VISUAL STUDIES

Department Website:
https://www.haverford.edu/visual-studies-minor

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

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

Learning Goals

• To teach students visual literacy
  Students of Visual Studies will investigate their place in the global system of images. Through a Visual Studies framework students have the ability to describe, analyze, and negotiate an increasingly complex world of information technologies; the impact of these technologies on art, culture, science, commerce, policy, society, and the environment; and the interrelationship of these technologies with historical and material forms.

• To engage students in critical making
  Visual Studies creates curricular opportunities for students to make images, objects, and digital artifacts with critical awareness of their powers and limitations. Critical making, or thinking with process, encourages students to develop production skills which, when coupled with theoretical training and analytical rigor, will broaden their ability to improvise and problem-solve in a variety of disciplinary contexts.

• To train students in interdisciplinary rigor
  Visual Studies encourages conversation between scholars working on the relationship between text and the visual, the nature of perception, cognition and attention, and the historic construction of looking. Visual Studies can help students perceive when disciplines are essential to understanding a subject, and when they can be combined for a more expansive or more precise critical engagement.

• To guide students in an “ethics of the visual”
  Visual Studies invites a return to the liberal arts as a process of creativity, critique, and reflection. It links creative expression to cultural analysis and social engagement, training a generation of theoretically informed makers, artists, innovators, teachers, and civic leaders. We invite students to examine the relationship between the visual and structures of power, to analyze the role of images in making consumers and to attend to the role that images play in constructing “others” through race, gender, or disability.

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

Curriculum

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

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

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

The minor will include six courses:

• The Introduction to Visual Studies gateway course, offered each fall (VIST H142)
• Four elective courses selected from three categories (please find a current list of approved courses on the Visual Studies website):
  • Visual Literacy
    Courses that encourage students to describe, analyze, and negotiate the visual and the impact of digital and/or material technologies on art, culture, science, commerce, policy, society, and the environment
  • Labs/Studio Courses
    Courses that create curricular opportunities for students to make images, objects, films and digital artifacts and develop a critical awareness of the relationship between process, product, and reception
  • The Ethics of the Visual
Courses that invite students to examine the relationship between the visual and social structures of power, analyzing the role of images in making consumers and attending to the role that images play in constructing “others” through such categories as race, gender, or disability

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

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

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

Core Faculty
Victoria Funari
Senior Lecturer of Visual Studies

Emily Hong
Assistant Professor of Anthropology and Visual Studies

Christina Knight
Assistant Professor of Visual Studies

John Muse
Assistant Professor 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 and Director of Visual Studies

Raegan Truax
HCAH Post-Doctoral Fellow; Visiting Assistant Professor of Visual Studies

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

Africana Studies Courses
AFST H361 THE NEW BLACK ARTS MOVEMENT: EXPRESSIVE CULTURE AFTER NATIONALISM (1.0 Credit)
Asali Solomon
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
While the literature of the Black Arts Movement of the late 1960s and early 1970s has traditionally occupied a more tenuous place in the academy (in comparison with, say, slave narratives or the Harlem Renaissance), its influence as an aesthetic and a political sensibility resonates forcefully in contemporary African American literature and culture. This course will begin with an exploration of the literary achievements of BAM, and then move into contemporary literature and culture, charting the influence of the era. Among others, we will consider the following questions: do contemporary black artists think of themselves as participating in a nationalist movement of any kind? How do they portray and theorize African American identity? For whom do they write and with whom are they fighting? The requirements for this course are several short and informal response papers and three formal essays ranging from 5-10pp.
(Offered: Spring 2023)

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): Sophomore standing

**ANTH H238 VISUALIZING BORDER/LANDS (1.0 Credit)**  
**Division:** Social Science  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course attends to the visual representations of the border, including film and photography, but also text and sound. Students will engage in their own creative and visual representations around the theme of borders for the final course assignment.

**ANTH H266 SENSORY ETHNOGRAPHIC METHODS (1.0 Credit)**  
*Emily Hong*  
**Division:** Social Science  
**Domain(s):** B: Analysis of the Social World  
Through this course, students will develop ethnographic research and writing skills using sensory detail (taste, touch, sight, sound, smell and feeling) to evoke people, places, and things. Assignments are primarily writing-intensive with additional fieldwork and multimodal (e.g. photography, film) exercises. Crosslisted: Anthropology, Visual Studies Prerequisite(s): Any Anthropology course

**ANTH H275 RACE AND REPRESENTATION IN DOCUMENTARY FILMMAKING (1.0 Credit)**  
**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 2022)*

**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

**ANTH H318 BLACK FEMINIST BORDERLANDS (1.0 Credit)**  
*Staff*  
**Division:** Social Science  
**Domain(s):** A: Creative Expression; B: Analysis of the Social World  
This course explores how Black people throughout the African diaspora create transnational geographies of belonging, traverse imposed borders, and imagine the world in new ways. Students will have the opportunity to apply the course themes through writing and creative assignments. Crosslisted: Anthropology, Visual Studies Prerequisite(s):One course in either Africana Studies or Visual Studies or Gender and Sexuality Studies or Anthropology.

**Fine Arts Courses**

**ARTS H101 ARTS FOUNDATION-DRAWING (2-D) (0.5 Credit)**  
*Jonathan Goodrich*  
**Division:** Humanities  
**Domain(s):** A: Creative Expression  
A seven-week introductory course for students with little or no experience in drawing. Students will first learn how to see with a painter’s eye. Composition, perspective, proportion, light, form, picture plane and other fundamentals will be studied. We will work from live models, still life, landscape, imagination and masterwork.  
*(Offered: Fall 2022)*

**ARTS H101 ARTS FOUNDATION-DRAWING (2-D) (0.5 Credit)**  
*Jonathan Goodrich*  
**Division:** Humanities  
**Domain(s):** A: Creative Expression  
A seven-week introductory course for students with little or no experience in drawing. Students will first learn how to see with a painter’s eye. Composition, perspective, proportion, light, form, picture plane and other fundamentals will be studied. We will work from live models, still life, landscape, imagination and masterwork.
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 2022, Spring 2023)

ARTS H104 ARTS FOUNDATION - SCULPTURE (0.5 Credit)  
Markus Baenziger  
Division: Humanities  
Domain(s): A: Creative Expression  
This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course.  
(Offered: Fall 2022, Spring 2023)
This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors, This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course. (Offered: Fall 2022, Spring 2023)

ARTS H104  ARTS FOUNDATION - SCULPTURE, ARTS FOUNDATION: SCULPTURE, ARTS FOUNDATION-SCULPTURE (0.5 Credit)
Markus Baenziger
Division: Humanities
Domain(s): A: Creative Expression
This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course. (Offered: Fall 2022, Spring 2023)

ARTS H106  ARTS FOUNDATION - DRAWING (0.5 Credit)
Jonathan Goodrich
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 2023)

ARTS H106  ARTS FOUNDATION - DRAWING (0.5 Credit)
Jonathan Goodrich
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 2023)

ARTS H107  ARTS FOUNDATION-PAINTING (0.5 Credit)
Ying Li
Division: Humanities
Domain(s): A: Creative Expression
A seven-week introductory course for students with little or no experience in painting. Students will be first introduced to the handling of basic tools, materials and techniques. We will study color theory such as interaction of color, value & color, warms & cools, complementary colors, optical mixture, texture, and surface quality. We will work from live model, still life, landscape, imagination
and masterwork. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors,A seven-week introductory course for students with little or no experience in painting. Students will be first introduced to the handling of basic tools, materials and techniques. We will study color theory such as interaction of color, value & color, warms & cools, complementary colors, optical mixture, texture, and surface quality. We will work from live model, still life, landscape, imagination and masterwork. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors,A seven-week introductory course for students with little or no experience in painting. Students will be first introduced to the handling of basic tools, materials and techniques. We will study color theory such as interaction of color, value & color, warms & cools, complementary colors, optical mixture, texture, and surface quality. We will work from live model, still life, landscape, imagination and masterwork.

(Offered: Spring 2023, Spring 2023)

**ARTS H107 ARTS FOUNDATION-PAINTING (0.5 Credit)**  
Ying Li  
**Division:** Humanities  
**Domain(s):** A: Creative Expression  
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(Offered: Spring 2023, Spring 2023)

**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. 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. Enrollment Limit: 15 Lottery Preference: Fine Arts majors and minors,This is a half-semester course to introduce the craft and artistry of photography to students with some or no skills in photography. Students learn how to develop negatives, print enlargements, and printing techniques such as burning, dodging, and exposure time. This class also requires a two-hour workshop. The day and time of the workshop will be determined during the first class. Offered in the second quarter.
(Offered: Fall 2022, Spring 2023)

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

(Offered: Fall 2022, Spring 2023)

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 2022, Spring 2023)

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

(Offered: Fall 2022, Spring 2023)

ARTS H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)
Erin Schoneveld
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature
(Offered: Fall 2022)

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 2023)

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.

(Offered: Fall 2022)

ARTS H231 DRAWING (2-D): ALL MEDIA (1.0 Credit)
Ying Li
Division: Humanities
Domain(s): A: Creative Expression
Students are encouraged to experiment with various drawing media and to explore the relationships between media, techniques and expression. Each student will strive to develop a personal approach to drawing while addressing fundamental issues of pictorial space, structure, scale, and rhythm. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Prerequisite: Fine Arts Foundations or consent.

(Offered: Fall 2022)

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. Prerequisite: Fine Arts Foundations or consent.

(Offered: Spring 2023)

ARTS H233 PAINTING: 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 designed to give students an in-depth introduction
to a comprehensive range of three-dimensional concepts and fabrication techniques. Emphasis will be on wood and metal working, and additional processes such as casting procedures for a range of synthetic materials and working with digital tools including a laser cutter and CNC equipment will be introduced in class. Course may be repeated for credit. 

(Offered: Fall 2022)

ARTS H243 SCULPTURE: MATERIALS AND TECHNIQUES (1.0 Credit)
Markus Baenziger, Staff
Division: Humanities
Domain(s): A: Creative Expression
This course is designed to give students an in-depth introduction to a comprehensive range of three-dimensional concepts and fabrication techniques. Emphasis will be on wood and metal working, and additional processes such as casting procedures for a range of synthetic materials and working with digital tools including a laser cutter and CNC equipment will be introduced in class. Course may be repeated for credit. Prerequisite: ARTSH104 or permission from the instructor. This course is designed to give students an in-depth introduction to a comprehensive range of three-dimensional concepts and fabrication techniques. Emphasis will be on wood and metal working, and additional processes such as casting procedures for a range of synthetic materials and working with digital tools including a laser cutter and CNC equipment will be introduced in class. Course may be repeated for credit. Prerequisite: ARTSH104 or permission from the instructor.

(Offered: Fall 2022, Spring 2023)

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. Prerequisite: Fine Arts 103 or equivalent.

(Offered: Fall 2022, Spring 2023)
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 2022, Spring 2023)

ARTS H253 THE THEORY AND PRACTICE OF CONCEPTUAL ART (1.0 Credit)
John Muse
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this course, the specific mid-20th C movement called Conceptual Art will be explored, as will its progenitors and its progeny. Students will study the founding manifestos, the canonical works and their critical appraisals, as well as develop tightly structured studio practica to embody the former research. The course invites artists, writers, activists, & cultural thinkers, those who want to know what it is to make things, spaces, situations, communities, allies, & trouble--without necessarily knowing how to draw, paint, sculpt, photograph, videotape, or film.

ARTS 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)
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 2022)

ARTS H333 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 2023)
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 2022)

Theater - Arts Program Courses
ARTT B332 THE ACTOR CREATES: PERFORMANCE STUDIO IN GENERATING ORIGINAL WORK (1.0 Credit)
Catharine Slusar
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)

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
(Offered: Fall 2022)

Comparative Literature Courses
COML H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)
Erin Schoneveld
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature
(Offered: Fall 2022)

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.
(Offered: Fall 2022)

Classical Studies Courses
CSTS B274 GREEK TRAGEDY IN GLOBAL CINEMA (1.0 Credit)
Staff
Division: Humanities
This course explores how contemporary film, a creative medium appealing to the entire demographic spectrum like Greek drama, looks back to the ancient origins. Examining both films that are directly based on Greek plays and films that make use of classical material without being explicitly
classical in plot or setting, we will discuss how Greek mythology is reconstructed and appropriated for modern audiences and how the classical past continues to be culturally significant. A variety of methodological approaches such as film and gender theory, psychoanalysis, and feminist theory will be applied in addition to more straightforward literary-historical interpretation.

(Offered: Fall 2022)

**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  
(Offered: Spring 2023)

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 B310 ADVANCED READINGS IN THE GRAPHIC NARRATIVE (1.0 Credit)**
*Shiamin Kwa*

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

(Offered: Fall 2022)

**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.  
(Offered: Spring 2023)

**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.  
(Offered: Fall 2022)

EALC H132 JAPANESE CIVILIZATION (1.0 Credit)  
Erin Schoneveld  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World  
A broad chronological survey of Japanese culture and society from the earliest times to the present, with special reference to such topics as belief, family, language, the arts, and sociopolitical organization. Readings include primary sources in English translation and secondary studies.  
(Offered: Fall 2022)

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  

EALC H219 EAST ASIAN ART AND VISUAL CULTURE: JAPAN (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.  
(Offered: Spring 2023)

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.  

EALC H247 DEATH AND THE AFTERLIFE IN EAST ASIAN RELIGIONS (1.0 Credit)  
Hank Glassman  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
This course engages the rich textual and visual traditions of China, Korea, and Japan to illuminate funerary and memorial practices and explore the terrain of the next world. Students will learn about the culturally constructed nature of religious belief and come to see the complexity and diversity of the influences on understandings of life and death. The course is not a chronological survey, but rather alternates between modern and ancient narratives and practices to draw a picture of the relationship between the living and the dead as conceived in East Asian religions.  
(Offered: Spring 2023)

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

**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  
*(Offered: Fall 2022)*

**ENGL H232 THE GRAPHIC NOVEL: NARRATIVES IN LONG-FORM COMICS (1.0 Credit)**  
*Staff*
**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.  
*(Offered: Spring 2023)*

**ENGL H247 PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)**  
*Staff*
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm “translation” and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of “world” as universal and “planet” as material are considered, with an emphasis on lines of difference generating worlds in World and material
predicaments re-mapping the planet. Cross-listed for English and Visual Arts.

**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 (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

*(Offered: Spring 2023)*

**ENGL H361 THE NEW BLACK ARTS MOVEMENT: EXPRESSIVE CULTURE AFTER NATIONALISM (1.0 Credit)**

*Asali Solomon*

**Division:** Humanities

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

While the literature of the Black Arts Movement of the late 1960s and early 1970s has traditionally occupied a more tenuous place in the academy (in comparison with, say, slave narratives or the Harlem Renaissance), its influence as an aesthetic and a political sensibility resonates forcefully in contemporary African American literature and culture. This course will begin with an exploration of the literary achievements of BAM, and then move into contemporary literature and culture, charting the influence of the era. Among others, we will consider the following questions: do contemporary black artists think of themselves as participating in a nationalist movement of any kind? How do they portray and theorize African American identity? For whom do they write and with whom are they fighting? The requirements for this course are several short and informal response papers and three formal essays ranging from 5-10pp.

*(Offered: Spring 2023)*

**French and French Studies Courses**

**FREN B105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)**

*Christophe Corbin, Edwige Crucifix*

**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 2023)*

**FREN H105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)**

*Kathryne Corbin*

**Division:** Humanities

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

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

*(Offered: Spring 2023)*
FREN H212 GRAMMAIRE AVANCÉE: COMPOSITION ET CONVERSATION (1.0 Credit)
Christophe Corbin
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The principal objective of this course is to allow its participants to master the techniques of composition and to write with a growing ease in order to express themselves with pertinent and original ideas. Students will contribute to the creation of an online news blog and will experiment with writing different genres of journalism, as well as editing a televised news segment. Assigned readings on current news and films will be the subject of discussion. The course will allow students to improve their written and oral French, to revise certain important aspects of French grammar, to develop their analytical and critical senses, and to develop their knowledge of French and francophone culture. Prerequisite(s): FREN 101 and 102/105, or 005 and 102/105.

FREN H225 POLITIQUE ET POÉTIQUE: LA FEMME ET LA PRESSE QUOTIDIENNE (1836-1918) (1.0 Credit)
Kathryne Corbin
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this course, we consider pivotal moments in French culture, society, and history from the perspectives of women witnesses. The first generation of women journalists modernized the image of the woman and gave new representation to women in the press. Cross Listed: Gender and Sexuality Studies, Visual Studies Prerequisite(s): French 101-102 or French 101-105; or instructor permission.

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.

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 2022)

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 2023)

HART B275 INTRODUCTION TO MUSEUM STUDIES (1.0 Credit)
Monique Scott
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 2022)

History Courses
HIST B284 MOVIES AND AMERICA: THE PAST LIVES FOREVER (1.0 Credit)
Sharon Ullman
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.
(Offered: Fall 2022)

HIST B256 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
(Offered: Spring 2023)

HIST H317 TOPICS IN LATIN AMERICAN HIST: VISIONS OF MEXICO (1.0 Credit)
James Krippner
Division: Social Science
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course traces the debates over land use, property rights, and agrarian reform that have been at the forefront of modern political strife and Indigenous activism in the Americas. We will explore how Latin America’s poor have supported socialism as an alternative to capitalist exploitation, as a strategy to break colonial vestiges, and an anti-imperialist ideology. The course focuses on various case studies to address the meaning of socialism, how nationalist governments and grassroots movements have pursued socialistic policies to redistribute land, and who has fought against it.
(Offered: Spring 2023)

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 includes a semester-long project in partnership with the Center for Creative Works, a community art space for artists with intellectual disabilities.
(Offered: Spring 2023)

Independent College Programs Courses
ICPR H142 WOMEN AND GENDER IN THE MIDDLE AGES: REPRESENTATIONS IN ART (0.5 Credit)
Margaret Schaus
Students will learn about issues involving women and gender in the European Middle Ages. Through discussion and research, students will analyze medieval art and create image records for the database, Feminae: Medieval Women and Gender Index. This course is graded pass/fail.

ICPR H143 ILLUSTRATED BOOKS: HISTORY, PROCESS, AND ANALYSIS (0.5 Credit)
Sarah Horowitz
What does it mean for books to be illustrated? How do illustrations interact with other parts of books? Students will explore books created for a variety of audiences over time and space, creating exhibits on a topic of interest. This course is graded P/F.

ICPR H144 INTRODUCTION TO MIDI FILM SCORING (0.5 Credit)
Guillermo Gómez
Introduction to film scoring using computers, software instruments and MIDI. A hands-on course in the techniques and technology necessary for writing and recording music for film using computers and MIDI. This course is graded P/F. Prerequisite(s): Some musical knowledge helpful but not necessary

ICPR H145 SOME ASSEMBLY REQUIRED: DESIGNING OBJECTS OF PLAY (0.5 Credit)
David Watson
Emphasizing digital design and remote digital fabrication, this course invites students to think critically about objects of play. What materials are used in toy design? What are the environmental implications of mass production? How can thinking about communities of play help us imagine solutions to problems of isolation? This course is graded P/F.
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)
Christina Knight
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An interdisciplinary visual studies examination of queer subcultural performance and its influence on contemporary American culture. Readings include live performance, visual art and film as well as historical and theoretical secondary sources. Prerequisite(s): an intro course in Gen/Sex.

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 H211 PHILOSOPHY OF ART (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Exploration of Philosophy of Art in the Post-Kantian Tradition. Topics include the nature of aesthetic judgment, the relationship between art and morality, and the potential for works of art to signify ideas non-discursively. Readings from Kant, Hegel, Nietzsche, Heidegger, and Deleuze. Prerequisite(s): 100-level philosophy course or instructor permission

Religion Courses

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

RELG H112 MYTH, FOLKLORE, AND LEGEND IN JAPAN (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
An introduction to stories of the weird and supernatural in Japan and a reflection on genre and the scholarly enterprise of taxonomy-making. Readings from Buddhist miracle plays, early modern puppet drama, etc., supplemented by scholarly secondary sources.

RELG H201 INTRODUCTION TO BUDDHISM (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Focusing on the East Asian Buddhist tradition, the course examines Buddhist philosophy, doctrine and practice as textual traditions and as lived religion. Crosslisted: East Asian Languages & Cultures, Religion

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

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
(Offered: Spring 2023)

RELG H256 ZEN THOUGHT, ZEN CULTURE, ZEN HISTORY (1.0 Credit)
Hank Glassman
Division: Humanities
What are we talking about when we talk about Zen? This course is an introduction to the intellectual and cultural history of the style of Buddhism known as Zen in Japanese. We will examine the development and expression of this religious movement in China, Korea, Japan and Vietnam. Crosslisted: East Asian Languages & Cultures, History, Religion

RELG H303 RELIGION, LITERATURE AND REPRESENTATION: IMAGES OF KRISHNA (1.0 Credit)
Pika Ghosh
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts), B: Analysis of the Social World
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: Spring 2023)

Spanish Courses
SPAN H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)
Graciela Michelotti, 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.

SPAN H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)
Graciela Michelotti, Staff
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts), B: Analysis of the Social World
Exploration of Latin American film. The course will discuss approximately one movie per week. The class will focus on the analysis of cinematic discourses as well as the films’ cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent.
(Offered: Fall 2022)
in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent. 

(Offered: Fall 2022)

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 2023)

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” 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: Fall 2022)

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. Pre-requisite(s): Visual Studies minors

VIST H130 INTRODUCTION TO PERFORMANCE STUDIES (1.0 Credit)
Raegan Truax
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Through readings of theoretical texts, art works, dance, and experimental performance, we will explore performance as an interpretive framework for social behaviors, institutions, and presentations of self. Readings engage philosophy, psychoanalysis, anthropology, race studies, disability studies, and sexuality studies.

VIST H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)
Erin Schoneveld
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature

(Offered: Fall 2022)
**VIST H143** **INTRODUCTION TO DOCUMENTARY FILM PRODUCTION** (1.0 Credit)  
*Victoria Funari*  
**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 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 2023)*  

**VIST H205** **PHYSICAL COMPUTING FOR ART & DESIGN** (1.0 Credit)  
**Division:** Natural Science  
**Domain(s):** A: Meaning, Interpretation (Texts); C: Physical and Natural Processes  
An examination of the design and construction of interactive systems that respond to stimulus from the real world. Includes understanding basic electronic components in order to construct complex systems and tools to perform specific tasks. Prerequisite(s): An understanding of basic math and algebra, though no previous electronics or programming experience is necessary.  

**VIST H206** **HYBRID CINEMA: FICTION/ NON-FICTION AND THE EXPLORATION OF REALITY** (1.0 Credit)  
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course traces the evolution of “hybrid” cinema - film and media informed by documentary and fiction traditions - from the inception of the moving image to the present. Throughout cinema history, filmmakers have been grappling with the representation of reality: For many trailblazing directors, the interplay between non-fiction and fiction filmmaking has inspired new ways of expressing the complexities of identity and society.  

**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 15 *(Offered: Spring 2023)*  

**VIST H214** **MODERN ART - AFRICA AND EUROPE** (1.0 Credit)  
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
The course explores encounters between the cultures of Africa and Europe, from the 17th through the mid-20th centuries, and on the resulting visual practices that emerged on both continents. Prerequisite(s): sat least one Visual Studies course at the 100 or 200 level or permission from instructor *(Offered: Fall 2022)*  

**VIST H216** **BLACK SPECULATIVE FUTURES** (1.0 Credit)  
*Christina Knight*  
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
The course will explore how black artists, theorists, and activists imagine different futures to critique power asymmetries and create radical transformation. We will investigate how the speculative works differently across genres and we will craft our own embodied speculative art. *(Offered: Fall 2022)*  

**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 2022)

VIST H230 POSTWAR JAPANESE CINEMA (1.0 Credit)

Staff
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course provides an introduction to Japanese cinema from the immediate Postwar period of 1945 to the present day. Focusing on films by influential directors including Ozu Yasujiro, Kurosawa Akira, and Mizoguchi Kenji among others we will consider how Japanese filmmakers use cinema to investigate issues of truth, beauty, identity, and nationhood in an attempt to answer fundamental questions regarding life and death in Japan’s Postwar period. Crosslisted: East Asian Languages & Cultures, Visual Studies, Environmental Studies

VIST H233 DECOLONIZING VISUAL ANTHROPOLOGY (1.0 Credit)

Emily Hong
Division: Social Science
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This is a hybrid video production and theory course which grapples with the entanglements between ethnographic film/documentary and colonial structures of power. We will bring a decolonizing lens to explore—through texts, screenings, and making films—major modalities in the field including sensory ethnography, indigenous media, and feminist experimental film. Crosslisted: Visual Studies, Anthropology Prerequisite(s): Sophomore standing

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

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

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 2023)

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

Christina Knight
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An interdisciplinary visual studies examination of queer subcultural performance and its influence on contemporary American culture. Readings include live performance, visual art and film as well as historical and theoretical secondary sources. Prerequisite(s): an intro course in Gen/Sex (Offered: Fall 2022)

VIST H266 SENSORY ETHNOGRAPHIC METHODS (1.0 Credit)

Emily Hong
Division: Social Science
Domain(s): B: Analysis of the Social World
Through this course, students will develop ethnographic research and writing skills using sensory detail (taste, touch, sight, sound, smell and feeling) to evoke people, places, and things. Assignments are primarily writing-intensive
with additional fieldwork and multimodal (e.g. photography, film) exercises. Crosslisted: Anthropology, Visual Studies

Prerequisite(s): Any Anthropology course

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

*John Muse*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

This course will examine a series of problems that beauty and other sensuous pleasures make for philosophy, film, and contemporary art. Works will include those of Plato, Immanuel Kant, Friedrich Nietzsche, Tanizaki Jun’ichiro, Isaac Julien, Elaine Scarry, Rosemarie Garland-Thomson, Fred Moten and others.  
*(Offered: Spring 2023)*

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

*Staff*

**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 2022)*

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

*Staff*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

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 H304 FEMINIST AESTHETICS: MELODRAMA (1.0 Credit)**

*Shannan Hayes*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

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

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

*Staff*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

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

**VIST H307 UNTIMELY ART AND PERFORMANCE (1.0 Credit)**

*Raegan Truax*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

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

**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 H315  BLACK PERFORMANCE THEORY (1.0 Credit)
Christina Knight
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An interdisciplinary visual studies examination of how black performance reflects and shapes subject formation in America as well as the diaspora. Readings include live and recorded performances as well as historical and theoretical secondary sources.
Prerequisite(s): 100 or 200-level course in either Africana Studies or Gender and Sexuality Studies or permission from the instructor.
(Offered: Spring 2023)

VIST H318  BLACK FEMINIST BORDERLANDS (1.0 Credit)
Staff
Division: Social Science
Domain(s): A: Creative Expression; B: Analysis of the Social World
This course explores how Black people throughout the African diaspora create transnational geographies of belonging, traverse imposed borders, and imagine the world in new ways. Students will have the opportunity to apply the course themes through writing and creative assignments. Crosslisted: Anthropology, Visual Studies Prerequisite(s):One course in either Africana Studies or Visual Studies or Gender and Sexuality Studies or Anthropology.

VIST H343  ADVANCED FILM PRODUCTION: DOCUMENTARY EXPRESSIONS (1.0 Credit)
Victoria Funari
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 video production class or equivalent experience or instructor consent. Students should enter the class having basic competency with video cameras and Adobe Premiere Pro editing software.

VIST H399  CAPSTONE FOR VISUAL STUDIES MINORS (1.0 Credit)
John Muse
Division: Humanities
Examines art, writing and exhibition practices centering in particular cultural contexts. Explores artists and curators who link art, identity, and politics, and the environment in their practice. Focuses on developing practical skills related to archival research, analysis of visual material and critical making. To be taken in fall semester of senior year.
Prerequisite(s): Visual Studies minor
(Offered: Fall 2022)

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 2023)

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 2023)

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.