WCORE

WCORE FINE ARTS AND HUMANITIES COURSES

ART	**106**	**Drawing, Inquiry, and Expression**	**4 Credits**
This course introduces students to the art of drawing and visual communication. It covers fundamental techniques, materials, vocabulary, and modes of communication inherent to the medium. Students will also learn basic terms and techniques pertaining to creation and critique of drawings, and the presentation and storage of finished artworks. This course will also challenge students to hone their visual literacy, encouraging them to analyze and understand works of art through both historical and contemporary lenses. (WCore: WCFAH)			
ART	**111**	**Paint, Perception, and Alchemy**	**4 Credits**
This course introduces students to the art of painting and visual communication. It covers fundamental techniques, materials, vocabulary, and modes of communication inherent to the medium. Students will also learn basic terms and techniques pertaining to creation and critique of painting, and the presentation and storage of finished artworks. This course will also challenge students to hone their visual literacy, encouraging them to analyze and understand works of art through both historical and contemporary lenses. (WCore: WCFAH)			
ART	**128**	**Maker's Lab**	**4 Credits**
We live in a designed world. Our lived experience is the result of decisions made in the creative process and says as much about aesthetics as it does about effective design. This class engages students in discussions, written responses, hands-on studio workshops, and innovative problem-solving as a way to consider the aesthetics and design in our world. Using fundamental concepts from drawing and painting, sculpture and 3D construction, digital tools, and design, we will apply design-based thinking to solve problems, revise and evaluate existing solutions, and personally redefine the creative process. Work across several disciplines will allow us to see the interconnection and relationships between traditionally disparate fields of study. Simultaneously, this course will provide students the opportunity to expand and integrate their creative skills, gain experience with specialized technology, and develop a portfolio of interdisciplinary objects and ideas that demonstrate creative flexibility and a multifaceted understanding of complex issues. Alongside individual projects, we will identify and analyze real world problems, as a way to connect what we do in the classroom to our community. (WCore: WCFAH)			
ART	**148**	**Ceramics I: Material Studies**	**4 Credits**
This course introduces students to the fundamental nature, practices, techniques, and culture of working in clay. Students will receive an introduction into the four basic building techniques of ceramics. It is a course that will familiarize the student with a utilitarian and artistic material that has been used for millennia and continues to be found useful in new technological and industrial manners. Students will be given an understanding of the practice of time management, a key component to the success of working in clay and a necessity in daily life. Students will learn ceramic hand-building, pottery, glazing, and firing methods as a means of self-expression and communication. (WCore: WCFAH)			
ART	**180**	**Photography**	**4 Credits**
With the introduction of contemporary technology, vision itself has become our most immediate form of communication and expression. Although we will look at and discuss the work of others, this course is primarily about each student making her/his own personal images. In this course, students will learn basic technical skills for the beginning photographer. These include camera operation, developing and scanning black and white film, basic grayscale digital image processing, making prints from negatives, making inkjet prints and presentation. Students will also learn the grammar of this language; use of the frame, time, vantage, and detail. Students will investigate the relationship of form to content. Most importantly, students will use these skills to explore their own vision and ideas. Through discussions and group critiques, they will share this work with each other and receive feedback to help them refine it. They will produce affective images that examine their personal perception and concepts. (WCore: WCFAH)			
ART	**210**	**Traditional Photography**	**4 Credits**
More photographs are uploaded to Facebook every two minutes than were made during the first 60 years of the history of photography. With the shift to digital technology and the convenience it affords, electronic photography has replaced traditional, silver-based photography as our mainstream method of visual expression and communication. Traditional photography, however, continues to be practiced with a strong and passionate following. Most serious photographers consider it necessary to learn these skills to truly understand the medium, and many practice it for its immediacy and hands-on intimacy. This course will introduce skills, techniques, and materials of traditional, silver-based black and white photography. These skills include use of camera types, including view cameras and hand-held cameras, lenses, light metering techniques, lighting techniques, and refined development and traditional printing techniques. We will examine how different technologies have introduced different methods, and how these methods have shaped, and been shaped by, cultural aesthetics and priorities. We will discuss and examine artistic and photographic concerns, and deal with the advancement of personal visual and conceptual skills needed to produce affective images. Students in this course will experiment with a variety of materials, techniques, and philosophical approaches to traditional photography, and ultimately produce a body of work that exhibits their own personal investigations and creative expression. (WCore: WCFAH)			
ART	**215**	**Drawing Lines in the Sand**	**4 Credits**
This hybrid studio-seminar course examines art about landscape, space, and environments, while challenging students to build on these ideas in their own creative work. Students will research artworks and writings that explore topics such as landscape, "wild" and urban space, public and private spaces, land(scapes) and power, using this context to inform their creative works that address these same topics. This course simultaneously introduces students to fundamental drawing techniques, with a special focus on drawings and images made using landscape, nature, and hybridized modes of visual communication. No previous experience with drawing is required. (WCore: WCFAH, RE)			
DANCE	**110**	**Creative Process**	**3 Credits**
This course is an interdisciplinary and playful exploration of the creative process in dance for anyone - no previous dance experience required. Students participate in theoretical and practical content to develop an understanding of our moving bodies, movement potential, personal voice, and collaboration via tools of improvisation, composition, and communication through movement. (WCore: WCFAH, DE)			
FILM	**110**	**Making Sense of Movies and Aesthetics**	**4 Credits**

This course examines the formal elements of film and its history, from the earliest experiments in motion photography through the present. Students will learn the terminology and concepts of film analysis (mise-en-scene, montage, cinematography, etc.) in the context of film's evolution across the twentieth century. Films may include profanity, violence, and/or sexually explicit images. (WCore: WCFAH, RE)

GNDR	**101**	**Gender, Sex, and Identity**	**4 Credits**

The central aim of this course is to foster critical thinking about gender and how the concept of gender structures relationships of power around us every day. This means that we will think about, write about, and talk about questions related to what gender is, how it affects us, and how it can change. Throughout this course, we will draw on several different disciplines, such as sociology, philosophy, literature, and political science, to develop a multi-faceted understanding of how gender structures our lives. We will also look at specific topics related to the intersections of race and gender, sexual identity, gender inequality, and the flexibility of gender categories. (WCore: WCFAH, DE)

HIST	**102**	**Alien Encounters in History**	**4 Credits**

People often make the judgment that since the past has influenced our own world, the people of the past must somehow be "like us" in fundamental ways. This course will seek to undermine that judgment by arguing that we are fundamentally different from people in the past and that in understanding these differences, we can more freely choose our futures. Our field of inquiry will be European History in the centuries that include the Ancient World through the Renaissance. In particular, we will examine the ways in which Europeans (a definition that evolves over time) define themselves through encountering and interacting with "alien" cultures. Examples: What's the difference between civilized people and barbarians? How do the people on both sides of the Crusades misunderstand each other? How do the Khan and the Pope try to negotiate their communication? These are a few of the "alien" encounters that we will study. (WCore: WCFAH, WE)

HIST	**111**	**Patterns of Global Immigration**	**4 Credits**

This course looks at the recent history of global immigration patterns in the context of modern world history, paying particular attention to the last century, or so, of migration. The course focuses on immigrant experiences in the US and Europe but it also closely examines global circumstances that affect who becomes an immigrant and why. Students will explore immigration through a variety of writing assignments that focus on the historical and contemporary influences shaping the immigration experience in many parts of the world. (WCore: WCFAH, WE)

HIST	**120**	**The Story of America**	**4 Credits**

This class will serve as an introduction to American history from the colonial period to the present day. We will seek to answer some fundamental questions: How did we get here? How did we go from a handful of small, not very important British colonies to the richest and most powerful nation on earth? How free have Americans been, who has wielded power, and how has that changed over time? How do historians construct their versions of the past? (WCore: WCFAH, DE)

HIST	**123**	**Citizenship and Voting in Europe**	**4 Credits**

This course examines the struggle for citizenship and its attendant benefits in European History. The course will follow this focus by selectively looking at European history from the Renaissance through WWII. Approximately two weeks of the course will be developed to a service learning project related to individuals seeking citizenship and/or voter registration here in Salt Lake City. We will look at how the current local issues relating to obtaining citizen rights affect our understanding of the issues that have aided and impeded citizenship in history. (WCore: WCFAH, WE)

HIST	**202**	**America's Best Idea**	**4 Credits**

In 1872 the U.S. Congress declared the Yellowstone region the world's first "national park." In 1916 Congress created the National Park Service, "which purpose is to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations." Today the Park Service manages 407 "units" with 28 different designations – including national parks, monuments, historical parks, military parks, preserves, recreation areas, seashores, parkways, lakeshores, and reserves – and nations around the world have created their own versions of "national parks." This course will investigate the "national park" idea and its implications for natural and human history. Why has this been called "America's best idea?" What have been the implications of national park designation for Native Americans? For wildlife? For American history and culture? How do historians answer such questions? (WCore: WCFAH, WE)

HIST	**206**	**Homelands and Contested Spaces**	**4 Credits**

Focusing on the methods, processes and outcomes of empire in what are usually referred to as "settler states," this course explores the United States, Australia, and South Africa (among others) from circa 1600 to the present. It compels students to grapple with the complex origins, realities and legacies of what we commonly know today as reservations and homelands. Questions of primary concern in this course are: How and why did these spaces come to be? How and why were they maintained (or not maintained)? Why did certain populations accept or reject the creations of these spaces (and why do these responses change over time)? How do the ancestors of settlers and indigenous populations see and experience these spaces today? The course places a heavy emphasis on critical reading, film interpretation, and research. (WCore: WCFAH, DE)

LMW	**104**	**Books That Changed the World**	**4 Credits**

Literature can be a powerful tool for social change. This course examines the international tradition of literary activism in which writers expose injustice, demand change, and inspire solidarity and struggle. (WCore: WCFAH, WE)

LMW	**114**	**Searching for America**	**4 Credits**

This course explores the rich tradition of modern American literature by featuring some of the most captivating texts and innovative authors, including US minority writers of different ethnic backgrounds. Emphasizing pertinent connections between literature and culture, class discussions will showcase how imaginative writing illuminates, interrogates, and complicates fundamental aspects of American culture. We sill discover that whether literary protagonists dream of freedom, refuge, success, or happiness, they all imagine and experience modern America in uniquely compelling ways. (WCore: WCFAH, DE)

LMW	**130**	**Self-Discovery: Film and Literature**	**4 Credits**

Great films and literature testify to the difficulty and the crucial importance of self-discovery. Literary and cinematic protagonists throughout history have struggled to "know thyself," as the oracle commands. The failure to know oneself can have tragic consequences. For us today, film and literature are

a challenging and enjoyable route to self-knowledge. This class will study works of literature and cinema which speak to the process of self-discovery. (WCore: WCFAH)

LMW	**133**	**Walking**	**4 Credits**

In this arts and humanities course, we will explore the cultural history of walking in the United States, we will walk with intention, and we will write and make art about walking. Some people walk only out of necessity. Others walk to improve their well-being, to see the world, or to save the earth. Depending on who is walking where, when, why, and how, this seemingly simple and ordinary activity can become an adventure, a sport, a crime, an artistic performance, a spiritual practice, a political protest, and more. By studying and practicing the art of walking, we will ask important questions and uncover sometimes uncomfortable truths about ourselves and our world. This course welcomes all people. For our purposes, walking is defined as slow movement across the land. (WCore: WCFAH, WE)

LMW	**202**	**Worlds of Fantasy**	**4 Credits**

While the fantasy genre has its roots in truly ancient myths and legends, it is very much a product of the twentieth century. In Worlds of Fantasy, we will examine the origins and development of fantasy media in all their forms, from literature to TV, film, and games. Our central concerns will be how fantasy represents the past; how readers, viewers, and gamers experience fantasy; and how fantasy both expresses and challenges oppressive concepts of gender and race. Readings will draw from a diverse range of fantasy authors. (WCore: WCFAH)

LMW	**205**	**Goddesses, Heroes, and Others**	**4 Credits**

From ancient scriptures to contemporary comics, these literary characters-goddesses, heroes, and “others” (figures marginalized by the dominant group)-rule. This course investigates and supports your investigations of these character types. It poses basic questions asked by many literary critics: where do these characters come from and how are they adapted by so many cultures and literary genres? To answer these questions, we’ll delve into current theory and historical research. We’ll do our part to keep goddesses, heroes, and others alive! (WCore: WCFAH, RE)

LMW	**210**	**Digital Narratives**	**4 Credits**

In this course we will learn how to create stories using digital media such as video narratives and podcasts. Alongside exploring creative elements, we will also reflect critically on how new media shape our understanding of narrative and audiences. The online forum will allow us to be fully immersed in a digital experience. We will create what Anne Burdick calls, "imaginative techno-texts" and critique each other's works online. To develop a common vocabulary, we will read critical texts about narrative and media. In the process, we will analyze the relationship between creator and audience, between form and medium, by asking questions like, "how do the intersections between technology and storytelling affect the ways in which we explore and express our stories?" Students don't need technical proficiency. We'll spend some time going over basic technical and production guidelines. (WCore: WCFAH, WE)

LMW	**215**	**Vampire Literature**	**4 Credits**

This course proceeds from the assumption that reading literature bears certain uncanny similarities with vampirism, and that these similarities partly account for the success of the vampire subgenre in popular literature and cinema (the reception of which we will regard as a kind of reading). In particular, literary texts put their readers in a state of passivity that is at once often nerve-wracking and intensely pleasurable. Meanwhile, we will regard writing as a form of vampiric seduction, luring the reading into a receptive state only to strike at the decisive moment and thus achieve its aims (which we will assume are somewhat less violent than the aims of a vampire). (WCore: WCFAH, WE)

PHIL	**102**	**Critical Thinking**	**4 Credits**

This foundational course teaches the skills involved in clear thinking, logical reasoning, and analytic reading applicable to all academic studies. It provides a brief treatment of deductive logic, covers how to identify logical fallacies in another person's argument, and includes the practice of reading skills necessary to get the most from your college education. This course is a required prerequisite for all upper-division philosophy offerings. (WCore: WCFAH)

PHIL	**129**	**Race, Power, and Privilege**	**4 Credits**

No one lives as just an individual but rather all of us live within and interact with systems of identity, oppression, and privilege. Many people find solidarity, belonging, and pride in our relationships with categories such as race but these categories are also sites of oppression and privilege. In this course, we will look at how systems of racism and privilege contribute to how we define ourselves, how we are defined by society, and how the world we know is defined. We will do this from a philosophical perspective. This means that while we will occasionally discuss concrete issues such as affirmative action and equal pay laws we will concentrate on theories of oppression, privilege, intersectionality, and resistance. This means that we will do a lot of abstract thinking in this course. While the topics that we will investigate in this class are different than what you would find in most philosophy courses we will be learning how to think philosophically about important issues that are part of who we are.

We will read a wide variety of sources written by living philosophers of race, some sources from philosophers working in the early twentieth century, as well as quite a bit of work from theorists working in literature and sociology. Looking at sources from different time periods and disciplines will highlight how concepts related to race and power change significantly over time, as well as reflecting that "Philosophy of Race" as a subfield is always interdisciplinary. Assignments and discussions will encourage students to complicate the ways they view their own identity, question the simplified accounts of power that they encounter from the media, engage in social justice work, and reflect upon that work in meaningful ways. (WCore: WCFAH, DE)

PHIL	**131**	**Philosophy of Gender and Power**	**4 Credits**

The term "feminist" has almost as many meanings as it has both advocates and detractors. For some, the "feminism" means a radical shift in language, politics, and economics. For some, the term simply means equality. And still for others, the term means witchcraft, sexual deviancy, and the death of the American family. This semester, we will examine how contemporary theorists (many of whom call themselves "feminist") argue the world needs to change in order to make a more just environment for women. In the process, we will read about, write about, and discuss a wide range of issues including structures of power, sexuality and sexual violence, race, masculinity, and beauty norms. The goal for this class is not to decide on one solitary definition of "feminism" but instead to force ourselves to think more critically about how gender structures the world around us and how we can change our future. (WCore: WCFAH, DE)

PHIL	**134**	**Philosophy, Identity, and the Self**	**4 Credits**

When we begin to look at the world philosophically, we begin to question the basic assumptions in our lives that we used to ignore. This forces us to start to live in our world with shakier scaffolding than before. However, while this can be uncomfortable and often downright annoying, it also allows us to reflect on what we truly find valuable and encourages to build more meaningful relationships with ourselves, our loved ones, and our world. Throughout this

course, we will read philosophical reflections on five core questions in philosophy. Moreover, we will write about and discuss how these questions enter into our own lives and how the ideas of fellow philosophers shake or stabilize our own scaffolding. (WCore: WCFAH, WE)

PHIL	**208**	**Philosophy of Love & Sex**	**4 Credits**

Love and sexuality are two of the most crucial and complex aspects of our identities. Moreover, these concepts are often intertwined and sometimes pitted against one another. In this class, we will examine different approaches to this topic from a wide selection of philosophical traditions. Furthermore, we will supplement traditional philosophical readings with analyses of artifacts from popular culture, such as music, movies, and television. All of this will prepare us to ask and respond to various questions, such as “what is love, what is sex, and how are they related?” “In what ways does who and how we love make us who we are?” “How is sexuality a personally and politically important construct?” and “How can love change the world?” (WCore: WCFAH, WE)

PHIL	**209**	**Poverty and Global Justice**	**3 Credits**

Poverty is examined in this course as an ethical issue of the most pressing sort. Reviewing various ethical theories and conducting a survey of some of the most commonly used definitions of poverty, we focus on this question: what justifies, ethically, politically and economically, if at all, allowing so many human being to remain mired in extreme conditions of deprivation (i.e., poverty that kills)? Arguably, we could act in such a way as to change such conditions to the benefit of the humans who are otherwise the victims of these unchanged, impoverished conditions. (WCore: WCFAH)

PHIL	**216**	**Ethical Issues in Health and Healthcare**	**4 Credits**

The basic or human right to life enjoys widespread endorsement, though just what sort of life is considered a basic right may vary from one society to another. While exploring some of these varieties of the conception of "life" which all human beings putatively have a right to (and thus someone or other has a duty to support such a claim), we will focus in this course on the role which health and adequate health care play, anywhere, as necessities, for human beings who are trying to enjoy the substance of such a basic right to life. Other necessities for a substantive life as a matter of right will be discussed as well. (WCore: WCFAH)

PHIL	**221**	**Ethics of Diversity**	**4 Credits**

In the context of philosophy, ethics is the study of moral decisions and moral actions. To put it more simply, the aim of this course is to ask the question "What ought I do?" Throughout this term, we will ask this question again and again, sometimes in the context of concrete decisions and sometimes in the context of more abstract theories of right and wrong. In the process, we will read the work of authors who are trying to answer the same questions, investigate their works thoroughly, and analyze their ideas and our own though writing and class discussion. (WCore: WCFAH, DE)

THTR	**180**	**Acting I**	**3 Credits**

A study of the acting techniques of Stanislavski, Strasberg, and Hagen applied to monologues and scene. (WCore: WCFAH)

THTR	**255**	**Script Analysis**	**3 Credits**

This course studies methodologies of scriptanalysis to help students develop greater skill in the technical and theoretical skills of script analysis using a formalist approach. Using dramatic literature from naturalism to the avant garde, students will dissect how the plays work structurally. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. The course offers general guidelines for reading and thinking about plays and understanding the basic potentials of a play's construction. (WCore: WCFAH)

WCFAH	**127**	**Infinite Variety**	**3 Credits**

An introductory course to the art of acting and communication through performance. It covers the study of basic acting techniques, the value of storytelling, modes of communication (verbal, physical, text and subtext), and improvisation. Students will learn a lexicon of terms and techniques related to rehearsing, performing, and critiquing live performance and storytelling. Students will be challenged to access and deliver the physical, emotional, and psychological aspects of their character(s). (WCore: WCFAH)

WCFAH	**132**	**Sound, Music, and Technology**	**3 Credits**

"The history of the music industry is inevitably also the story of the development of technology. From the player piano to the vinyl disc, from reel-to-reel tape to the cassette, from the CD to the digital download, these formats and devices changed not only the way music was consumed, but the very way artists created it." Edgar Bronfman, Jr. former CEO of Warner Music Group. Using this quote as a guide, but expanding it to include music and sound as a whole, not just the music industry, this course will broadly examine the effect that technology has had on music and sound after WWII. It will cover music and sound in popular music, art music, film and interactive media, music of other cultures, and sound art and sound installations. The class format is based on a cycle of listening, reading, and creating. Students will first listen to and discuss works that employ, are made possible, or were fundamentally changed because of a paradigm shift brought about due to a technological innovation. Students will then read and learn about one particular innovation and finally demonstrate their knowledge of this innovation by creating short musical or sound works of their own and writing about the relationship between technology and their own work or by composing short, focused essays about the relationship between a technological shift and works listened to in class. This class is open to all majors, regardless of prior musical knowledge; however, basic computer skills are required. (WCore: WCFAH)

WCFAH	**207**	**Humor and Philosophy**	**4 Credits**

Most people love to laugh-but why? And what makes something funny? Is there a secret to someone or something being comical? And what's the purpose of humor and laughter, anyway? Finally-can anything be funny? Are some forms of humor actually immoral, and are we bad people for laughing at some jokes? Or is humor a fictional holiday from everyday life, where anything and everything is allowed? In this course we'll philosophically explore these questions and others about the nature, purpose, value, and possible limits of humor in everyday life. (WCore: WCFAH)

WCFAH	**219**	**The Music of Two Ring Cycles**	**4 Credits**

In this course, students will examine music composed for two of the greatest fantasy epics ever created, Richard Wagner's 4-opera Der Ring des Niebelungen and Howard Shore's soundtracks to the 3-film version of J.R.R. Tolkien's The Lord of the Rings. Comparisons between the literary content of the cycles are inevitable, from the subject matter to parallel plot developments and even the fantasy creatures that inhabit each world, and these will be studied in the course. In addition to these correspondences, the composers of each cycle used very similar compositional devices to organize the musical content,

providing continuity over 10+ hours of music while simultaneously clearly delineating characters, objects, emotional states and more abstract ideas. Students will present their own specialized research on diverse topics relating to the two cycles to their classmates. (WCore: WCFAH, RE)			
WRIT	**110**	**First Year Writing Workshop**	**4 Credits**
As students, we engage in a variety of academic conversations across multiple contexts. We engage with others in these communities to listen, share, inform, and persuade. The purpose of this course is to help students develop the confidence as writers entering academic conversations. We will approach this in several ways. We will develop mindful reading strategies. That is, how to make deliberate decisions on which reading strategies to use across various contexts and purposes. We will develop and reflect on our writing process, in which we plan, draft, share, and revise our writing. And, we will explore rhetorical choices in written and oral communication. That is, uncover not just what the writer and speaker says, but how the writing and speech is put together. We will analyze the academic conversations for rhetorical principles including audience, purpose, and argumentative strategies. (WCore: WCFAH)			

ART-106: Drawing, Inquiry, and Expression (Min Credits: 4.00)
This course introduces students to the art of drawing and visual communication. It covers fundamental techniques, materials, vocabulary, and modes of communication inherent to the medium. Students will also learn basic terms and techniques pertaining to creation and critique of drawings, and the presentation and storage of finished artworks. This course will also challenge students to hone their visual literacy, encouraging them to analyze and understand works of art through both historical and contemporary lenses. (WCore: WCFAH, WCCAP)

ART-111: Paint, Perception, and Alchemy (Min Credits: 4.00)
This course introduces students to the art of painting and visual communication. It covers fundamental techniques, materials, vocabulary, and modes of communication inherent to the medium. Students will also learn basic terms and techniques pertaining to creation and critique of painting, and the presentation and storage of finished artworks. This course will also challenge students to hone their visual literacy, encouraging them to analyze and understand works of art through both historical and contemporary lenses. (WCore: WCFAH, WCCAP)

ART-128: Maker's Lab (Min Credits: 4.00)
We live in a designed world. Our lived experience is the result of decisions made in the creative process, and says as much about aesthetics as it does about effective design. This class engages students in discussions, written responses, hands-on studio workshops, and innovative problem-solving as a way to consider the aesthetics and design in our world. Using fundamental concepts from drawing and painting, sculpture and 3D construction, digital tools, and design, we will apply design-based thinking to solve problems, revise and evaluate existing solutions, and personally redefine the creative process. Work across several disciplines will allow us to see the interconnection and relationships between traditionally disparate fields of study. Simultaneously, this course will provide students the opportunity to expand and integrate their creative skills, gain experience with specialized technology, and develop a portfolio of interdisciplinary objects and ideas that demonstrates creative flexibility and a multifaceted understanding of complex issues. Alongside individual projects, we will identify and analyze real world problems, as a way to connect what we do in the classroom to our community. (WCore: WCFAH, CE, WCCAP)

ART-148: Ceramics I: Material Studies (Min Credits: 4.00)
This course introduces students to the fundamental nature, practices, techniques, and culture of working in clay. Students will receive an introduction into the four basic building techniques of ceramics. It is a course that will familiarize the student with a utilitarian and artistic material that has been used for millennia and continues to be found useful in new technological and industrial manners. Students will be given an understanding of the practice of time management, a key component to the success of working in clay and a necessity in daily life. Students will learn ceramic hand-building, pottery, glazing, and firing methods as a means of self-expression and communication. (WCore: WCFAH, WCCAP)

ART-180: Photography (Min Credits: 4.00)
Photography is the visual language of our time. With the introduction of contemporary technology, vision itself has become our most immediate form of communication and expression. Although we will look at and discuss the work of others, this course is primarily about each student making her/his own personal images. In this course, students will learn basic technical skills for the beginning photographer. These include camera operation, developing and scanning black and white film, basic grayscale digital image processing, making prints from negatives, making inkjet prints and presentation. Students will also learn the grammar of this language; use of the frame, time, vantage, and detail. Students will investigate the relationship of form to content. Most importantly, students will use these skills to explore their own vision and ideas. Through discussions and group critiques, they will share this work with each other and receive feedback to help them refine it. They will produce affective images that examine their personal perception and concepts. (WCore: WCFAH, WCCAP)

ART-210: Traditional Photography (Min Credits: 4.00)
More photographs are uploaded to Facebook every two minutes than were made during the first 60 years of the history of photography. With the shift to digital technology and the convenience it affords, electronic photography has replaced traditional, silver-based photography as our mainstream method of visual expression and communication. Traditional photography, however, continues to be practiced with a strong and passionate following. Most serious photographers consider it necessary to learn these skills to truly understand the medium, and many practice it for its immediacy and hands-on intimacy. This course will introduce skills, techniques, and materials of traditional, silver-based black and white photography. These skills include use of camera types, including view cameras and hand-held cameras, lenses, light metering techniques, lighting techniques, and refined development and traditional printing techniques. We will examine how different technologies have introduced different methods, and how these methods have shaped, and been shaped by, cultural aesthetics and priorities. We will discuss and examine artistic and photographic concerns, and deal with the advancement of personal visual and conceptual skills needed to produce affective images. Students in this course will experiment with a variety of materials, techniques, and philosophical approaches to traditional photography, and ultimately produce a body of work that exhibits their own personal investigations and creative expression. (WCore: WCFAH, CE, WCCAP)

DANCE-110: Creative Process in Movement and Dance (Min Credits: 3.00)
This course is an interdisciplinary and playful exploration of the creative process in dance for anyone - no previous dance experience required. Students participate in theoretical and practical content to develop an understanding of our moving bodies, movement potential, personal voice, and collaboration via tools of improvisation, composition, and communication through movement. (WCore: WCFAH, DE, WCCAD)

FILM-110: Making Sense of Movies and Aesthetics,And Aesthetics (Min Credits: 4.00)

This course examines the formal elements of film and its history, from the earliest experiments in motion photography through the present. Students will learn the terminology and concepts of film analysis (mise-en-scene, montage, cinematography, etc.) in the context of film's evolution across the twentieth century. Films may include profanity, violence, and/or sexually explicit images. (WCore: WCFAH, RE, WCCRT)

GNDR-101: Gender, Sex, and Identity (Min Credits: 4.00)
The central aim of this course is to foster critical thinking about gender and how the concept of gender structures relationships of power around us every day. This means that we will think about, write about, and talk about questions related to what gender is, how it affects us, and how it can change. Throughout this course, we will draw on several different disciplines, such as sociology, philosophy, literature, and political science, to develop a multi-faceted understanding of how gender structures our lives. We will also look at specific topics related to the intersections of race and gender, sexual identity, gender inequality, and the flexibility of gender categories. (WCore: WCFAH, DE, WCCAD)

HIST-102: Alien Encounters in History (Min Credits: 4.00)
People often make the judgment that since the past has influenced our own world, the people of the past must somehow be "like us" in fundamental ways. This course will seek to undermine that judgment by arguing that we are fundamentally different from people in the past and that in understanding these differences, we can more freely choose our futures. Our field of inquiry will be European History in the centuries that include the Ancient World through the Renaissance. In particular, we will examine the ways in which Europeans (a definition that evolves over time) define themselves through encountering and interacting with "alien" cultures. Examples: What's the difference between civilized people and barbarians? How do the people on both sides of the Crusades misunderstand each other? How do the Khan and the Pope try to negotiate their communication? These are a few of the "alien" encounters that we may study. (WCore: WCFAH, WE, WCCRT)

HIST-111: Patterns of Global Immigration (Min Credits: 4.00)
This course looks at the recent history of global immigration patterns in the context of modern world history, paying particular attention to the last century, or so, of migration. The course focuses on immigrant experiences in the US and Europe but it also closely examines global circumstances that affect who becomes an immigrant and why. Students will explore immigration through a variety of writing assignments that focus on the historical and contemporary influences shaping the immigration experience in many parts of the world. (WCore: WCFAH, WE, WCCRT)

HIST-120: The Story of America (Min Credits: 4.00)
This class will serve as an introduction to American history from the colonial period to the present day. We will seek to answer some fundamental questions: How did we get here? How did we go from a handful of small, not very important British colonies to the richest and most powerful nation on earth? How free have Americans been, who has wielded power, and how has that changed over time? How do historians construct their versions of the past? (WCore: WCFAH, DE, WCCAD)

HIST-202: America's Best Idea: Hist of Natl Parks (Min Credits: 4.00)
In 1872 the U.S. Congress declared the Yellowstone region the world's first "national park." In 1916 Congress created the National Park Service, "which purpose is to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations." Today the Park Service manages over "units" with nearly 30 different designations - including national parks, monuments, historical parks, military parks, preserves, recreation areas, seashores, parkways, lakeshores, and reserves - and nations around the world have created their own versions of "national parks." This course will investigate the "national park" idea and its implications for natural and human history. Why has this been called "America's best idea?" What have been the implications of national park designation for Native Americans? For wildlife? For American history and culture? How do historians answer such questions? (WCore: WCFAH, WE, WCCRT)

HIST-206: Homelands and Contested Spaces (Min Credits: 4.00)
Focusing on the methods, processes and outcomes of empire in what are usually referred to as "settler states," this course explores the United States, Australia, and South Africa (among others) from circa 1600 to the present. It compels students to grapple with the complex origins, realities and legacies of what we commonly know today as reservations and homelands. Questions of primary concern in this course are: How and why did these spaces come to be? How and why were they maintained (or not maintained)? Why did certain populations accept or reject the creations of these spaces (and why do these responses change over time)? How do the ancestors of settlers and indigenous populations see and experience these spaces today? The course places a heavy emphasis on critical reading, film interpretation, and research. (WCore: WCFAH, DE, WCCAD)

LMW-104: Books That Changed the World (Min Credits: 4.00)
Literature can be a powerful tool for social change. This course examines the international tradition of literary activism in which writers expose injustice, demand change, and inspire solidarity and struggle. (WCore: WCFAH, WE, WCCRT)

LMW-114: Searching for America (Min Credits: 4.00)
This course explores the rich tradition of modern American literature by featuring some of the most captivating texts and innovative authors, including US minority writers of different ethnic background. Emphasizing pertinent connections between literature and culture, class discussions will showcase how imaginative writing illuminates, interrogates, and complicates fundamental aspects of American culture. We will discover that whether literary protagonists dream of freedom, refuge, success, or happiness, they all imagine and experience modern America in uniquely compelling ways. (WCore: WCFAH, DE, WCCRT)

LMW-130: Self-Discovery: Film and Literature (Min Credits: 4.00)
Great films and literature testify to the difficulty and the crucial importance of self-discovery. Literary and cinematic protagonists throughout history have struggled to "know thyself," as the oracle commands. The failure to know oneself can have tragic consequences. For us today, film and literature are a challenging and enjoyable route to self-knowledge. This class will study works of literature and cinema which speak to the process of self-discovery. (WCore: WCFAH, CE, WCCAP)

LMW-133: Culture of Walking (Min Credits: 4.00)
In this arts and humanities course, we will explore the cultural history of walking in the United States, we will walk with intention, and we will write and make art about walking. Some people walk only out of necessity. Others walk to improve their well-being, to see the world, or to save the earth. Depending on who is walking where, when, why, and how, this seemingly simple and ordinary activity can become an adventure, a sport, a crime, an artistic performance, a spiritual practice, a political protest, and more. By studying and practicing the art of walking, we will ask important questions and uncover sometimes uncomfortable truths about ourselves and our world. This course welcomes all people. For our purposes, walking is defined as slow movement across the land. (WCore: WCFAH, WE, WCCRT)

LMW-202: Worlds of Fantasy (Min Credits: 4.00)
While the fantasy genre has its roots in truly ancient myths and legends, it is very much a product of the twentieth century. In Worlds of Fantasy, we will examine the origins and development of fantasy media in all their forms, from literature to TV, film, and games. Our central concerns will be how fantasy represents the past; how readers, viewers, and gamers experience fantasy; and how fantasy both expresses and challenges oppressive concepts of gender and race. Readings will draw from a diverse range of fantasy authors. (WCore: WCFAH, WCCRT)

LMW-205: Goddesses, Heroes, and Others (Min Credits: 4.00)
From ancient scriptures to contemporary comics, these literary characters-goddesses, heroes, and "others" (figures marginalized by the dominant group)-rule. This course investigates and supports your investigations of these character types. It poses basic questions asked by many literary critics: where do these characters come from and how are they adapted by so many cultures and literary genres? To answer these questions, we'll delve into current theory and historical research. We'll do our part to keep goddesses, heroes, and others alive! (WCore: WCFAH, RE)

LMW-210: Digital Narratives (Min Credits: 4.00)
In this course we will learn how to create stories using digital media such as video narratives and podcasts. Alongside exploring creative elements, we will also reflect critically on how new media shape our understanding of narrative and audiences. The online forum will allow us to be fully immersed in a digital experience. We will create what Anne Burdick calls, "imaginative techno-texts" and critique each other's works online. To develop a common vocabulary, we will read critical texts about narrative and media. In the process, we will analyze the relationship between creator and audience, between form and medium, by asking questions like, "how do the intersections between technology and storytelling affect the ways in which we explore and express our stories?" Students don't need technical proficiency. We'll spend some time going over basic technical and production guidelines. (WCore: WCFAH, WE, WCCRT)

LMW-215: Vampire Literature (Min Credits: 4.00)
This course proceeds from the assumption that reading literature bears certain uncanny similarities with vampirism, and that these similarities partly account for the success of the vampire subgenre in popular literature and cinema (the reception of which we will regard as a kind of reading). In particular, literary texts put their readers in a state of passivity that is at once often nerve-wracking and intensely pleasurable. Meanwhile, we will regard writing as a form of vampiric seduction, luring the reading into a receptive state only to strike at the decisive moment and thus achieve its aims (which we will assume are somewhat less violent than the aims of a vampire). (WCore: WCFAH, WE, WCCRT)

MUSC-132: Sound, Music, and Technology (Min Credits: 3.00)
"The history of the music industry is inevitably also the story of the development of technology. From the player piano to the vinyl disc, from reel-to-reel tape to the cassette, from the CD to the digital download, these formats and devices changed not only the way music was consumed, but the very way artists created it." Edgar Bronfman, Jr. former CEO of Warner Music Group Using this quote as a guide, but expanding it to include music and sound as a whole, not just the music industry, this course will broadly examine the effect that technology has had on music and sound after WWII. It will cover music and sound in popular music, art music, film and interactive media, music of other cultures, and sound art and sound installations. The class format is based on a cycle of listening, reading, and creating. Students will first listen to and discuss works that employ, are made possible, or were fundamentally changed because of a paradigm shift brought about due to a technological innovation. Students will then read and learn about one particular innovation and finally demonstrate their knowledge of this innovation by creating short musical or sound works of their own and writing about the relationship between technology and their own work or by composing short, focused essays about the relationship between a technological shift and works listened to in class. This class is open to all majors, regardless of prior musical knowledge; however, basic computer skills are required. (WCore: WCFAH, WCCAP)

MUSC-219: The Music of Two Ring Cycles (Min Credits: 4.00)
In this course students will examine music composed for two of the greatest fantasy epics ever created, Richard Wagner's 4-opera Der Ring des Niebelungen and Howard Shore's soundtracks to the 3-film version of J.R.R. Tolkien's The Lord of the Rings. Comparisons between the literary content of the cycles are inevitable, from the subject matter to parallel plot developments and even the fantasy creatures that inhabit each world, and these will be studied in the course. In addition to these correspondences, the composers of each cycle used very similar compositional devices to organize the musical content, providing continuity over 10+ hours of music while simultaneously clearly delineating characters, objects, emotional states and more abstract ideas. Students will present their own specialized research on diverse topics relating to the two cycles to their classmates. (WCore: WCFAH and RE, WCCRT)

PHIL-102: Critical Thinking (Min Credits: 4.00)
This foundational course teaches the skills involved in clear thinking, logical reasoning, and analytic reading applicable to all academic studies. It provides a brief treatment of deductive logic, covers how to identify logical fallacies in another person's argument, and includes the practice of reading skills necessary to get the most from your college education. This course is a required prerequisite for all upper-division philosophy offerings. (WCore: WCFAH, WCMAR)

PHIL-129: Race, Power, and Privilege (Min Credits: 4.00)
In this course, we will look at how systems of racism and privilege contribute to how we define ourselves, how we are defined by society, and how we view the world. We will do this from a philosophical perspective. This discussion-based course will encourage students to complicate the ways they view their own identity, question the simplified accounts of power that they encounter from the media, and reflect upon the ways in which race structures society and affects the lives of individuals. (WCore: WCFAH, DE, WCPIB)

PHIL-131: Philosophy of Gender and Power (Min Credits: 4.00)
The term "feminist" has almost as many meanings as it has both advocates and detractors. For some, the term "feminism" means a radical shift in language, politics, and economics. For some, the term simply means equality. And still for others, the term means witchcraft, sexual deviancy, and the death of the American family. This semester, we will examine how contemporary theorists (many of whom call themselves "feminist") argue the world needs to change in order to make a more just environment for women. In the process, we will read about, write about, and discuss a wide range of issues including structures of power, sexuality and sexual violence, race, masculinity, and beauty norms. The goal for this class is not to decide on one solitary definition of "feminism" but instead to force ourselves to think more critically about how gender structures the world around us and how we can change our future. (WCore: WCFAH, DE, WCPIB)

PHIL-134: Philosophy, Identity, and the Self (Min Credits: 4.00)
When we look at the world philosophically, we begin to question the basic assumptions in our lives that we used to ignore. This often forces us to live with shakier scaffolding than before. However, while this can be uncomfortable or downright annoying, it also spurs us to reflect on what we find truly valuable, and encourages us to build more meaningful relationships with ourselves, our loved ones, and our world. In this course we will read reflections on core

questions in philosophy, especially surrounding theories of identity and the self. We will also discuss and write about how answering these questions affects our own lives, and how the ideas of fellow philosophers shake or stabilize our own scaffolding. (WCore: WCFAH, WE, WCCRT)

PHIL-208: Philosophy of Love and Sex (Min Credits: 4.00)
Love and sexuality are two of the most crucial and complex aspects of our identities. Moreover, these concepts are often intertwined and sometimes pitted against one another. In this class, we will examine different approaches to this topic from a wide selection of philosophical traditions. Furthermore, we will supplement traditional philosophical readings with analyses of artifacts from popular culture, such as music, movies, and television. All of this will prepare us to ask and respond to various questions, such as "what is love, what is sex, and how are they related?" "In what ways does who and how we love make us who we are?" "How is sexuality a personally and politically important construct?" and "How can love change the world?" (WCore: WCFAH, WE, WCCRT)

PHIL-209: Poverty and Global Justice (Min Credits: 3.00)
Poverty is examined in this course as an ethical issue of the most pressing sort. Reviewing various ethical theories and conducting a survey of some of the most commonly used definitions of poverty, we focus on this question: What ethically, politically, or economically justifies-if anything-the current state of the world in which so many people remain mired in extreme conditions of deprivation (i.e., in poverty that kills)? We will consider various arguments for the necessity of change in regards to poverty. (WCore: WCFAH, WCPIB)

PHIL-216: Ethical Issues in Health and Healthcare (Min Credits: 4.00)
The basic or human right to life enjoys widespread endorsement, though just what sort of life is considered a basic right may vary from one society to another. While exploring some of these varieties of the conception of "life" (to which we often suppose all human beings have a right, and thus that others have a duty to uphold), we will focus in this course on the role which health and adequate health care play in securing a basic right to life. Other necessities for a substantive life as a matter of right will be discussed as well. (WCore: WCFAH, WCCAD)

PHIL-221: Phil of Disability & Neurodiversity (Min Credits: 4.00)
In philosophy, ethics is the study of moral decisions and moral actions. To put it simply, the aim of this course is to ask the question, "What ought I do?" Throughout this term, we will ask this question again and again, sometimes in the context of concrete decisions and sometimes in the context of more abstract theories of right and wrong. In the process, we will read the work of thinkers who try to answer the same questions, investigate their works thoroughly, and analyze their ideas and our own through writing and class discussion. (WCore: WCFAH, DE, WCCAD)

THTR-180: Acting I (Min Credits: 3.00)
Study and application of Berry, Rosenberg, Stanislavski, Strasberg, and Hagen techniques. Students practice vocal and physical conditioning as well as monologue and scene prep and performance. (WCore: WCFAH, WCCAP)

THTR-255: Script Analysis (Min Credits: 3.00)
This course studies methodologies of script analysis to help students develop greater skill in the technical and theoretical skills of script analysis using a formalist approach. Using dramatic literature from naturalism to the avant garde, students will dissect how the plays work structurally. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. The course offers general guidelines for reading and thinking about plays and understanding the basic potentials of a play's construction. (WCore: WCFAH, WCCRT)

WRIT-110: First-Year Writing Workshop (Min Credits: 4.00)
As students, we engage in a variety of academic conversations across multiple contexts. We engage with others in these communities to listen, share, inform, and persuade. The purpose of this course is to help students develop the confidence as writers entering academic conversations. We will approach this in several ways. We will develop mindful reading strategies. That is, how to make deliberate decisions on which reading strategies to use across various contexts and purposes. We will develop and reflect on our writing process, in which we plan, draft, share, and revise our writing. And, we will explore rhetorical choices in written and oral communication. That is, uncover not just what the writer and speaker says, but how the writing and speech is put together. We will analyze the academic conversations for rhetorical principles including audience, purpose, and argumentative strategies. (WCore: WCFAH)