and Waxman. Close study of orchestration, harmony and thematic process as they contribute to cinematic narrative and form. Source readings include artistic positions staked out by film composers themselves as well as critical and scholarly essays by leading writers on the narrative possibilities of film music. Extensive reading, listening, and viewing assignments. Weekly writing assignments, three short essays, journal, and class discussion. Prerequisite(s): Music 203 or equivalent knowledge of music theory.

Philosophy Courses

**PHIL H117 REPRESENTING DIFFERENCE (1.0
Credit)**

Qrescent Mali Mason

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

What is the self? The other? How have concepts of the self and the other been central to the history of philosophy? Through a survey of the history of Western philosophy, students in this course will think critically about difference.

(Typically offered: Every Year)

PHIL H211 PHILOSOPHY OF ART (1.0 Credit)

Benjamin Berger

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Exploration of Philosophy of Art in the Post-Kantian Tradition. Topics include the nature of aesthetic judgment, the relationship between art and morality, and the potential for works of art to signify ideas non-discursively. Readings from Kant, Hegel, Nietzsche, Heidegger, and Deleuze. Prerequisite(s): 100-level philosophy course or instructor permission
(Typically offered: Only Once)

Religion Courses

**RELG H106 THE SENSE AND SENSES OF
ISLAM (1.0 Credit)**

Guangtian Ha

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course introduces students to the debates about the senses in Islam. What is the relationship between sound and the sacred, between the sensorium and the meanings of Islam? Course readings will include Sufi texts, works by Islamic scholars, ethnographies of Muslim musical practices, as well as philosophical works.

(Typically offered: Every other Fall)

RELG H112 MYTH, FOLKLORE, AND LEGEND IN JAPAN (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

An introduction to stories of the weird and supernatural in Japan and a reflection on genre and the scholarly enterprise of taxonomy-making. Readings from Buddhist miracle plays, early modern puppet drama, etc., supplemented by scholarly secondary sources.

RELG H201 INTRODUCTION TO BUDDHISM (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

Focusing on the East Asian Buddhist tradition, the course examines Buddhist philosophy, doctrine and practice as textual traditions and as lived religion. Crosslisted: East Asian Languages & Cultures, Religion

(Offered: Fall 2021; **typically offered:** Every other Year)

RELG H208 SACRED MATTERS: MATERIAL DIMENSIONS OF RELIGIOUS EXPERIENCE IN SOUTH ASIA (1.0 Credit)

Pika Ghosh

Division: Humanities

Domain(s): B: Analysis of the Social World

An examination of the bodily, sensorial and emotional experience of things, substances, architecture, sculpture, landscape, textiles, and texts, the aesthetics of epic poetry, drama, song, dance in South Asian religious cultures. Topics may include how such practices inscribe religious experience, provide parameters for social organization, and offer religious critique. Prerequisite(s): One course in Religion or Visual Studies

(Offered: Spring 2022; **typically offered:** Occasionally)

RELG H209 CLASSICAL MYTHOLOGY (1.0 Credit)

Hannah Silverblank

Division: Humanities

An introduction to the primary characters and stories of Greek and Roman mythology including cosmic creation, Olympian and other deities, and heroes both as they appear in Greek and Roman literature and art and as they are later represented in modern art, music, and film. Crosslisted: Classical Studies, Comparative Literature, Religion

(Typically offered: Every other Spring)

RELG H256 ZEN THOUGHT, ZEN CULTURE, ZEN HISTORY (1.0 Credit)

Hank Glassman

Division: Humanities

What are we talking about when we talk about Zen?

This course is an introduction to the intellectual and cultural history of the style of Buddhism known as Zen in Japanese. We will examine the development and expression of this religious movement in China, Korea, Japan and Vietnam. Crosslisted: East Asian Languages & Cultures, History, Religion

(Typically offered: Occasionally)

RELG H303 RELIGION, LITERATURE AND REPRESENTATION: IMAGES OF KRISHNA (1.0 Credit)

Pika Ghosh

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course approaches the Hindu god Krishna through varied expressions in architecture, sculpture, paintings, textiles, landscape design, poetry, music, dance, and drama. We will ask how these practices were employed to visualize the divine, to nurture faith and passion, and to gain proximity to the transcendent deity. Class work will include field trips to local temples and museums.

(Offered: Fall 2021; **typically offered:** Every other Year)

Russian Courses

RUSS B238 TOPICS: THE HISTORY OF CINEMA 1895 TO 1945 (1.0 Credit)

Timothy Harte

Division: Humanities

This is a topics course. Course content varies.

(Typically offered: Occasionally)

Spanish Courses

SPAN H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)

Sebastián Figueroa, Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts),; B: Analysis of the Social World

Exploration of films in Spanish from both sides of the Atlantic. The course will discuss approximately one movie per class, from a variety of classic and

more recent directors such as Luis Buñuel, Carlos Saura, Pedro Almodóvar, Lucrecia Martel among others. The class will focus on the analysis of cinematic discourses as well as the films' cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent. Enrollment Limit: 15, Exploration of Latin American film. The course will discuss approximately one movie per week. The class will focus on the analysis of cinematic discourses as well as the films' cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent.
(Offered: Fall 2021, Spring 2022; **typically offered:** Occasionally, Every Fall)

SPAN H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)

Sebastián Figueroa, Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts),; B: Analysis of the Social World

Exploration of films in Spanish from both sides of the Atlantic. The course will discuss approximately one movie per class, from a variety of classic and more recent directors such as Luis Buñuel, Carlos Saura, Pedro Almodóvar, Lucrecia Martel among others. The class will focus on the analysis of cinematic discourses as well as the films' cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent. Enrollment Limit: 15, Exploration of Latin American film. The course will discuss approximately one movie per week. The class will focus on the analysis of cinematic discourses as well as the films' cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent.

(Offered: Fall 2021, Spring 2022; **typically offered:** Occasionally, Every Fall)

Visual Studies Courses

VIST H108 REAL WORK & DREAM JOBS: VISUAL REPRESENTATIONS AND THEORIES OF WORK (1.0 Credit)

Division: First Year Writing

An entry into theories of work, thinking critically and historically about the role of work in society, the promise of art as an ideal form of work, and the structural persistence of gendered, classed, and racial divisions of labor. Open only to first-year students as assigned by the Director of College Writing.

(Offered: Spring 2022; **typically offered:** Occasionally)

VIST H110 FOUNDATIONS IN FILM PRODUCTION (1.0 Credit)

Victoria Funari

Division: Humanities

Domain(s): A: Creative Expression

The fundamentals of digital film production. Students will learn the grammar of key film genres and basic filmmaking craft, including cameras, lighting, sound techniques, and nonlinear editing, creating four short films in the genres of animation, experimental, documentary, and fiction.

(Typically offered: Every other Year)

VIST H116 SPECULATIVE FILMMAKING (1.0 Credit)

Menkkat Asli Dukan

Division: Humanities

Domain(s): A: Creative Expression

Students will learn the craft of digital video production and post-production through the creation of short video projects focused on the genres of speculation, especially about the future of humans and human societies, as a creative framework. Students will learn the basics of HD cameras, digital sound recording and lighting techniques, as well as non-linear video editing, sound editing and exporting video using Adobe Premiere. Pre-requisite(s): Enrollment limit of 12 students. Lottery Preference: Visual Studies minors

(Offered: Fall 2021; **typically offered:** Occasionally)

VIST H130 INTRODUCTION TO PERFORMANCE STUDIES (1.0 Credit)

Raegan Truax

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Through readings of theoretical texts, art works, dance, and experimental performance, we will explore performance as an interpretive framework for social behaviors, institutions, and presentations of self. Readings engage philosophy, psychoanalysis,

anthropology, race studies, disability studies, and sexuality studies.

(Offered: Fall 2021; **typically offered:** Occasionally)

VIST H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)

Christina Knight

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature

(Offered: Fall 2021; **typically offered:** Every Fall)

VIST H204 BODY MEDIA: WEARABLE TECHNOLOGY AND DIGITAL BODIES (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course examines the convergence of bodies, media, and technology in the context of critical media arts practice and digital culture. It introduces students to critical design and media art production practices.

(Typically offered: Occasionally)

VIST H205 PHYSICAL COMPUTING FOR ART & DESIGN (1.0 Credit)

Division: Natural Science

Domain(s): A: Meaning, Interpretation (Texts); C: Physical and Natural Processes

An examination of the design and construction of interactive systems that respond to stimulus from the real world. Includes understanding basic electronic components in order to construct complex systems and tools to perform specific tasks.

Prerequisite(s): An understanding of basic math and algebra, though no previous electronics or programming experience is necessary.

(Typically offered: Only Once)

VIST H206 HYBRID CINEMA: FICTION/ NON-FICTION AND THE EXPLORATION OF REALITY (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course traces the evolution of “hybrid” cinema – film and media informed by documentary and fiction traditions - from the inception of the moving image to the present. Throughout cinema history, filmmakers have been grappling with the representation of reality: For many trailblazing

directors, the interplay between non-fiction and fiction filmmaking has inspired new ways of expressing the complexities of identity and society. **(Typically offered:** Occasionally)

VIST H207 MODELING THE SPECTATOR (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course will examine the figure of the spectator as a historical subject of changing media environments. From an industrial to an informational image economy, it will survey theories and practices of spectatorship as they respond to the emergence of modern technologies of representation.

(Typically offered: Occasionally)

VIST H211 A HISTORY OF THE USER (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

What is a “user”? A speculative history of the user as the human subject of a cybernetic view of the world up to the current moment of post-Internet identity extraction through data surveillance, algorithmic bias, and digital activism.

(Typically offered: Occasionally)

VIST H212 CINEMATIC GAMES (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An alternative history of the cinema from its origin in hand-held toys and games of illusion to puzzle films, VR, and multiplayer video games. From spectator to player, how does the cinema frame our seeing as interactive, networked, and embodied.

(Typically offered: Occasionally)

VIST H213 RACE AS MEDIUM (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Approaching race as both a media and technology of social visibility and invisibility, we will explore the work of practitioners who utilize the marked-ness of the racial body as a mediated object to create resistant practices of image-making and looking.

(Typically offered: Occasionally)

VIST H214 MODERN ART - AFRICA AND EUROPE (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course focuses on encounters between the cultures of Africa and Europe, from the 17th through the mid-20th centuries, and on the resulting

visual practices that emerged on both continents. Prerequisite(s): at least one Visual Studies course at the 100 or 200 level or permission from instructor (**Typically offered:** Occasionally)

VIST H216 BLACK SPECULATIVE FUTURES (1.0 Credit)

Christina Knight

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

The course will explore how black artists, theorists, and activists imagine different futures to critique power asymmetries and create radical transformation. We will investigate how the speculative works differently across genres and we will craft our own embodied speculative art.

(**Offered:** Spring 2022; **typically offered:** Every other Spring)

VIST H217 MYTH AND MEANING IN CONTEMPORARY MEDIA NARRATIVES (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course explores contemporary myths presented through film, television, and gaming narratives that follow frameworks and story models of classic and post-millennial mythic journeys. These frameworks and models are used in the construction of myth and meaning as well as in the analysis and interpretation of contemporary stories with the power to entertain, educate and inspire audiences. Pre-requisite(s): N/A

(**Offered:** Fall 2021; **typically offered:** Occasionally)

VIST H220 INTRODUCTION TO DIGITAL MEDIA PRODUCTION: MOVING IMAGE AND TIME-BASED MEDIA (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course introduces students to the foundations of digital video production and time-based media as an art form. We will examine the history, theory, and practices of film, video, and the moving image in a visual arts context.

(**Typically offered:** Occasionally)

VIST H230 POSTWAR JAPANESE CINEMA (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course provides an introduction to Japanese cinema from the immediate Postwar period of 1945 to the present day. Focusing on films by influential

directors including Ozu Yasujiro, Kurosawa Akira, and Mizoguchi Kenji among others we will consider how Japanese filmmakers use cinema to investigate issues of truth, beauty, identity, and nationhood in an attempt to answer fundamental questions regarding life and death in Japan's Postwar period. Crosslisted: East Asian Languages & Cultures, Visual Studies, Environmental Studies (**Offered:** Fall 2021, Spring 2022; **typically offered:** Every Year)

VIST H233 DECOLONIZING VISUAL ANTHROPOLOGY (1.0 Credit)

Emily Hong

Division: Social Science

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This is a hybrid video production and theory course which grapples with the entanglements between ethnographic film/documentary and colonial structures of power. We will bring a decolonizing lens to explore—through texts, screenings, and making films—major modalities in the field including sensory ethnography, indigenous media, and feminist experimental film. Crosslisted: Visual Studies, Anthropology Prerequisite(s): Sophomore standing (**Typically offered:** Every Fall)

VIST H243 INTRODUCTION TO DOCUMENTARY VIDEO PRODUCTION (1.0 Credit)

Victoria Funari

Division: Humanities

The craft and theory of documentary video production. The basics, including use of HD digital cameras, lighting and sound techniques, and nonlinear video editing, culminating in the completion of short documentaries during the semester. Attendance at weekly documentary screenings is required, Thurs 7:00-9:30pm. (**Offered:** Spring 2022)

VIST H247 PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm "translation" and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of "world" as universal and "planet" as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts.

(Offered: Spring 2022)

VIST H250 THEORY AND PRACTICE OF EXHIBITION: OBJECTS, IMAGES, TEXTS, EVENTS (1.0 Credit)

John Muse

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the theory and practice of exhibition and display. This course will supply students with the analytic tools necessary to understand how exhibitions work and give them practical experience making arguments with objects, images, texts, and events.

(Offered: Spring 2022; typically offered: Occasionally)

VIST H253 THE THEORY AND PRACTICE OF CONCEPTUAL ART (1.0 Credit)

John Muse

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

In this course, the specific mid-20th C movement called Conceptual Art will be explored, as will its progenitors and its progeny. Students will study the founding manifestos, the canonical works and their critical appraisals, as well as develop tightly structured studio practica to embody the former research. The course invites artists, writers, activists, & cultural thinkers, those who want to know what it is to make things, spaces, situations, communities, allies, & trouble--without necessarily knowing how to draw, paint, sculpt, photograph, videotape, or film.

VIST H258 AMERICAN QUEEN: DRAG IN CONTEMPORARY ART AND PERFORMANCE (1.0 Credit)

Christina Knight

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An interdisciplinary visual studies examination of queer subcultural performance and its influence on contemporary American culture. Readings include live performance, visual art and film as well as historical and theoretical secondary sources. Prerequisite(s): an intro course in Gen/Sex

(Offered: Spring 2022; typically offered: Every Year)

VIST H266 SENSORY ETHNOGRAPHIC METHODS (1.0 Credit)

Emily Hong

Division: Social Science

Domain(s): B: Analysis of the Social World

Through this course, students will develop ethnographic research and writing skills using sensory detail (taste, touch, sight, sound, smell and feeling) to evoke people, places, and things.

Assignments are primarily writing-intensive with additional fieldwork and multimodal (e.g. photography, film) exercises. Crosslisted: Anthropology, Visual Studies Prerequisite(s): Any Anthropology course

(Typically offered: Every Fall)

VIST H267 BEAUTY PROBLEMS: RHETORIC, AESTHETICS, PHILOSOPHY (1.0 Credit)

John Muse

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course will examine a series of problems that beauty and other sensuous pleasures make for philosophy, film, and contemporary art. Works will include those of Plato, Immanuel Kant, Friedrich Nietzsche, Tanizaki Jun'ichiro, Isaac Julien, Elaine Scarry, Rosemarie Garland-Thomson, Fred Moten and others.

(Offered: Fall 2021; typically offered: Occasionally)

VIST H299 MODERN AND CONTEMPORARY JAPANESE LITERATURE AND FILM (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course explores important works within modern and contemporary Japanese literature as well as their filmic adaptations, from 1945 to the present. Topics include literary and cinematic representation of Japan's war experience and postwar reconstruction, negotiation between traditional and modern Japanese aesthetics, confrontation with the state, and changing ideas regarding gender and sexuality.

We explore these and other topics by analyzing texts of various genres, including film and film scripts, novels, short stories, manga, and academic essays.

(Offered: Spring 2022)

VIST H301 IMMERSIVE MEDIA (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Creative Expression

Immersive Media is a production studio course that introduces students to new forms of immersive media including 360 video, virtual reality, and immersive web. Prerequisite(s): Familiarity with Adobe Photoshop and Adobe Premiere or Adobe After Effects.

(Typically offered: Only Once)

VIST H302 DIGITAL ACTIVISMS: CRITICAL CARTOGRAPHIES AND DIY DATA JUSTICE (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Creative Expression; B: Analysis of the Social World

This course examines how artists, researchers, and community organizers have sought to address issues of visibility, dataveillance, and data justice. Students will design, develop, and execute critical data projects using data visualization techniques, digital mapping and web-development tools. Prerequisite(s): VIST142 Intro to Visual Studies or VIST H207 Modeling the Spectator, or consent of the instructor

(Typically offered: Only Once)

VIST H303 ADVANCED DIGITAL MEDIA PRODUCTION: DIGITAL AESTHETICS (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Creative Expression

Advanced digital media production studio course focusing on the theory and practice of digital aesthetics. Students create digital media projects addressing the theme of the course with various production techniques, including 2D animation and interactive, web-based video. Prerequisite(s): VIST H220 Intro to Digital Media Production or instructor consent

(Typically offered: Only Once)

VIST H304 FEMINIST AESTHETICS: MELODRAMA (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course reintegrates the visual emphasis of “feminist aesthetics” into the multi-sensory field of experience known as “affect.” Our task is to evaluate what affect theory might add to visual studies, feminist politics, and our understanding of the world.

(Typically offered: Occasionally)

VIST H306 HARLEM WORLD: GLOBAL BLACKNESS IN THE 20TH CENTURY (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course traces the lasting global impact of the Harlem Renaissance. Drawing upon poetry, music, visual art, and political philosophy, we will examine the movement’s complex treatment of Africa and consider the precedent it set in imagining black identity throughout the diaspora.

(Typically offered: Occasionally)

VIST H307 UNTIMELY ART AND PERFORMANCE (1.0 Credit)

Raegan Truax

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

In this course we will examine artworks and performances that generate a sense of being untimely. Disjointed, de-instrumentalized, and ahistorical, we will consider what transformative undertakings untimely art makes possible and the ethical, social, and political resonances of untimeliness. Prerequisite(s): Any course in Visual Studies, Fine Arts, History of Arts, and/or philosophy or with permission from the instructor

(Offered: Spring 2022; **typically offered:** Every Year)

VIST H314 FEMINIST FILMMAKING STUDIO (1.0 Credit)

Emily Hong

Division: Humanities

Domain(s): A: Creative Expression; B: Analysis of the Social World

This intermediate video production course explores how feminist filmmakers subvert the male gaze, a particular view which has been made to seem universal. Students will enact intersectional and decolonial filmmaking practices by producing a short film and a podcast episode. Crosslisted: Visual Studies, Anthropology Prerequisite(s): any course in anthropology, visual studies, or gender and sexuality studies or instructor consent

(Offered: Spring 2022; **typically offered:** Every Year)

VIST H315 BLACK PERFORMANCE THEORY (1.0 Credit)

Christina Knight

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An interdisciplinary visual studies examination of how black performance reflects and shapes subject formation in America as well as the diaspora. Readings include live and recorded performances as well as historical and theoretical secondary sources. Prerequisite(s): 100 or 200-level course in either Africana Studies or Gender and Sexuality Studies or permission from the instructor.

(Typically offered: Every other Year)

VIST H318 BLACK FEMINIST BORDERLANDS (1.0 Credit)

Staff

Division: Social Science

Domain(s): A: Creative Expression; B: Analysis of the Social World

This course explores how Black people throughout the African diaspora create transnational geographies of belonging, traverse imposed borders, and imagine the world in new ways. Students will have the opportunity to apply the course themes through writing and creative

assignments. Crosslisted: Anthropology, Visual Studies Prerequisite(s): One course in either Africana Studies or Visual Studies or Gender and Sexuality Studies or Anthropology.
(**Typically offered:** Only Once)

VIST H343 ADVANCED DOCUMENTARY VIDEO PRODUCTION (1.0 Credit)

Emily Hong

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

The craft and theory of documentary filmmaking beyond the basics. Students produce fully-developed short documentaries, hone their camera and editing skills, and learn basic producer's skills, including proposal writing, legal frameworks, and distribution trends. Required attendance at weekly screenings, Thurs 7:00-9:30pm. Prerequisites: One introductory video production class or equivalent experience. (Students should enter the class having basic competency with video cameras and Adobe Premiere Pro editing software.)

(**Offered:** Spring 2022)

VIST H346 NEW(S) MEDIA, PRINT CULTURE (1.0 Credit)

Laura McGrane

Division: Humanities

This course explores a century of polemic and performance in relation to more recent political, formal and legal debates about digital technologies. In particular we will focus on modernity's shifting visual representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures control systems of knowledge production and dissemination in the eighteenth century and today? Our most ambitious text will be Laurence Sterne's strange novel *Tristram Shandy*—a brilliant meditation on experimental fiction, mortality, history, and digression for eighteenth-century and contemporary readers. Interdisciplinary students welcome. Crosslisted: English, Visual Studies Prerequisite(s): One 200-level English course or instructor consent

VIST H346B NEW(S) MEDIA, PRINT CULTURE (1.0 Credit)

Laura McGrane

Division: Humanities

This course explores a century of polemic and performance in relation to more recent political, formal and legal debates about digital technologies. In particular we will focus on modernity's shifting visual representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures control systems of knowledge production and dissemination in the eighteenth century and today? Our most ambitious

text will be Laurence Sterne's strange novel *Tristram Shandy*—a brilliant meditation on experimental fiction, mortality, history, and digression for eighteenth-century and contemporary readers. Interdisciplinary students welcome. Crosslisted: English, Visual Studies Prerequisite(s): One 200-level English course or instructor consent
(**Typically offered:** Every other Year)

VIST H353 THE DOCUMENTARY BODY: ADVANCED MEDIA PRODUCTION (1.0 Credit)

Victoria Funari

Division: Humanities

The theory and craft of documentary film through an exploration of representations of the body. Students produce short documentaries, hone camera and editing skills, and learn basic producing skills. Students may also explore new media forms. Required weekly screenings, Thurs 7:00-9:30pm. Prerequisite(s): One introductory video production class or equivalent experience or instructor consent. Students should enter the class having basic competency with video cameras and Adobe Premiere Pro editing software.

(**Typically offered:** Only Once)

VIST H381 VISUAL POLITICS OF BONDAGE (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course examines the visual politics of literatures of bondage, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fledged in textual and imagistic representations of those extremely uneven power relations definitive of bondage, and is attentive across genres to the novel, painting, photography, and film. Cross-listed for English and Visual Arts. Prerequisite(s): Two 200-level courses in English or instructor consent

(**Offered:** Spring 2022; **typically offered:** Every Three Years)

VIST H399 CAPSTONE FOR VISUAL STUDIES MINORS (1.0 Credit)

John Muse

Division: Humanities

Examines art, writing and exhibition practices centering in particular cultural contexts. Explores artists and curators who link art, identity, and politics, and the environment in their practice. Focuses on developing practical skills related to archival research, analysis of visual material and critical making. To be taken in fall semester of senior year. Prerequisite(s): Visual Studies minor

(**Offered:** Fall 2021; **typically offered:** Every Fall)

Writing Program Courses

WRPR H108 REAL WORK & DREAM JOBS: VISUAL REPRESENTATIONS AND THEORIES OF WORK (1.0 Credit)

Staff

Division: First Year Writing

An entry into theories of work, thinking critically and historically about the role of work in society, the promise of art as an ideal form of work, and the structural persistence of gendered, classed, and racial divisions of labor. Open only to first-year students as assigned by the Director of College Writing.

(**Offered:** Spring 2022; **typically offered:** Occasionally)

WRPR H111 POWER, PLACE, AND FILM (1.0 Credit)

Nimisha Ladva

Division: First Year Writing

This writing seminar introduces students to film analysis through the themes of power and place and covers topics such as colonialism and imperialism, immigration, inequality, etc. Open only to first-year students as assigned by the Director of College Writing.

(**Offered:** Spring 2022; **typically offered:** Every Spring)

WRPR H164 MATERIALITY AND SPECTACLE IN NINETEENTH CENTURY UNITED STATES (1.0 Credit)

Terry Snyder

Division: First Year Writing

Spectacles reflect, influence, and change cultural experiences, meaning, and understanding. This course will consider the materiality of spectacular nineteenth century US events through critical examination of historical accounts, primary research, and close readings of objects. Open only to first-year students as assigned by the Director of College Writing.

(**Offered:** Spring 2022)