

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.

Minor Requirements

The minor will include six courses:

- The Introduction to Visual Studies gateway course, offered each fall (VIST H142)
- Four elective courses selected from three learning categories (please find here a list of current courses approved for the minor):
 - *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
 - *Critical Making Courses*
Labs/Studio 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 Introduction 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

Emily Hong

Assistant Professor of Anthropology and Visual Studies

John Muse

Assistant Professor and Director of Visual Studies; Director of VCAM

Matthew O'Hare

Visiting Assistant Professor of Visual Studies and Digital Media Fellow

Erin Schoneveld

Associate Professor of East Asian Languages and Cultures; Associate 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 IN AFRICAN-AMERICAN LIT (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 2024)

Anthropology Courses

ANTH H109 VISUAL APPROACHES TO AUTOETHNOGRAPHY (1.0 Credit)

Domain(s): A: Creative Expression

A visual project-based seminar that introduces students to the concept of autoethnography.

A visual approach to autoethnography blends autobiography (cultural memoir), ethnography, and visual expression to interpret human experience. Through discussion-driven presentations, a short selection of readings, and “visual voice” media-making exercises, this course explores how personal reflections, epiphanies, and articulations of an individual’s perspective can serve as a basis for critical, cultural inquiry. Students will create visual vignettes as well as a final project. Crosslisted: ANTH. Pre-requisite(s): None Lottery Preference: Visual studies minors, anthropology majors

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): at least one course in Anthropology or Visual Studies
(Offered: Spring 2024)

ANTH H239 VISIONS OF JUSTICE: INTERSECTIONALITY AND LEGAL CONSCIOUSNESS IN ASIAN CINEMA (1.0 Credit)

Emily Hong

Division: Social Science

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

This course aims to deepen our understanding of Asian law and society through independent films

by Asian directors. We will analyze films that offer a window into individual and collective struggles for gender justice, freedom of expression, and environmental justice. Crosslisted: Visual Studies; Anthropology; East Asian Languages & Cultures; Peace, Justice and Human Rights
(Offered: Spring 2024)

ANTH H275 RACE AND REPRESENTATION IN DOCUMENTARY FILMMAKING (1.0 Credit)

Zeynep Sertbulut

Division: Social Science

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

This is an introductory cross-listed (Visual Studies/ Anthropology) production course on the theory and practice of documentary filmmaking through an exploration of race onscreen. The objective of the course is to enable students to build a critical awareness of the ways in which film and media in general perpetuate racist discourses and representations and explore how students can challenge such representations through their own filmmaking practices. As inspiration, we will watch and study a wide variety of innovative documentary films that bring alternative voices and histories to screen and read/watch filmmaker interviews. Classes will combine elements of a studio (sharing and critiquing filmmaking work in progress) and seminar (discussing weekly themes). Crosslisted: VIST. Lottery Preference: Senior students in anthropology and visual studies have a priority to take this class.
(Offered: Fall 2023)

ANTH H277 MEDIA AND THE MIDDLE EAST (1.0 Credit)

Zeynep Sertbulut

Division: Social Science

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

What can we learn about the Middle East by examining media? What can we about media by studying institutions of production and practices of consumption in the Middle East region? In this course, we will read ethnographies of media from the Middle East and look at and listen to media. We will explore cases from different countries, from Egypt to Syria, Turkey to Afghanistan, from Lebanon to Palestine/Israel. Crosslisted: VIST. Pre-requisite(s): 100-level course in social sciences, or humanities. Lottery Preference: Senior anthropology students have a priority to take the class.
(Offered: Spring 2024)

ANTH H314 FEMINIST FILMMAKING STUDIO (1.0 Credit)

Emily Hong

Division: Humanities

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

Through engagement with intersectional and decolonial feminist theory, students will work to deconstruct and challenge dominant gazes in film. Students will translate theoretical and autoethnographic insights to filmmaking practice by producing a short film.. Crosslisted: Visual Studies, Anthropology Prerequisite(s): any course in anthropology, visual studies, or gender and sexuality studies or instructor consent

Fine Arts Courses

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

Michael Shultis

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 2023)

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

Michael Shultis

Division: Humanities

Domain(s): A: Creative Expression

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(Offered: Fall 2023)

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 2023, Spring 2024)

ARTS H103 ARTS FOUNDATION-PHOTOGRAPHY (0.5 Credit)*William Williams***Division:** Humanities**Domain(s):** A: Creative Expression

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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

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(Offered: Fall 2023, Spring 2024)

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 2024)

ARTS H106 ARTS FOUNDATION - DRAWING (0.5 Credit)

Staff

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(Offered: Spring 2024)

ARTS H107 ARTS FOUNDATION-PAINTING (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 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, warm & cool, 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, warm & cool, 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, warm & cool, complementary colors, optical mixture, texture, surface quality. We will work from

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(Offered: Spring 2024, Spring 2024)

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Jonathan Goodrich

Division: Humanities

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(Offered: Spring 2024, Spring 2024)

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.

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(Offered: Fall 2023, Spring 2024)

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

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 2023, Spring 2024)

ARTS H124 FOUNDATION PRINTMAKING: MONOTYPE (0.5 Credit)

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 2023, Spring 2024)

ARTS H124 FOUNDATION PRINTMAKING: MONOTYPE (0.5 Credit)

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 2023, Spring 2024)

ARTS H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)

John Muse

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 2023)

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.

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: Spring 2024)

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

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.

(Offered: Fall 2023)

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.

(Offered: Spring 2024)

ARTS H243 SCULPTURE: MATERIALS AND TECHNIQUES (1.0 Credit)

Markus Baenziger

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

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(Offered: Fall 2023, Spring 2024)

ARTS H243 SCULPTURE: MATERIALS AND TECHNIQUES (1.0 Credit)

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(Offered: Fall 2023, Spring 2024)

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.

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 2023, Spring 2024)**

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 2023, Spring 2024)**

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.

ARTS H333 EXPERIMENTAL STUDIO: PAINTING (1.0 Credit)

Jonathan Goodrich, 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: Fall 2023)

ARTS H333 EXPERIMENTAL STUDIO: PAINTING (1.0 Credit)

Jonathan Goodrich, 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: Fall 2023)

**ARTS H343 EXPERIMENTAL STUDIO:
SCULPTURE (1.0 Credit)**

Markus Baenziger

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 2024)

**ARTS H351 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.
(Offered: Fall 2023)

Theater - Arts Program Courses

**ARTT B332 THE ACTOR CREATES:
PERFORMANCE STUDIO IN GENERATING
ORIGINAL WORK (1.0 Credit)**

Staff

This course explores the actor as creator, inviting the performer to become a generative artist with agency to invent their own work. Building on skills introduced in Fundamentals of Acting, we will introduce new methodologies of training to construct a framework in which students can approach making original solo and group work. Students will use

processes employing visual art, found dialogue, music, autobiography, and more. Emphasizing guided, individual, and group collaboration, we will examine the role of the actor/creator through exercises and readings that relate the actor's creative process to an understanding of self and the artist's role in communities. Prerequisite: ARTT B251 (Fundamentals of Acting)
(Offered: Fall 2023)

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

Comparative Literature Courses

**COML H142 INTRODUCTION TO VISUAL
STUDIES (1.0 Credit)**

John Muse

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 2023)

COML H205 LEGENDS OF ARTHUR (1.0 Credit)

Maud McInerney

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.

COML H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)**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.

COML H245 PERFORMANCE, LITERATURE AND THE ARCHIVE (1.0 Credit)*Lindsay Reckson***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

The 'archive,' as both an institutional and performance practice and a theoretical concept, has been one of the most studied sites in performance and literary studies. The hegemonic, patriarchal institution of the archive that constructs and perpetuates the canon and the master narratives of history while, marginalizing, silencing, and erasing the subaltern and the subcultural has been contested by the poststructuralist philosophers and critical theorists of the late 20th and early 21st century. A new concept of the archive transpired in the interdisciplinary fields of postcolonial, gender, cultural, and performance studies, one that is more utopian and more inclusive and is not limited by dominant repressive power structures and ideologies. This archive does not merely revisit the past to excavate the eradicated traces and silenced voices, but also, perhaps more importantly, opens the potential for a formerly unimaginable, and yet-to-be-imagined future.

(Offered: Fall 2023)**Classical Studies Courses****CSTS H209 CLASSICAL MYTHOLOGY (1.0 Credit)***Matthew Farmer***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

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

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.

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.

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.

EALC H132 JAPANESE CIVILIZATION (1.0 Credit)*Hank Glassman***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: Spring 2024)

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 2023)

EALC H219 EAST ASIAN ART AND VISUAL CULTURE (1.0 Credit)

Erin Schoneveld

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
This course examines the development of modern and contemporary art and visual culture in China, Japan and Korea from the early twentieth century to the present day, with a focus on photography, sculpture, painting, film, propaganda, and performance art. Enrollment limit 25

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: Fall 2023)

EALC H239 VISIONS OF JUSTICE: INTERSECTIONALITY AND LEGAL CONSCIOUSNESS IN ASIAN CINEMA (1.0 Credit)

Emily Hong

Division: Social Science

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

This course aims to deepen our understanding of Asian law and society through independent films by Asian directors. We will analyze films that offer a window into individual and collective struggles for gender justice, freedom of expression, and environmental justice. Crosslisted: Visual Studies; Anthropology; East Asian Languages & Cultures; Peace, Justice and Human Rights
(Offered: Spring 2024)

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

Hank Glassman

Division: Humanities

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

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.

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

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.

EALC H335 JAPANESE MODERNISMS ACROSS MEDIA (1.0 Credit)

Staff

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.

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

English Courses

ENGL B205 INTRODUCTION TO FILM (1.0 Credit)

Pardis Dabashi

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.

ENGL H201 CHAUCER: CANTERBURY TALES, CHAUCER: THE CANTERBURY TALES (1.0 Credit)

Danielle Allor

Division: Humanities

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

Course devoted to close reading of Chaucer's Canterbury Tales; secondary readings include critical approaches and brief excerpts from other medieval sources. Course devoted to close reading of Chaucer's Canterbury Tales; secondary readings include critical approaches and brief excerpts from other medieval sources.

(Offered: Fall 2023)

ENGL H205 LEGENDS OF ARTHUR (1.0 Credit)

Maud McInerney

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.

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

ENGL H232 THE GRAPHIC NOVEL: NARRATIVES IN LONG-FORM COMICS (1.0 Credit)

Elizabeth Kim

Division: Humanities

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

This course will explore narrative representation in the comics medium, particularly the way graphic narratives accommodate multiple literary genres such as fiction, fantasy, memoir, biography, and history. By examining the interplay between image and text in graphic novels, it will consider the aesthetics and politics of visual literacy and multi-modality in relation to representations of history, memory, cultural difference, mental illness, gender, sexuality, political struggle, and trauma.

ENGL H245 PERFORMANCE, LITERATURE AND THE ARCHIVE (1.0 Credit)

Lindsay Reckson

Division: Humanities

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

The 'archive,' as both an institutional and performance practice and a theoretical concept, has been one of the most studied sites in performance and literary studies. The hegemonic, patriarchal institution of the archive that constructs and perpetuates the canon and the master narratives of

history while, marginalizing, silencing, and erasing the subaltern and the subcultural has been contested by the poststructuralist philosophers and critical theorists of the late 20th and early 21st century. A new concept of the archive transpired in the interdisciplinary fields of postcolonial, gender, cultural, and performance studies, one that is more utopian and more inclusive and is not limited by dominant repressive power structures and ideologies. This archive does not merely revisit the past to excavate the eradicated traces and silenced voices, but also, perhaps more importantly, opens the potential for a formerly unimaginable, and yet-to-be-imagined future.
(Offered: Fall 2023)

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.

ENGL H346 NEW(S) MEDIA, PRINT CULTURE: TECHNOLOGIES OF PRINT (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

ENGL H361 TOPICS IN AFRICAN-AMERICAN LIT (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 2024)

French and French Studies Courses

FREN B105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)

Agnès Peysson-Zeiss, Christophe Corbin

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 2024)

FREN H105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)

David Sedley

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 2024)

General Studies Courses

GNST B255 VIDEO PRODUCTION (1.0 Credit)

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.

Gender and Sexuality Studies Courses

GSST H223 PERFORMATIVE BODY (1.0 Credit)

Division: Humanities

Domain(s): A: Creative Expression

Performative Body provides an in-depth exploration of creative practice. Drawing on performance art, visual praxis, and dance, Professor Truax leads students in exercises that connect them with their own creative resources and energies. Part laboratory, part playground, part archeological dig; the course is intended to help students experiment, connect, and honor difference as they cultivate habits that will support creativity throughout their lives. Texts include artist's writing, poetry, and theory on embodiment, disability, and performativity. Crosslisted: GSST.

History of Art Courses

HART B151 MODERN ART (1.0 Credit)

Matthew Feliz

Division: Humanities

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

This course traces the history of modernism from ca. 1890 to ca. 1945. Lectures, readings, and class discussions will engage key artistic and historical developments that shaped art and culture during the modern period. This course was formerly numbered HART B260; students who previously completed HART B260 may not repeat this course.
(Offered: Fall 2023)

HART B235 CRITICAL APPROACHES TO VISUAL REPRESENTATION: IDENTIFICATION IN THE CINEMA (1.0 Credit)

Matthew Feliz

Division: Humanities

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

This course is writing intensive. An introduction to the analysis of film and other lensed, time-based media through particular attention to the role of the spectator. Why do moving images compel our fascination? How exactly do 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 their viewers? Students will be introduced to film theory through the rich and complex topic of identification. We will explore how points of view are framed by the camera in still photography, film, television, video games, and other media. Prerequisite: one course in History of Art at the 100-level or permission of the instructor. Enrollment preference given to majors and minors in History of Art and Film Studies. Fulfills Film Studies Introductory or Theory course requirement. This course was formerly numbered HART B110; students who previously completed HART B110 may not repeat this course.

(Offered: Spring 2024)

HART B275 INTRODUCTION TO MUSEUM STUDIES (1.0 Credit)

Matthew Feliz

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." Not open to first-year students. Enrollment preference given to minors in Museum Studies. This course was formerly numbered HART B281; students who previously completed HART B281 may not repeat this course.

(Offered: Fall 2023)

HART B380 TOPICS IN FILM STUDIES (1.0 Credit)

Homay King

Division: Humanities

This is a topics course. Course content varies. Prerequisite: one course in History of Art at the 100- or 200-level or permission of the instructor. Enrollment preference given to majors and minors

in History of Art and Film Studies. This course was formerly numbered HART B334.

History Courses

HIST B284 MOVIES AND AMERICA: THE PAST LIVES FOREVER (1.0 Credit)

Division: Social Science

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

Movies are one of the most important means by which Americans come to know – or think they know—their own history. We look to old movies to tell us about a world we never knew but think we can access through film. And Hollywood often reaches into the past to tell a good story. How can we understand the impact of our love affair with movies on our understanding of what happened in this country? In this course we will examine the complex cultural relationship between film and American historical self-fashioning.

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

Hank Glassman

Division: Humanities

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

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

HIST H317 TOPICS IN LATIN AMERICAN HIST:RELIGION, POWER, AND POLITICS IN LATIN AMERICA AND THE CARIBBEAN (1.0 Credit)

James Krippner

Division: Social Science

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

(Offered: Spring 2024)

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. Depending on Covid guidelines the course may include a semester-long project in partnership with the Center for Creative Works, a community artspace for artists with intellectual disabilities.

(Offered: Spring 2024)

Independent College Programs Courses

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.

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

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

Mathematics Courses

MATH H199 FIRST-YEAR SEMINAR: MATHEMATICS BEYOND CALCULUS (0.5 Credit)

Elizabeth Mili?evi?

Division: Natural Science; Quantitative

Domain(s): C: Physical and Natural Processes

Half-credit course designed to introduce and convey the flavor of mathematics beyond the introductory core sequence in calculus and linear algebra. A selection of topics will be covered, varying from year to year. Prerequisite(s): MATH 215 is a pre- or co-requisite, or instructor consent

(Offered: Spring 2024)

Middle Eastern Studies Courses

MEST B201 SOCIETY AND CULTURE OF THE MIDDLE EAST THROUGH FILM (1.0 Credit)

Manar Darwish

Division: Humanities

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

This course is designed so that students begin to acquire a knowledge and understanding of the contemporary Arab world through film. A main focus would be society and the representation of family life with all its intricacies. Because the region is extremely diverse and the life of its people and their experiences are, especially in the present, complex, it is necessary to select only a few of the countries in the region and their cinemas to focus on.

This should allow for deeper study and meaningful conclusions. The cinemas of several Arab countries will be examined. Egypt has always been and to a large extent remains the center of Arabic-language cinema; three quarters of all Arabic-language feature films having been produced there. Films by famous directors such as Youssef Chahine and Shadi Abdel Salam, among others, will be appropriate to consider. But films from other Arab countries, e.g., from North Africa and the Middle East, will also be included for comparison and a more comprehensive picture.

Music Courses

MUSC H251 STRANGE MUSIC: MONSTERS, GHOSTS, AND ALIENS ON STAGE AND SCREEN (1.0 Credit)

Richard Freedman

Division: Humanities

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

Scholars of film often speak of the camera as an “all-seeing eye.” But what role does the ear play in cinematic experience? This course will explore the history, character, and function of music (and sound) in the first half of the twentieth century (and beyond): how they worked with (and against) the camera’s gaze to complicate narratives, to articulate time, and more generally to represent feeling and identity. This term will put special focus on the non-human: monsters, ghosts, aliens, and more generally the idea of the magical or supernatural. What does such radical Otherness sound like? How has it been represented musically? And how have composers and sound designers put such conventions to work in films of the last 100 years, from *Metropolis* and *Nosferatu* to *Dune* and *Arrival*? To answer these questions we’ll explore the silents, the early sound film and (especially) the long arc of composers (from Eric Korngold to Bernard Herrmann and from John Williams to Hans Zimmer. We’ll consider the legacy of Romanticism, the possibilities of Modernism, and even the Avant Garde, and learn about orchestration, harmony and thematic process as they contribute to cinematic narrative. We will also consider various theories of sound, music, and film staked out by film and operatic composers themselves, as well as critical and scholarly essays by leading writers on the monstrous, the alien, and the supernatural. Prerequisite(s): Music 203 or equivalent knowledge of music theory.

(Offered: Spring 2024)

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.

PHIL H119 WHAT DOES PHILOSOPHY HAVE TO DO WITH SOCIAL MEDIA? (1.0 Credit)

Qrescent Mali Mason

Division: Humanities

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

What relationship does philosophy have to issues arising in the contemporary world? What relationship does philosophy have to our experiences with and usages of digital social media? What sorts of digital humanities projects might be born of the intersection of philosophy and digital social media? Through a survey of answers to these questions in the history of Western philosophy from the Ancient Greeks to contemporary thinkers, students in this course will be asked to think critically about the significance of difference to their relationship with others and their experience of their horizons.

(Offered: Fall 2023)

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.

(Offered: Spring 2024)

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 H131 THE LURE OF IMAGES: RELIGION AND VISUAL MEDIA (1.0 Credit)

Pika Ghosh

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
 This course examines representations from figural forms to abstractions, found objects and beautiful writing to understand the power of sacred imagery. We will examine formats from medieval manuscripts and painted walls to films, panoramas and comic books to observe the dynamics that emerge among viewers and images in spatial contexts ranging from altar pieces, sculpture, stained glass and painting in neo-Gothic churches, calligraphy in mosque and shrine interiors, deity icons in Hindu temples and potent fabrics in Buddhist monastic complexes. Crosslisted: VIST.
(Offered: Fall 2023)

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 2023)

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 2024)

RELG H209 CLASSICAL MYTHOLOGY (1.0 Credit)

Matthew Farmer

Division: Humanities

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

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 2023)

Sociology Courses

SOCL H221 SOCIOLOGY OF ART (1.0 Credit)

Elise Herrala

Division: Social Science

Domain(s): B: Analysis of the Social World
 The aim of the course is to introduce the relationship between art, culture, and society. Prerequisite(s): SOCL 155A, or SOCL 155B, or permission of instructor

Spanish Courses

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

Roberto Castillo Sandoval, 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: Spring 2024)

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

Roberto Castillo Sandoval, 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: Spring 2024)

Visual Studies Courses

VIST H107 NEW MEDIA PERFORMANCE PROJECT (1.0 Credit)

Matthew O'Hare

Division: Humanities

Domain(s): A: Creative Expression

New Media Performance Project (NMPP) incorporates processes of devised and experimental theatre with the creative use of digital media technologies for the realization of an evening-length performance. In response to topical cultural issues, students will engage with a variety of audio-visual media and interactive systems through sessions of improvisation, theatre games, and other creative research. Acting experience is not required, but students should be comfortable with public speaking at a minimum.

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

Shannan Hayes

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 2024)

VIST H109 VISUAL APPROACHES TO AUTOETHNOGRAPHY (1.0 Credit)

Staff

Domain(s): A: Creative Expression

A visual project-based seminar that introduces students to the concept of autoethnography. A visual approach to autoethnography blends autobiography (cultural memoir), ethnography, and visual expression to interpret human experience. Through discussion-driven presentations, a short selection of readings, and "visual voice" media-making exercises, this course explores how personal reflections, epiphanies, and articulations of an individual's perspective can serve as a basis for critical, cultural inquiry. Students will create visual vignettes as well as a final project. Crosslisted: ANTH. Pre-requisite(s): None Lottery Preference: Visual studies minors, anthropology majors

VIST H110 FOUNDATIONS IN FILM PRODUCTION (1.0 Credit)

John Muse

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.
(Offered: Spring 2024)

VIST H115 NOW/THEN: ART AND ABOLITION 1966-2022 (1.0 Credit)

Staff

Domain(s): A: Creative Expression

How have artists developed and sustained abolitionist practices over time? What critical and creative frameworks inform abolitionism as a way of life? In this introductory course, students learn about the significance of art in abolitionist movements from the founding of the Black Panther Party in 1966 to the watershed reversal of Roe v. Wade in 2022. The course highlights key artists and thinkers, and offers creative workshops for collectively re-imagining relationships, communities, and our world.

VIST H116 SPECULATIVE FILMMAKING (1.0 Credit)**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

VIST H130 INTRODUCTION TO PERFORMANCE STUDIES (1.0 Credit)*Staff***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.

VIST H131 THE LURE OF IMAGES: RELIGION AND VISUAL MEDIA (1.0 Credit)*Pika Ghosh***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

This course examines representations from figural forms to abstractions, found objects and beautiful writing to understand the power of sacred imagery. We will examine formats from medieval manuscripts and painted walls to films, panoramas and comic books to observe the dynamics that emerge among viewers and images in spatial contexts ranging from altar pieces, sculpture, stained glass and painting in neo-Gothic churches, calligraphy in mosque and shrine interiors, deity icons in Hindu temples and potent fabrics in Buddhist monastic complexes. Crosslisted: VIST.

(Offered: Fall 2023)**VIST H141 DIGITAL MEDIA PRE-PRODUCTION (0.5 Credit)***Charles Woodard***Division:** Humanities**Domain(s):** A: Creative Expression

This course will teach students the fundamentals of putting together a pre-production package for a digital media production project. This includes: screenwriting; storyboarding; budgets; shot lists;

prop lists; and all necessary components for planning a major video project.

(Offered: Fall 2023)**VIST H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)***John Muse***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 2023)**VIST H143 INTRODUCTION TO DOCUMENTARY FILM PRODUCTION (1.0 Credit)****Division:** Humanities

The craft and theory of documentary film production. The basics, including use of HD digital cameras, lighting and sound techniques, and nonlinear editing, culminating in the completion of short documentaries during the semester. Attendance at occasional documentary screenings is required.

VIST H145 SOME ASSEMBLY REQUIRED: DESIGNING OBJECTS OF PLAY (0.5 Credit)*David Watson***Domain(s):** A: Creative Expression

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? Crosslisted: Independent College Programs, Visual Studies

(Offered: Fall 2023)**VIST H203 UKIYO-E: THE ART OF JAPANESE PRINTS (1.0 Credit)***Erin Schoneveld***Division:** Humanities

This course explores the evolution of Japanese woodblock prints, artists, collectors, and exhibition practices from the 17th century through the present day. Crosslisted: East Asian Languages & Cultures, Visual Studies

(Offered: Spring 2024)**VIST H209 FILM ON PHOTOGRAPHY: THEORY AND PRACTICE (1.0 Credit)***John Muse***Division:** Humanities

Domain(s): A: Meaning, Interpretation (Texts)
An introduction to media production. Students will study the relationship between film and photography by viewing, reading about, and making films that feature photographs as either evidence, icons, memento mori, or as the atom of cinematic form, that is to say, the single film frame, stilled. Crosslisted: Independent College Programs, Film Studies Limited Enrollment 12

VIST H216 BLACK SPECULATIVE FUTURES (1.0 Credit)

Staff

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.

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

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

VIST H218 REALTIME INTERFACES FOR CREATIVE EXPRESSION (1.0 Credit)

Matthew O'Hare

Division: Humanities

Domain(s): A: Creative Expression; C: Physical and Natural Processes
Realtime Interfaces for Creative Expression is a 200-level course for artists, performers, and computer science students with an interest in developing novel interactive software applications for the creation of digital art, responsive environments, and new media performance. Students will use the graphical programming environment Max to dynamically control, process, and generate digital audio and video content. Assignments will touch upon a number of related disciplines including interactive computer music, algorithmic and generative art, and video synthesis. Prior experience with coding and/or digital art-making is recommended. Pre-requisite(s): None Lottery Preference: VIST Minors
(Offered: Fall 2023)

VIST H219 EAST ASIAN ART AND VISUAL CULTURE (1.0 Credit)

Erin Schoneveld

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
This course examines the development of modern and contemporary art and visual culture in China, Japan and Korea from the early twentieth century to the present day, with a focus on photography, sculpture, painting, film, propaganda, and performance art. Enrollment limit 25

VIST H221 BLACK OTHERWISE WORLDS: THE ART OF CONTEMPORARY BLACKNESS (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
This course considers the relationship between recent black art and art writing and what scholar of religion Ashon Crawley calls an "aesthetic of possibility." Specifically, we will examine work that imagines "otherwise" through a number of strategies: rethinking the relationship between the present and the past, crafting alternative worlds, critically examining life at the end of the Anthropocene, rethinking the Enlightenment subject, and exploring black sacred practices.

VIST H222 THE (BLACK) ARTIST AS HISTORIAN (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
This course seeks to investigate what has been called a historical or archival turn in contemporary art production through the lens of black visual art. We will explore the varied ways that black artists have continuously probed the meaning and production of history throughout the twentieth century, but also how these explorations have changed over time and in relationship to particular subject material (e.g., the history of slavery or more local or personal histories). Lottery Preference: Visual Studies minors

VIST H223 PERFORMATIVE BODY (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Creative Expression
Performative Body provides an in-depth exploration of creative practice. Drawing on performance art, visual praxis, and dance, Professor Truax leads students in exercises that connect them with their own creative resources and energies. Part laboratory, part playground, part archeological dig; the course is intended to help students experiment, connect, and honor difference as they cultivate

habits that will support creativity throughout their lives. Texts include artist's writing, poetry, and theory on embodiment, disability, and performativity. Crosslisted: GSST.

VIST H225 MODULAR SOUND: AUDIO SYNTHESIS AND WAYS OF LISTENING (1.0 Credit)

Matthew O'Hare

Division: Humanities

Domain(s): A: Creative Expression

The field of sound studies offers a rich variety of approaches for deepening an understanding of listening, its relationship to technology, and creative expression. In Modular Sound, students will learn the basics of modular synthesis and gain inspiration from some of the foremost thinkers on the subject of the auditory. No prior experience with music-making is necessary, but students should be prepared to perform and show work on a regular basis.

VIST H226 IMAGING PUBLIC SEX UTOPIAS: A PRODUCTION WORKSHOP (1.0 Credit)

Division: Humanities

Domain(s): A: Creative Expression

This praxis course examines the tension between art and that which is considered obscene: porn, public shamelessness, and deviant queer sexualities such as kink and sex work. We will develop projects that explore the powerful potential of the utopian imagination, intimacy, and somatic embodiment using techniques of GIF animation, self portraiture, and performance art. Lottery Preference: Visual Studies Minors

VIST H227 GAME DESIGN FOR EDUCATION & RESEARCH (1.0 Credit)

Ronah Harris

Division: Humanities

Domain(s): A: Creative Expression

This course provides students with the tools needed to understand, analyze and build games. During the semester we will take a close look at games and how our understanding of human psychology influences the design of games for education and research. We will consider ways that games teach, and how we learn using games. We will also consider how the current and future technologies that support gaming can improve and maximize learning and performance. Lottery Preference: Visual Studies Minors have preference; reserve 4 slots for first year students.

(Offered: Fall 2023)

VIST H230 POSTWAR JAPANESE CINEMA (1.0 Credit)

Erin Schoneveld

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 2023)

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): at least one course in Anthropology or Visual Studies

(Offered: Spring 2024)

VIST H239 VISIONS OF JUSTICE: INTERSECTIONALITY AND LEGAL CONSCIOUSNESS IN ASIAN CINEMA (1.0 Credit)

Emily Hong

Division: Social Science

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

This course aims to deepen our understanding of Asian law and society through independent films by Asian directors. We will analyze films that offer a window into individual and collective struggles for gender justice, freedom of expression, and environmental justice. Crosslisted: Visual Studies; Anthropology; East Asian Languages & Cultures; Peace, Justice and Human Rights

(Offered: Spring 2024)

VIST H241 FILM AND DIGITAL MEDIA EDITING (0.5 Credit)

Charles Woodard

Division: Humanities

Domain(s): A: Creative Expression

In this course students will learn the technical fundamentals of film and video editing, as well as theoretical modes of montage. This course will train students in Adobe Premiere Pro which is the primary

editing software and platform for video and digital media production in VCAM.
(Offered: Fall 2023)

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.

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.
(Offered: Spring 2024)

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

Staff

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

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.

VIST H275 RACE AND REPRESENTATION IN DOCUMENTARY FILMMAKING (1.0 Credit)

Zeynep Sertbulut

Division: Social Science

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

This is an introductory cross-listed (Visual Studies/ Anthropology) production course on the theory and practice of documentary filmmaking through an exploration of race onscreen. The objective of the course is to enable students to build a critical awareness of the ways in which film and media in general perpetuate racist discourses and representations and explore how students can challenge such representations through their own filmmaking practices. As inspiration, we will watch and study a wide variety of innovative documentary films that bring alternative voices and histories to screen and read/watch filmmaker interviews. Classes will combine elements of a studio (sharing and critiquing filmmaking work in progress) and seminar (discussing weekly themes). Crosslisted: VIST. Lottery Preference: Senior students in anthropology and visual studies have a priority to take this class.
(Offered: Fall 2023)

VIST H277 MEDIA AND THE MIDDLE EAST (1.0 Credit)

Zeynep Sertbulut

Division: Social Science

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

What can we learn about the Middle East by examining media? What can we about media by studying institutions of production and practices of consumption in the Middle East region? In this course, we will read ethnographies of media from the Middle East and look at and listen to media. We will explore cases from different countries, from Egypt to Syria, Turkey to Afghanistan, from Lebanon to Palestine/Israel. Crosslisted: VIST. Pre-requisite(s): 100-level course in social sciences, or humanities. Lottery Preference: Senior anthropology students have a priority to take the class.
(Offered: Spring 2024)

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.

VIST H305 ART AND THE ENVIRONMENT IN EAST ASIA (1.0 Credit)

Erin Schoneveld

Division: Humanities

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

This course examines the relationship between environment and the arts in China and Japan. In particular, how artists engage with and respond to nature through varied modes of artistic production and exhibition. Crosslisted: East Asian Languages & Cultures, Environmental Studies, Visual Studies (**Offered:** Spring 2024)

VIST H307 UNTIMELY ART AND PERFORMANCE (1.0 Credit)

Staff

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

VIST H314 FEMINIST FILMMAKING STUDIO (1.0 Credit)

Emily Hong

Division: Humanities

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

Through engagement with intersectional and decolonial feminist theory, students will work to deconstruct and challenge dominant gazes in film. Students will translate theoretical and autoethnographic insights to filmmaking practice by producing a short film.. Crosslisted: Visual Studies, Anthropology Prerequisite(s): any course in anthropology, visual studies, or gender and sexuality studies or instructor consent

VIST H343 ADVANCED FILM PRODUCTION: DOCUMENTARY EXPRESSIONS (1.0 Credit)

Staff

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, Weds 7:00-9:30pm. Prerequisite(s): One introductory film production class or equivalent experience. (Students should enter the class having basic competency with video cameras and Adobe Premiere Pro editing software.)

VIST H399 CAPSTONE FOR VISUAL STUDIES MINORS (1.0 Credit)

Emily Hong

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 2023)

VIST H480 INDEPENDENT STUDY (0.5 Credit)

Matthew O'Hare

Division: Humanities

Writing Program Courses

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

Shannan Hayes

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 2024)

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 2024)

**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.