

Kansas City Art Institute

Course Catalog 2014-2015

KANSAS CITY ART INSTITUTE

A four-year college of art and design

www.kcai.edu



Please note:

The Kansas City Art Institute course catalog is published online annually and is primarily intended for use by currently enrolled students, faculty and staff. The catalog provides an overview of the college's curriculum, academic programs, facilities and educational resources. It also includes academic policies and procedures; information about degree and certificate programs, including degree requirements; a listing and description of courses; and faculty information. The information concerning academic requirements, courses and programs of study contained in the publication does not constitute an irrevocable contract between the student and the college. KCAI reserves the right to change, discontinue or add academic requirements, courses and programs of study. Such changes may be made without notice, although every effort will be made to provide timely notice to students. It is the responsibility of the individual student to confirm that all appropriate degree requirements are met.

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Introduction

Founded in 1885, the Kansas City Art Institute is one of the oldest and most respected colleges of art and design in the United States. Today, KCAI is a premier, private, fully accredited four-year college of art and design, awarding the bachelor of fine arts degree. A comprehensive liberal arts program complements an emphasis in one of the following majors: animation, art history, ceramics, creative writing, digital filmmaking, digital media, fiber, graphic design, illustration, painting, photography, printmaking and sculpture.

The Kansas City Art Institute's approximately 760 students represent 35 states and 10 countries, including the United States. KCAI alumni include multimedia artist Robert Rauschenberg; ceramic artists Richard Notkin and Akio Takamori; graphic design April Greiman; and sculptors Robert Morris, Mel Ziegler and the late Kate Ericson. As a teenager, Walt Disney took Saturday art classes at KCAI, his only formal training in art.

Consistently recognized for a rigorous, diverse curriculum, KCAI provides quality academic programs strengthened by first-rate support services, technology and practical learning opportunities within and beyond the United States. The college's emphasis on personal attention allows students to gain a comprehensive education and to develop an informed, thoughtful perspective.

KCAI's scenic 15-acre campus situates students between the Kemper Museum of Contemporary Art and the Nelson-Atkins Museum of Art, two of the top art museums in the nation. The college's gallery, the H&R Block Artspace, is located at 16 E. 43rd St.

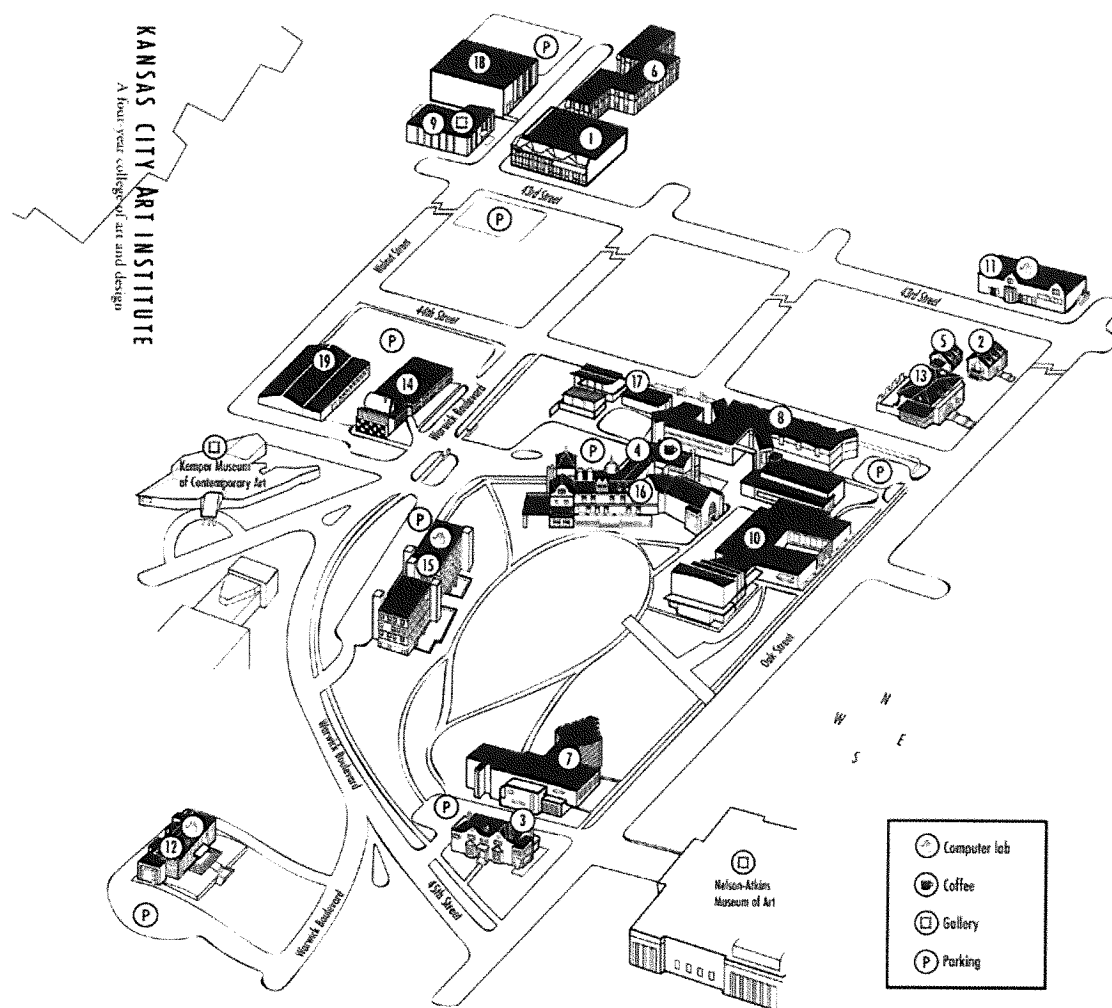
Mission

To prepare gifted students to transform the world creatively through art and design

Vision

To be an innovative leader in art and design

Campus map



- 1. 43rd Street Building**
• Continuing & Professional Studies

- 2. Advancement & Alumni House**

- 3. Baty House**
• Liberal arts

- 4. Café Nerman**
• J.C. Nichols Patio Garden

- 5. Carriage House**
• Visitor's apartment

- 6. Chequers Apartments**
• Student housing

- 7. Dodge Building**
• Painting

- 8. East Building**
• Central shop
• Photography/digital filmmaking
• Printmaking

- 9. H&R Block Artspace at KCAI**
• Exhibitions, permanent collection
• Gallery open to the public

- 10. Irving Building**
• Animation/digital media
• Graphic design
• Irving Amphitheater
• Print Output Center

- 11. J&G Building**
• Illustration

- 12. Janne Library & Learning Center**
• Academic affairs
• Academic support services
• Community Arts and Service Learning (CASL)
• Computer lab
• Library

- 13. Mineral Hall**
• Academic advising
• Campus technology
• Career services
• Dean of students

- 14. Stern Building**
• Ceramics
• Plant services (lower level)

- 15. Student Living Center**
• Art Supply Store
• Cafeteria
• Campus activities
• Mail room

- 16. Vanderslice Hall**
• Admissions
• Business office
• Campus security
• Communications
• Epperson Auditorium
• Financial aid
• Human resources
• International Studies
• President's office
• Registrar

- 17. Volker Building**
• Sculpture

- 18. The Warehouse**
• Fiber

- 19. West Building**
• Foundation

Contact information

Kansas City Art Institute
4415 Warwick Blvd.
Kansas City, MO 64111-1820

info@kcai.edu

Toll free: 800-522-5224 (for admissions and financial aid)
Or: 816-472-4852 (for directory of all other departments, or see list below for direct contact information)

Academic affairs

acaffairs@kcai.edu

816-802-3438

Bambi Burgard, Ph.D., vice president for academic affairs

Milton Katz, Ph.D., professor of liberal arts and associate vice president for academic affairs

Julie Metzler, director of special programs

Nancy Noble, administrative assistant

Academic advising and career services

tsinclair@kcai.edu

816-802-3379

Tori Sinclair, director of academic advising and career services

Ari Fish, academic and career advisor

Academic support

arollins@kcai.edu

816-802-3440

Adam Rollins, interim disabilities and academic support coordinator

Sarah Mundy, academic support specialist

Admissions

admiss@kcai.edu

800-522-5224 toll free

816-474-5224 local

816-802-3309 fax

Julia Welles, M.F.A., dean of admissions and recruitment

transfer applicants, international applicants and spring applicants

Jerry Valet, M.A., director of admissions technology

Evonne Briones, admissions technology assistant

Mary Bond, B.F.A., regional coordinator

Alaska, Arkansas, Colorado, Kansas, and Texas (Houston and Austin areas)

Kendell Harbin, B.F.A., regional coordinator

Florida, Indiana, Michigan, North Dakota, Ohio, South Dakota, and Tennessee

Ben Harle, B.F.A., regional coordinator

Alabama, Idaho, Iowa, Louisiana, Minnesota, Mississippi, Montana, Nebraska, North Carolina, Oregon, South Carolina, Utah, Washington and Wyoming

Katy McRoberts, B.F.A., regional coordinator

Kentucky, Missouri, and Oklahoma

Andrew Ordonez, B.F.A., regional coordinator

Arizona, Georgia, Missouri (Kansas City metro area), New Mexico, and Texas (Dallas and San Antonio areas)

Kate Perryman, M.F.A., regional coordinator

California, Connecticut, District of Columbia (Washington, D.C.), Delaware, Hawaii, Illinois, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, Nevada, New York, Pennsylvania, Rhode Island, Virginia, Vermont, Wisconsin and West Virginia

Paige Glenn, admissions receptionist

Advancement

advancement@kcai.edu

816-802-3468

Nicolle Ratliff, vice president for advancement

Randy Williams, senior director of foundation and corporate development

Alumni relations

alumni@kcai.edu

Marcus Cain, alumni relations director

888-561-2586 toll free

816-802-3461 local

Auxiliary services/Art Supply Store

erodriguez@kcai.edu

Ed Rodriguez, director of auxiliary services, 816-802-3436

Cecelia Johnigan, assistant to the director, 816-802-3432

Business office

bsnoffice@kcai.edu

816-802-3500

Patrick Albert, interim vice president for administration

Suzette Naylor, controller

Campus technology

816-802-3502

Larry Dickerson, vice president/chief information officer

Communications

info@kcai.edu

Anne Canfield, vice president for communications, 816-802-3426

Brian Spano, communications manager, 816-802-3532

Caitlin Knoll, communications assistant, 816-802-3458

Dean of student affairs

ggolba@kcai.edu

816-802-3397

Gina Golba, dean of student affairs

Joe Timson, assistant dean of students

Financial aid

financialaid@kcai.edu

816-802-3337 phone

816-802-3453 fax

Darci Webster, director of financial aid

Tiffany Gravis, financial aid coordinator

Lori Baer, financial aid coordinator

Human resources

dwarren@kcai.edu

816-802-3433

Dawn Taylor, director of human resources

Debbie Kirk Warren, administrative assistant

Jannes Library and Learning Center

library@kcai.edu

816-802-3393

M.J. Poehler, director

Media center

media@kcai.edu

816-802-3334

Aldo Bacchetta, director of media center

Plant services and facilities

lstuckey@kcai.edu

816-802-3437

Larry Stuckey, director of facilities

Registrar/records

akhan@kcai.edu

816-802-3466

Andrea Khan, registrar and director of academic resources

Scott Seitz, technical assistant to the registrar

Alison Miller, office assistant

School for Continuing and Professional Studies

artforeveryone@kcai.edu

816-802-3333

Sonja Garrett, director for continuing and professional studies

Krystal Kuhn, program specialist, adult studies

Cambria Potter, program specialist, youth studies

Megan Koenig, program coordinator

Kelsey Pike, assistant

Brittany Ficken, assistant

Security

rbayless@kcai.edu

816-802-3399

816-931-6666 (emergency)

Bob Bayless, director of safety and security

Special events

bchirpich@kcai.edu

816-802-3463

Brigette Chirpich, special events director

Amy Gross, special events assistant

Student Living Center

housing@kcai.edu

816-802-3397

Madeline Gallucci, campus activities coordinator

Joe Timson, assistant dean of students

Academic calendar

2014-2015

SUMMER SESSION I

Monday, June 2

Liberal Arts and Studio Classes Begin

Tuesday, June 3

Last Day to Drop/Add Classes

Last Day to Register Late: 4:00 pm

Last Day to Register for Directed Study

Last Day to register for Internships: 4:00 pm

Thursday, June 19

Last Day to Withdraw from Session I Courses

Wednesday, June 25

Last Day of Session I Liberal Arts Classes

Tuesday, July 1

Last Day of Session I Studio Classes

SUMMER SESSION II

Monday, July 7

Liberal Arts and Studio Classes Begin

Tuesday, July 8

Last Day to Drop/Add Classes

Last Day to Register Late

Last Day to register for Directed Study

Last Day to register for Internships: 4:00 pm

Wednesday, July 16

Last Day to Withdraw from Session II Classes

Wednesday, July 30

Last Day of Session II Liberal Arts

Tuesday, August 5

Last Day of Session II Studio Classes

FALL 2014 CALENDAR

Friday, August 22

Living Center Opens, Food Services Begin

Registration: Students not Registered

Monday, August 25

First Day of Classes

Friday, August 29

Last Day to Register Late

Saturday – Monday,

August 30 -September 1

Labor Day Holiday

Tuesday, September 2

Last Day to Drop/Add Classes

Approved Internship & Directed Study paperwork Due in ARC by 4:00 pm

Monday, September 15

Spring 2015 Class Schedules Due in Registrar's Office

Wednesday, October 1

Application Deadline for Exchange Programs

Tuesday, October 7

Spring 2015 Course Reservation Begins: Students w/ 90 or more Earned Credit Hours

Tuesday, October 14

Spring 2015 Course Reservation: Students w/ 75 or more Earned Credit Hours

Friday, October 17

Degree Programs Mid - Semester

Tuesday, October 21

Spring 2015 Course Reservation: Students w/ 45 or more Earned Credit Hours

Tuesday, October 28

Spring 2015 Course Reservation: Students w/ 30 or more Earned Credit Hours

Thursday, October 30

Spring 2015 Course Reservation: Students w/ 29 or less Earned Credit Hours Monday, November 3

Application materials for

Major + Due by 4:00pm

Friday, November 14

Last Day to Withdraw from a Class

Wed. – Sun., November 26 – 30

Thanksgiving Holiday

No Food Service (Nov 26-30) resumes Nov 30

Friday, December 5

End of Semester Show begins 5:00pm

Friday, December 12

Last Day of Classes/ Semester Ends

Food Services Ends

Saturday, December 13

Living Center Closes

WINTER SESSION 2015

Monday, January 5

First Day of Class

Tuesday, January 6

Last Day to Add/Drop Classes

Tuesday, January 13

Last Day to Withdraw from a Class

Thursday, January 22

Last Day of Class

SPRING 2015 CALENDAR

Friday, January 23

Living Center Opens

Registration: Students not Registered

Fall 2014 Incomplete Grades Due by 4:00pm

Food Service Begins (dinner)

Monday, January 26

First Day/ Classes Begin

Friday, January 30

Last Day to register Late

Monday, February 2

Last Day to Add/Drop Classes

Approved Internship & Directed Study Paperwork Due in Registrar's Office by 4:00pm

Monday, February 16

Fall Class Schedule due in ARC

Tuesday, March 3

Fall 2015 Course Reservation: Students w/ 90 or more Earned Credit Hours

Tuesday, March 10

Fall 2015 Course Reservation: Students w/ 60 or more Earned Credit Hours

Saturday-Sunday, March 14-22

Degree Programs Mid-Semester Break

No Food Service (March 14-21) resumes March 22

Friday, March 20

Degree Programs Mid-Semester

Tuesday, March 24

Fall 2015 Course Reservation: Students w/ 30 or more Earned Credit Hours

Tuesday, March 31

Fall 2015 Course Reservation: Students w/ 29 or less Earned Credit Hours

Wednesday, April 1

Application materials for
Major + Due by 4:00pm

Friday, April 17
Last Day to Withdraw from Classes

Friday, May 8
End of Semester Show begins at 5:00 pm

Friday, May 15
Last Day of Classes/Semester Ends
Food Service Ends

Saturday, May 16
Commencement
Living Center Closes

Tuesday, May 19
Incomplete Paperwork Due in Registrar's Office by 4:00pm

Library, including visual resources and technology

The Jannes Library and Learning Center, located at the southwest edge of campus at 4538 Warwick Blvd., is a full-service library. Jannes Library is staffed by two professional librarians, one full-time and one part-time paraprofessional and several student assistants. Librarians provide individual and class instruction in research skills, including the principles of information literacy and intellectual property rights. Visual resources staff members are located in Baty House, where they develop and maintain the college's digital image collection in support of teaching and research.

The mission of the library is threefold: to provide access to information and ideas that will inform and enhance the classroom, studio and research experience of KCAI students and faculty; to provide instruction that fosters development of students' skills for research and self-directed learning; and to provide space, hardware and tools for learning and creative pursuits.

Library collections — monographs, periodicals, exhibition catalogs, electronic books, artists' books, slides, digital images and videos — are developed specifically to support the college's academic programs, with the majority of materials selected by faculty. Additionally, students, faculty and staff benefit from access to the collections of more than 60 academic libraries in the state of Missouri through KCAI's membership in the MOBIUS consortium. Our MOBIUS membership affords walk-in borrowing privileges at eight Kansas City-area academic libraries, including those of the University of Missouri-Kansas City and Rockhurst University, both excellent libraries near the KCAI

campus. Alternatively, borrowing requests can be initiated online through the library catalog, resulting in delivery of materials via courier from any of the 60-plus member libraries to the KCAI library within three to five days.

Jannes Library subscribes to a broad array of electronic resources, giving users 24/7 access, on campus or off, to electronic books, periodical indexes providing the full-text of articles with images, dictionaries, encyclopedias and other reference resources, and to collections of high-quality digital images. Additional online resources provided by Jannes Library include a robust language-instruction platform offering more than 60 languages, an employment-search and professional development portal and an online software/application/business skills video library. Links to online resources, as well as general information about library operations, are available at the library's home page: www.kcai.edu/academics/library.

The visual resources department, located in Baty House, supports the art history department and all liberal arts courses, as well as studio courses. Two full-time staff members create and catalog digital images as needed for instruction upon request of faculty. Images are archived on the campus network. In addition, the college's teaching collection is hosted by ARTstor, enabling round-the-clock access and seamless integration of our local collection with ARTstor's million-plus image collection for lecture preparation and for later review and study.

Jannes Library offers a learning commons on its first floor, featuring up to eight computer workstations with networked printing to high quality gray scale and color printers. Printer/scanner/copiers are available for student use in the commons. The library offers wireless network access throughout the building, and network jacks are scattered throughout the first and second floors.

Jannes Library's student circulation policy, which details loan periods, overdue fines policies, lost book charges, etc., is summarized in the KCAI student handbook. The full policy is available upon request by email or at the library circulation desk.

Jannes Library's third floor computer lab houses up to 30 computer stations equipped to support computer-aided art, design, digital video, digital publishing, 3-D modeling, language skills and word-processing work. The lab provides both Macs and Windows platforms and a number of gray scale printers. This lab is available on a walk-in basis for the duration of the library's open hours. It features two large flat-panel display units, suitable for online demonstrations and teaching. The Jannes lab is staffed on an intermittent basis by student assistants who are able to help users with basic troubleshooting and with printer upkeep. Student users of the Jannes Computer Lab are instructed to abide by the computer user code of conduct as detailed in the KCAI student handbook.

Jannes Library and Learning Center hours of operation

Fall and Spring Semesters:

8:30am – midnight Monday - Thursday

(exception: closing time is 10 p.m. for the first three weeks of the fall semester)

8:30 a.m. to 5 p.m. Friday

1-5 p.m. Saturday

2 p.m. to midnight Sunday

(exception: closing time is 10 p.m. for the first three weeks of the fall semester)

Faculty — an overview

KCAI faculty members are effective teachers in part because they also are practicing artists and designers. They understand the process of creativity — the movement from inspiration to realization, the promise of an idea to the finished professional piece. They know the frustrations of creating unique work: the ceramic figure that cracks in the kiln, the fabric that won't take the dye, the limitations of even the most advanced computer animation software. They also know and share the triumphs: the provoking of an idea or the encouragement to get a concept to gel, taking the student deeper into material or visual investigations to generate unique forms or images or the development of professional skills through internships to ensure that students are career-ready when they graduate. The faculty also expect a great deal from each student. Students can expect much in return: their full attention, their dedication to your personal growth as an artist or designer and their celebration of your success as your work grows and matures.

Most of our adjunct faculty members are regionally-based practicing artists, designers and writers. Many are working on high-level projects and bring professional experiences rooted in the business world. Their creativity and professionalism are essential to the life of our college, and we regard them highly for the perspective they bring in helping to ensure that our students are career-focused.

Enhancing the educational environment at KCAI are workshops and lectures by a wide range of visiting artists, scholars and designers. Speakers from a variety of backgrounds share experiences that add value and understanding to the creative process and ensure that students are exposed to creativity across a range of contexts.

For details and information about individual faculty members, visit www.kcai.edu and select the academic department in which you are interested; for example, animation faculty are listed at www.kcai.edu/animation. To view artwork by members of our faculty, visit our digital gallery at www.kcai.edu/galleries and search by name of artist or department.

Student body

The Kansas City Art Institute's 750 students come from 35 states and 10 countries, including the United States. They range in age from 18 to 75. Freshmen reside on campus while most upperclassmen reside within walking distance of the campus. More than 90 percent of KCAI's full-time students receive some type of financial aid. KCAI students pick from 11 studio majors and/or two liberal arts majors, doing studio work along with professional internships at various arts and other agencies and businesses throughout the metropolitan area, across the country and around the world.

Accreditation

KCAI is an accredited institutional member of the National Association of Schools of Art and Design and is accredited by the Higher Learning Commission: A Commission North Central Association of Colleges and Schools. Contact information for each accrediting agency is listed below. KCAI is also a member of the Association of Independent Colleges of Art and Design, which consists of NASAD-accredited private colleges of art and design in the United States.

National Association of Schools of Art and Design

11250 Roger Bacon Drive, Suite 21

Reston, VA 20190

Telephone: 703-437-0700

Website: www.nasad.arts-accredit.org

Higher Learning Commission: North Central Association of Colleges and Schools

Commission on Institutions of Higher Education

30 N. LaSalle St., Suite 2400

Chicago, IL 60602-2504

Telephone: 800-621-7440

Website: www.ncahlc.org



Association of Independent Colleges of Art and Design

236 Hope St.

Providence, RI 02906

Telephone: 401-270-5991

Website: www.aicad.org



Association of Independent Colleges of Art and Design

AICAD is a consortium of 36 leading art schools in the United States. AICAD seeks to advance art and design education by strengthening its member colleges individually and collectively. All members are BFA and/or MFA granting, fully accredited, specialized colleges of art and design.

Memberships

Name of Organization	Staff /Member	Comment
Adobe Creative Cloud	Larry Dickerson	Institutional membership
American Alliance of Museums	Raechele Smith	Individual membership
American Association of Collegiate Registrars and Admissions Officers	Andrea Khan	Individual membership
American College Personnel Association	Gina Golba	Annual membership
American Library Association	M.J. Poehler	Institutional membership
Amigos Library Consortium	M.J. Poehler	Institutional membership
Art Libraries Society of North America — Central Plains Chapter	M.J. Poehler Lora Farrell	Individual membership
Association of Academic Museums and Galleries	Michael Schonhoff	Missouri state representative
Association of Independent Colleges of Art and Design - Communications Directors	Anne Canfield	Individual membership
Association of Independent Colleges of Art and Design - Mobility Program	Andrea Khan	Individual membership
Association of Independent Colleges of Art and Design - Advancement Group	Niccole Ratliff	Individual membership
Association of Independent Colleges of Art and Design – Academic Officers Group	Bambi Burgard	Individual membership
Association of Independent Colleges of Art and Design – CFO Group	Rick Rieder	Individual membership
Association of Independent Colleges of Art and Design –	Andrea Khan	Individual membership

Registrar's Group		
Association of Midwest Museums	Michael Schonhoff	Individual membership
Association of Physical Plant Administrators	Larry Stuckey	Individual membership
Benjamin A. Gilman International Scholarship Program	Ivori Smith	Financial aid advisor
Chamber of Commerce – Northland	Sonja Garrett	Institutional membership
Chamber of Commerce – Parkville	Sonja Garrett	Institutional membership
Chamber of Commerce – Riverside	Sonja Garrett	
Chamber of Commerce of Greater Kansas City	President's Office	Institutional membership
College and University Personnel Association-Human Resources	Dawn Taylor	Institutional membership
College Art Association	President's Office	Institutional membership
Coordinating School Districts of Greater Kansas City Professional Development Network	Tabitha Schmidt	Institutional membership
Council of Independent Colleges	President's Office	Institutional membership
Downtown Council	President's Office	Institutional membership
Ethnic Enrichment Commission of Kansas City	Andrea Khan	
Higher Learning Commission	President	Institutional membership
International Association of Business Communicators	Anne Canfield Randy Williams	Individual membership
International Association of Campus Law Enforcement Administrators	Bob Bayless	Individual membership
International Relations Council of Kansas City	Andrea Khan	
Jenzabar Users Group	Larry Dickerson Andrea Khan	Institutional membership
Kansas Art Educators Association	Tabitha Schmidt	Individual membership
Kansas City African Leadership Council	Andrea Khan	
Kansas City Area Development Council	Randy Williams	Institutional membership

Kansas City Area Private Colleges Human Resources	Barbara Finke	Individual membership
Kansas City International Visitors Council	Andrea Khan	Individual membership
Kansas City Lawyers and Accountants for Arts	Julie Metzler	Board of directors
Kansas City Tomorrow Alumni Association	Randy Williams	Individual membership
Kemper Museum of Contemporary Art	Nicolle Ratliff	Individual membership
Main Street Community Improvement District	Randy Williams	Institutional membership
Microsoft Open License Agreement	Larry Dickerson	Entitles faculty and staff to office licensing on personal computers
Missouri Art Educator's Association	Tabitha Schmidt	Individual membership
Missouri Association of Student Financial Aid Personnel	Darci Webster	Institutional membership
Missouri-AHEAD	Adam Rollins/Andrea Khan	Individual membership
MOBIUS Consortium	M.J. Poehler	Institutional membership for Jannes Library
MORENET	Larry Dickerson	Individual membership
National Association of International Educators	Andrea Khan	Individual membership
National Academic Advising Association	Tori Sinclair Andrea Khan	Individual membership
National Art Education Association	M.J. Poehler Tabitha Schmidt	Institutional membership Individual membership
National Association of College and University Business Officers	Rick Rieder	Institutional membership - designated representative
National Association of Schools of Art and Design	President	Institutional membership
National Association for Student Conduct Administrators	Gina Golba Joe Timson	Annual membership
National Business Officers Association	Rick Rieder	Individual membership

National Tuition Exchange	Barbara Finke	Institutional membership
Nelson-Atkins Museum of Art	Anne Canfield Raechell Smith Nicolle Ratliff	Individual membership
Nonprofit Connect	Randy Williams Andrea Khan	Institutional membership
Organization of Kenyans in Kansas City	Andrea Khan	Individual membership
Powell Gardens, Friends of	Anne Canfield	Board member
Public Relations Society of America	Anne Canfield	Individual membership
Sister City Association of Kansas City	Andrea Khan	Individual membership
Southmoreland Neighborhood Association	President's Office	Institutional membership
St. Francis Xavier Church	Julie Metzler	Sustainability committee
Student Affairs Administrators in Higher Education	Gina Golba	Annual membership
Student and Exchange Visitor Program	Andrea Khan	Institutional membership
Studio Systems Administrators	Larry Dickerson	Individual membership
Visual Resources Association	Deborah Tinsley	Individual membership

Institutional policies

Notice of non-discrimination (related to protected class)

KCAI is committed to a campus environment in which all individuals are treated with respect and dignity, where each individual has the right to a positive atmosphere that promotes equal opportunity. KCAI prohibits discrimination and harassment based on race, color, national origin, ancestry, sex, age, creed, religion, disability, marital status, parental status, veteran status, sexual orientation, or any other factor protected by law. This policy has been developed to ensure that all members of the campus community can be in an environment free from discrimination, harassment, and retaliation. Every reasonable effort will be made to ensure that all concerned are familiar with this policy and aware that any complaint of a violation will be investigated and resolved appropriately.

Alleged violations that are student to student in nature will be handled according to the policies and procedures listed in the student code of conduct. Alleged violations that are employee to employee, or employee to student will be handled according to the appropriate procedures as dictated by Human Resources. Alleged violations that are student to employee in nature will be reviewed by Student Affairs and Human Resources to determine the appropriate course of action and resolution.

Anyone who wishes to make a complaint, or has questions or concerns about this policy, may contact the individuals listed below, suggestions are given based on whether the complainant is a student or employee.

Students:

Joe Timson, Assistant Dean of Students, second floor, Vanderslice Hall 816-802-3419
jtimson@kcai.edu

Gina Golba, Dean of Student Affairs, first floor, Mineral Hall, 816.802.3397 ggolba@kcai.edu

Sonja Garrett, Director of the School for Continuing and Professional Studies School of Continuing and Professional Studies, 43rd Street Building 816.802.3445 sgarrett@kcai.edu

Employees:

Dawn Taylor, Director of Human Resources, second floor, Vanderslice Hall 816.802.3434
dtaylor@kcai.edu

Bob Bayless, Director of Safety and Security, second floor, Vanderslice Hall 816.802.3399
rbayless@kcai.edu

In addition to these individuals, there is also an anonymous voicemail that can be used for reporting: If an individual wishes to report an issue anonymously, a message may be left at the following number. 816.802.3581

Examples of discrimination and harassment include, but are not limited to:

- Treating someone differently because they are, or are perceived to be, a member of a particular group
- Telling inappropriate jokes, or insulting a person, or group of people
- Not allowing a person, or group of people, to participate in a program or activity
- Attempting to force your beliefs on someone who does not share them
- Making fun of, or denying participation to, a person with a disability
- Threatening behavior, or other actions directed at a person or group of people that could cause a reasonable person to experience fear

Bullying related to any protected class, whether direct, indirect, in person, or online is also prohibited.

Sexual misconduct, sex discrimination, and sexual harassment policy and reporting procedures

KCAI is committed to maintaining an educational and work environment that is free from sexual misconduct, sex discrimination, and sexual harassment, in which all members of the KCAI community (e.g., faculty, staff, students, Continuing and Professional studies students, visitors, donors, vendors, etc.) are able to devote their full attention and best efforts to the job, educational pursuits, or other association with KCAI. To this end, KCAI encourages and expects reporting of any and all behaviors prohibited by this policy so that they may be promptly addressed. KCAI believes that each person should be given an equal right to succeed based on their abilities and academic or job performance, without being bothered or distracted by offensive behavior on the part of other individuals associated with the KCAI community. All members of the KCAI community are responsible for creating an atmosphere free of sexual misconduct, sex discrimination, and sexual harassment on and off campus; by not only following this policy, but also by engaging in appropriate bystander intervention should they observe inappropriate behavior. To ensure this vision is achieved, KCAI has put in place this policy on sexual misconduct, sex discrimination, and sexual harassment.

Sexual misconduct, sex discrimination, and sexual harassment either intentional or unintentional, has no place in the educational or work environment. Accordingly, KCAI prohibits any form of these behaviors of or by any student, employee (i.e., supervisory or non-supervisory) or others associated with KCAI. This means KCAI will thoroughly and promptly investigate all complaints of misconduct prohibited by this policy. If an investigation confirms that prohibited conduct occurred, KCAI will take prompt and appropriate remedial action to prevent the misconduct, eliminate any

hostile environment, prevent its recurrence, and correct its effects on the complainant and others, if applicable. Individuals who violate this policy are subject to the full range of discipline, up to and including reprimand, probation, suspension, termination, and expulsion. KCAI imposes no statute of limitations for alleged violations of this policy, and will investigate and adjudicate such allegations, regardless of when they are made, to the extent possible.

REPORTING SEXUAL MISCONDUCT, SEX DISCRIMINATION, AND SEXUAL HARASSMENT

KCAI cannot resolve matters that are not brought to its attention, and encourages any member of its community to report instances where they feel subjected to sexual misconduct, sex discrimination, or sexual harassment. Students are also encouraged to report these incidents when they observe them or otherwise have knowledge of their occurrence, even if the incidents occur off campus. Any employee (including RAs), regardless of academic standing, rank, status or position, who witnesses, or is otherwise aware that sexual misconduct, sex discrimination, or sexual harassment may have occurred on or off campus, involving any member of the KCAI community, is required to immediately report the incident to appropriate campus officials listed in this policy.

KCAI will investigate the complaint and determine appropriate action. Anyone reporting sexual assault and other crimes should also consider the option to pursue criminal complaints with the Kansas City, Missouri Police Department or other appropriate law enforcement agency. KCAI will assist anyone wishing to make a report to law enforcement officials. An individual may also decline to notify such authorities unless applicable federal or state law imposes a mandatory reporting obligation.

It should be remembered that absolutely anyone has the right to tell the discriminator or harasser that the conduct is offensive, insist that the conduct stop, and to report inappropriate actions. KCAI will protect privacy to the fullest extent, however, confidentiality cannot be guaranteed. In cases of sexual misconduct, KCAI must investigate reports, and may be required to take action to stop sexual misconduct and prevent recurrence with or without the cooperation of the person(s) filing the report and/or person(s) involved in the incident reported. KCAI may also investigate and take action if aware of an incident in which no formal report has been filed.

Anyone who wishes to make a complaint, or has questions or concerns about this policy, may contact the individuals listed below, suggestions are given based on whether the complainant is a student or employee.

Students:

Assistant Dean of Students, Joe Timson, second floor, Vanderslice Hall 816-802-3419
jtimson@kcai.edu

Dean of Student Affairs, Gina Golba, first floor, Mineral Hall, 816-802-3397 ggolba@kcai.edu

Director of the School for Continuing and Professional Studies, Sonja Garrett, CPS Building 816-802-3445 sgarrett@kcai.edu

Employees:

Director of Human Resources, Dawn Taylor, second floor, Vanderslice Hall 816.802.3434
dtaylor@kcai.edu

Safety and Security, Vanderslice Hall 816.931.6666

In addition to these individuals, there is also an anonymous voicemail that can be used for reporting: If an individual wishes to report an issue anonymously, a message may be left at the following number. 816-802-3581

A person may also file a complaint with the United States Department of Education's Office for Civil Rights regarding an alleged violation of Title IX by visiting:
www2.ed.gov/about/offices/list/ocr/complaintintro.html
or by calling 1-800-421-3481.

TITLE IX COORDINATOR

It is the responsibility of the Title IX Coordinator to oversee the implementation of this policy. The Title IX Coordinator, or designee thereof, will coordinate dissemination of information and education and training programs to:

(1) assist members of the KCAI community in understanding that sexual misconduct, sex discrimination and sexual harassment are prohibited by this policy; (2) ensure that investigators are trained to respond to and investigate complaints of sexual misconduct, sex discrimination and sexual harassment; (3) ensure that employees and students are aware of the procedures for reporting and addressing complaints of sexual misconduct, sex discrimination and sexual harassment; and (4) to implement the investigation and resolution procedures or to designate appropriate persons for implementing the procedures.

The complete sexual misconduct, sex discrimination, and sexual harassment policies and procedures can be found online in the KCAI student handbook at www.kcai.edu/student-life.

Consensual relationship and nepotism policy

Due to the inherent risk of favoritism, bias, coercion, exploitation, conflicts of interest that may arise from some relationships, the Kansas City Art Institute (KCAI) prohibits romantic or sexual relationships between students and employees (including faculty). This includes relationships that occur when KCAI is not in session or the employee or student is on leave. Examples include, but are not limited to:

1. Faculty and student
2. Adjunct and student
3. Teaching assistant and student

KCAI also prohibits romantic or sexual relationships between members of the KCAI community when one of those individuals has an advisory, supervisory, or managerial responsibility over the other.

Additionally, KCAI prohibits family members from working in a supervisory relationship with other family members employed by KCAI. Family member is defined as any of the following: relationships by blood (parent, child, grandparent, grandchild, brother, sister, uncle, aunt, nephew, niece and first cousin) and relationships by marriage (husband, wife, step-parent, step-child, brother-in-law, sister-in-law, father-in-law, mother-in-law, son-in-law, daughter-in-law, half-brother, half-sister, uncle, aunt, nephew, niece, spouse/partner or significant other of the above mentioned.)

The complete Consensual Relationship and Nepotism policy and procedures can be found online in the KCAI student handbook at www.kcai.edu/student-life.

Information technology

KCAI promotes student achievement by providing a range of information technology resources and services. Software and hardware for student use is provided in computer labs across campus, offering ready access and supporting curriculum and research. Some departments require the purchase of personal computers in the sophomore year. Departmental brochures should be consulted for specific information on an annual basis.

A primary resource for students is the campus network, with access to local resources and the Internet provided via wired and wireless connections.

Students are provided with credentials for secure access to network resources including email, file storage, print services and the KCAI web portal (MyKCAI). Official communication with students is via their KCAI email account, and tasks such as registration are performed on MyKCAI.

Student use of campus network and computing resources is governed by acceptable use policies which are available in the student handbook.

Student development

Many student services at KCAI are aimed at heightening student success and encouraging the holistic educational experience. These services are focused on creating positive co-curricular programs and services that support students while at KCAI as well as building a lasting connection to the KCAI community and preparation to be a member of a global society. The divisions within student development are described below.

Academic advising and career services

The office of academic advising and career services, located in Mineral Hall, provides a unique integrated approach to academic and career advising. Academic and career professionals staff the AACS office. Each is here to assist students and recent alumni achieve their academic and career goals through academic and career advising and integrated programming. Beginning in the freshman year, students are exposed to career-related information, resources and services to complement their academic experiences.

Students are required to meet with an AACS advisor before completing 45 credit hours and again the semester before entering their senior year to plan their academic schedule and to track their progress in their academic program. Students can consult with an advisor each semester about progress in their academic degree program and for information about policies, services or opportunities. In turn, AACS advisors will provide guidance in choosing classes to fulfill degree requirements, as well as classes and programming that will help move students closer to their individual career goals.

Advisors are provided to assist students in planning their academic program. They are not authorized to change established policies of the Kansas City Art Institute. Students are solely responsible for ensuring that their academic program complies with the policies of KCAI.

AACS services include:

- Academic and career advising
- Schedule planning
- Educational opportunities guidance (directed studies, KCASE exchange program, change of major, double major declaration, and transfer credit hours)
- Academic and career related programs and workshops
- Job-readiness (resume and cover letter preparation, networking, interview skills, and other aspects of the job search process)
- On-line job posting for on and off-campus jobs and internships
- Graduate school preparation
- Residencies, assistantships, fellowships information
- Networking fair

Students should feel free to visit the AACS office during office hours to acquaint themselves with the resources. For an appointment, email tsinclair@kcai.edu or afish@kcai.edu.

Disability services

The office of disability services works with students who have a disclosed disability to arrange

accommodations that will allow those students equal access to the educational environment. Incoming students who wish to disclose a disability, including ongoing medical conditions such as severe allergies and seizure disorders, are encouraged to contact the office of disability services upon acceptance to KCAI. For more information, please contact the office of disability services and academic support at 816-802-3440 or arollins@kcai.edu.

Health services and student insurance

Personal counseling

KCAI students may receive free and confidential counseling on campus during the academic year (fall and spring semesters) for personal issues, including depression, relationship issues, anxiety, problems adjusting to college life and any other concern. Counseling may be on an ongoing weekly schedule, based on the individual's needs and availability.

To inquire about scheduling an appointment or to learn more about counseling services, please contact the dean of student affairs at 816-802-3397 or visit <http://www.kcai.edu/student-life/personal-counseling>.

If you prefer to seek off-campus counseling or are in need of a psychiatrist, the dean of student affairs or the assistant dean of students may assist with a referral as well.

Other health services

With the exception of personal counseling, KCAI does not provide on-campus health services to students. However, KCAI students have access to the University District Express Care clinic. The clinic is located nearby (we recommend students drive or take the bus) on the Rockhurst University campus. A wide range of medical services is available, including treatment for sickness, X-rays, allergy shots, vaccinations, etc. Additionally, students may receive health services in the community from various sources. See listings of health departments and physicians in the community resources section of the KCAI student handbook.

If you have a medical emergency, call 911. For non-emergencies, contact the student life office at 816-802-3423, campus security at 816-931-6666 or the dean of students at 816-802-3397.

Health insurance

Students enrolled for nine or more credit hours are covered under a supplemental accident coverage plan, paid for by KCAI. This is an accident-only plan (broken bones, injuries, etc.) and does not cover sickness (flu, cough, cold, etc.). This is primarily a supplemental policy to insurance carried by a parent or spouse on behalf of the student. To submit a claim, download a claim form at

www.sas-mn.com and follow the instructions. Students not covered by another health insurance plan may want to consider purchasing additional coverage through the Health Insurance Marketplace, at healthcare.gov.

Please note that the accident/injury plan may not meet the minimum requirements of the Affordable Health Care law. Dependent students whose families are covered through an HMO plan should consult their policies; HMOs don't often facilitate medical care away from the plan's location. The KCAI student handbook provides a list of doctors, specialists and counselors close to campus.

For additional information, contact the dean of student affairs at 816-802-3397.

International studies

The international studies office, located on the first floor of Vanderslice Hall, promotes global citizenship by providing comprehensive services to both domestic students interested in studying off-campus as well as international nonimmigrant students studying at KCAI. The office is staffed by a nationally recognized professional in international higher education. Students can receive guidance in a variety of areas including, but not limited to, off-campus study opportunities, study abroad scholarships, travel information, student visas, international credentials and immigration regulations.

KCAI enthusiastically encourages students to broaden their horizons by taking advantage of off-campus study opportunities, which include:

- AICAD mobility program
- Faculty-led travel programs
- International exchange program
- Non-KCAI sponsored study abroad programs
- Fulbright U.S. student program

Students interested in taking advantage of any of these programs are strongly encouraged to meet with the international studies coordinator early in their academic careers. Advance planning facilitates a more streamlined off-campus study experience.

The international studies office is also where international students (nonimmigrant students) and their dependents, present in the U.S. on a student visa (9F-1/F-2) can find their international student advisor. Any questions regarding obtaining a Social Security Number or driver's license, lawful employment, maintaining valid student status, DHS/DOS regulations and requirements, USCIS authorizations, etc., should be directed to the primary designated school official in the international studies office.

KCAI's international studies coordinator provides service to KCAI's students as their:

- Primary designated school official
- Benjamin A. Gilman International Scholarship study abroad advisor
- Fulbright program advisor
- International Student Identity Card issuing personnel. (KCAI's international studies office is the only ISIC issuing office in the Kansas City area)

The international studies office also provides a variety of workshops each year, focused on assisting students in their growth as global citizens.

Learning services

Students at KCAI are encouraged to seek out the assistance offered through the office of academic support. Academic services are available to all KCAI students and include assistance with time management, note taking, ESL strategies and the coordination of study sessions.

KCAI also offers a walk-in writing lab, staffed by students who have been trained to assist others with their writing. The lab is located on the second floor of the Jannes Library, where students can receive assistance with both their writing and their research. Questions regarding the lab and other academic services can be directed to arollins@kcai.edu.

Orientation for new students

New student orientation is designed to assist new students in a successful transition to the Kansas City Art Institute. Programs include educational and social programs for new foundation and upper-division transfer students.

Campus safety

The Kansas City Art Institute's department of safety and security provides uniformed, unarmed protection 24 hours a day, 365 days a year. This is a roving patrol operation that can be contacted by calling 816-931-6666. If the situation calls for immediate emergency response from local authorities, call 911.

Officers are available for escorts on campus, completing reports, crime statistics and safety education. All campus crimes or incidents must be reported to the department of safety and security. KCAI's annual security report, which is required by the state's Department of Education, is located on their website and on the KCAI website at www.kcai.edu/student-life/safety-security/campus-security-report.

KCAI complies with the provisions of the Jeanne Clery Disclosure of Campus Security Police and

Campus Crime Statistic Act (20 USC:1092-f). KCAI is committed to assisting all members of the KCAI community in providing for their safety and security. The annual security compliance document is available on the KCAI website at www.kcai.edu/student-life/safety-security/campus-security-report. Anyone interested may obtain a hard copy of the report by calling 816-802-3399.

The annual campus security report contains information from the most recent calendar year and the two preceding calendar years, providing campus crime statistics, policy statements, program descriptions and procedures to be followed.

KCAI has created a text message alert service. The emergency alert system is a notification system that allows KCAI to contact students, faculty and staff during an emergency. The alert system is a personal connection to real-time updates, instructions on where to go, what to do and what not to do, whom to contact and other important information.

To sign up for emergency alerts, follow the instructions provided at www.qtags.com/sa/kcai. Additional information on campus security and current safety issues may be found on the KCAI website at www.kcai.edu/student-life/kcai-security or by calling -816-802-3399.

Identification and access control cards

The photo ID/access card is the student's access control card for many campus buildings, including the Student Living Center. Campus security may need to see identification for a student's admittance to campus events.

Lost ID cards should be reported immediately to campus security, since the cards provide access to enter campus buildings. There is a \$50 charge to replace an ID card. Students should carry their ID cards at all times.

Parking services

Vehicles must be properly registered with security and must have a valid and properly displayed parking sticker to park in KCAI parking lots. Without a sticker, a vehicle may be subject to immediate towing and impoundment, at the owner's expense, by the Kansas City, Mo., Police Department and/or KCAI. Living Center students pay for a limited number of spaces on campus; other permits are available from campus security free of charge.

Personal property losses

KCAI is not responsible for the loss of or damage to property owned by students or their guests, regardless of the cause.

Residence life

Student Living Center

KCAI offers an excellent residential life experience on campus. Foundation students (freshman-year students) live in the Student Living Center. Each residential room is equipped with its own furnishings and carpet, and the Student Living Center is equipped with a student art gallery, fitness room, television lounge and dining hall, as well as social lounges on each residential floor.

The campus activities and housing coordinator schedules events and activities that support personal growth and the educational mission of the college. The assistant dean of students and campus activities and housing coordinator oversee Living Center operations along with a live-in head Resident Assistant. Each floor of the Living Center is staffed by trained RAs who are current KCAI students.

Chequers Apartments

Available to upper division students, the off-campus Chequers Apartments is located two blocks from the KCAI main campus. One- and two-bedroom apartments are available. Call 913-424-2248 for more information about this residential option.

Dining services

Living Center dining hall

Living Center residents, as well as students not living in the KCAI Living Center, are welcome and encouraged to patronize the dining hall. Several purchasing options are available. Students may pay the all-you-care-to-eat door price anytime; they can purchase discounted 10-meal punch cards (sold at the art store and the dining hall; or they can purchase a five- or 10-meal (per week) plan in the business office on a semester-by-semester basis. Living Center residents have a 19-meal (per week) board plan as part of their Living Center contract.

Cafe Nerman

Café Nerman, located on the first floor of Vanderslice Hall, features a variety of coffee beverages, bottled drinks, sandwiches, bagels, pastries and light snack food. Please note that service hours are subject to change based on the needs of the campus community.

Student activities

Dances, open-mic nights, dodge ball, soccer, tickets to local arts and sporting events, student

organization fairs and movies on the nearby Country Club Plaza are just a few of the activities offered at KCAI. Student involvement in planning these events is vital to their success. For more information about how to get involved, contact the campus activities and housing coordinator at 816-802-3358.

Student development activities

Becoming involved on campus outside of the classroom is an important part of the holistic educational experience. Students gain valuable leadership and communication skills while developing supportive and inclusive support networks. For more information about student organizations, the Student Leadership Team and other co-curricular opportunities, contact the campus activities and housing coordinator at 816-802-3358.

Listed below are current registered KCAI student organizations and their mission statements. Please note this list is subject to change:

A QUILTBAG APP (Aromantic, Queer, Undeclared, Intersex, Lesbian, Transgender, Asexual, Gay, Ally, Polyamorous, Panromantic) strives to provide a safe space for discussion and moral support, promoting awareness and visibility among the group's own community and then within the campus and surrounding community by creating an atmosphere of acceptance, tolerance, self-pride, support and understanding.

ArtPlay is a student organization that marks the intersection of art and social action. Participants build creative skills and social awareness in the community. ArtPlay students engage people, direct projects, organize and manage volunteers and find funding to support their vision. ArtPlay members volunteer the number of hours their academic schedule permits. ArtPlay projects have included Home Grown, Alternative Means and the Free Water Campaign, as well as art projects with and for residents of the Rose Brooks Center, a domestic abuse shelter for women and their children.

Black Artists, Culture and Community (BACC) uses artistic talent to encourage cultural diversity through student leadership, mentorship, community service and campus activities. BACC seeks to foster a sense of community among students of color. It serves as a liaison between students and administration, giving students of color a voice on issues that are most pressing to them and serving as a resource to ensure that the social, cultural and educational needs of students are met.

Black Lungs Soccer Club is a student organization whose members participate in a Kansas City Soccer Dome adult coed league. The team is sponsored in the fall and spring by KCAI. Members also enjoy scheduled practices and impromptu games on the campus green.

Kansas City Ginkgoes Baseball Team is a recreational baseball team created to give students the opportunity to engage in a fun, athletic organization.

Fitness Club is a commitment that takes into account the unique needs of art students at KCAI in that it encourages fitness on a weekly/daily level and acts as a get-together for those of us who share

the desire to stay fit. Goal: support one-another with motivation.

ARG (Artist Running Group) is a healthy way for artist to get together and challenge themselves through distance running. Art students need disciplined activities that help hone their bodies and minds with like-minded individuals. Running together provides a place outside of studio to get together and share ideas. Running also enhances the studio by conditioning the artist to achieve bigger and better projects.

The ArtSpace Advisory Council (ASAC) is a group of ambitious students who act as collaborative liaisons between the ArtSpace staff and the student body. As an intermediary group, ASAC creates meaningful projects, interactions, and dialogue for the student body using the ArtSpace's resources and programs focusing on topics relevant to contemporary art practice.

The KCAI Screening Room is an interdepartmental community that aims to raise awareness and appreciation of cinema and to start a dialogue between class levels about time based media. The films presented are eclectic in genre, ranging from art house movies to cult films to classical cinema. This group is for the cult film enthusiast and cinephile.

Japanese Language Club is a place for students to speak the Japanese language (at all skill levels) and discuss Japanese culture. We participate in as well as organize community events such as the Japan Festival in October. It is an environment where students interested in studying, traveling or working in Japan can mingle and help one another in their personal goals.

Art Club's purpose is to discuss topics relating to our personal artistic practice that also opens up relations to other departments and students.

Bartholomew is a student-driven stress relief group inspired by Jackson Pollock's therapeutic painting methods.

Archive Collective is a Kansas City based photography collective that seeks to support and contribute to the education, promotion, and publication of local fine art photography, through an on going series of group critiques, gallery visits artist talks, panel discussions, screenings, publications, workshops and meetups.

KGB is a club created to foster discussing, playing, and creating games either digital or traditional. KGB is a place for anyone regardless of department or grade level to come kick back and relax over some snacks, friendly conversation and games. The games we play be they digital or traditional or even outdoor all have the same goal of bringing people together, this will be a club where people can be comfortable. Students can chat and hangout in a respectful atmosphere and have some fun. Most importantly we want everyone that comes through the door to be themselves and respect their fellow peers.

Bad Cinema Club's focus is to share and discuss pieces of cinema so indescribably awful for some

laughs and good times, as well as discussing proper composition and storytelling.

LOCAL (Latino Organization for Culture, Arts and Language) is a student organization that aims to advance awareness and appreciation of the variety of Latin America and Spanish cultures. The organization intends to: dispel ignorance, promote respect and understanding, and help KCAI successfully move towards global citizenship.

Cause on Campus KCAI is a Christian connect group to provide support to any students looking to get in touch with their faith.

Archive Collective is a Kansas City-based photography collective that seeks to support and contribute to the education, promotion and publication of local fine-art photography through an ongoing series of group critiques, gallery visits, artist talks, panel discussions, screenings, publications, workshops and meetups.

Other co-curricular opportunities

Student Leadership Team

The mission of the Student Leadership Team is to serve as the liaison between the KCAI student body and faculty, staff, administration and trustees. As the voice of the student body, the team aims to promote the personal and professional interests of the KCAI community.

The Student Leadership Team is comprised of department representatives and organization representatives. Representatives have 3 required meetings to attend during the academic year. The first meeting is to serve as an introduction to the organization and student expectations, as well as to review changes, accomplishments, and updates from the previous academic year. The next meetings will serve as a small forum in which representatives are allotted time to share what is happening in their department or organization, as well as current campus concerns and issues. During this time, the Campus Activities & Housing Coordinator and Assistant Dean of Students will take notes of issues and concerns. Minutes from these meetings will be recorded and distributed to the appropriate administrative areas.

The third meeting will be a final group discussion with the appropriate administration and area Vice Presidents. This will be a chance for the students and administration to review this document together and follow up on any additional concerns. The notes from this meeting will be added to the original written document and posted on MyKCAI and/or sent through campus email.

Student Leadership Team meetings are open to all students to attend; however, discussion will be prioritized first to academic department representatives and student organization representatives and then open to other students attending if time permits.

The Student Leadership Team Constitution can be found online in the KCAI student handbook at www.kcai.edu/student-life.

Student honors

President's list and honorable mention

Students who maintain a full-time credit load (12 to 18 hours) and earn a semester grade point average of 3.8 or better are placed on the President's List, which is issued each semester by the president. Those students who earn a semester grade point average between 3.600 and 3.799 are placed on the Honorable Mention list.

Student policies

Preferred first name and legal first name policy

Preferred first names will only be used for KCAI internal purposes and in cases where legal first names are not absolutely necessary. Examples of where primary/legal first name are necessary include, but are not limited to, student accounts, responses to verification inquiries such as verification requests, financial aid documents, payroll, official transcripts, diplomas, conduct and academic honesty records, and federal immigration documents.

Preferred first names are limited to alphabetical characters (A-Z and a-z) and a space or hyphen (-).

Examples of preferred first names that will not be approved:

- Names containing foul or inappropriate language as deemed by the college
- Names used for the purpose of misrepresentation

A student's preferred first name will appear on class rosters beginning the semester effective. The other campus offices with administrative need will be notified including: Academic Affairs, Admissions, Academic Advising & Career Services, Advancement, Business Office, Campus Technology, Disability Services & Academic Support, Financial Aid, Jannes Library, Media Center, Safety and Security, and Student Affairs. As with this and other student information and records, staff and faculty are trained on the sensitivity of this information.

At KCAI we do our best to educate the campus community about your preference; however, this service should not be construed as a contract that the preferred name and/or gender will be used by KCAI employees/representatives at all times. It should be noted that the ability to designate a preferred name and pronoun is an opportunity afforded to all students, and does not indicate that someone is a member of a particular group.

*Portions of this policy are adapted from the University of Vermont.

Procedure to change a preferred first name and pronoun

Students who wish to notify KCAI of preferred first names and pronouns, will be asked to submit a formal request to the Registrar's Office. The request form can be found in the Registrar's Office (located on the first floor of Mineral Hall) or online at <https://mykcai.kcai.edu/ICS/Student/>. You must be logged in to MyKCAI to access the form. The form is located under the Academic Applications, Forms, Guides, and Policies portion at the bottom of the Student tab. Please note that the request will be considered and approved by the Registrar and Dean of Student Affairs. Requests will be taken at all times; however, changes will not be made until the beginning of each semester. Changes made by the Registrar will appear directly on the rosters used by faculty, as well as communicated to other campus departments and offices as indicated on the request form.

To request a preferred first name to be used on a student ID, students may contact the Office of Safety and Security to print a new card or update a current ID card. The fee to update an ID card is \$50.00. Student IDs with preferred names vs. legal names cannot be used as legal identification. Only one ID per student will be issued at a given time.

To request a change in a KCAI email profile to reflect a preferred first name, students may visit <https://artnet.kcai.edu/profile-name>.

Change in Legal Name

Students may change legal names only if a legal document showing the new name/name change documentation is submitted to the Registrar's Office. Examples of accepted documents include a Driver's License, a Passport or a Permanent Resident Card, Marriage Certificate, a Court Order documenting a name change, voter registration, a social security card, and/or bank documents.

Student Code of Conduct

The Kansas City Art Institute (KCAI) is committed to creating and maintaining an environment where individual and institutional responsibility combine to promote each student's development. Students are encouraged to help create an environment that stimulates both their educational and social development. With that freedom comes a responsibility to respect others. All individuals at KCAI are considered adults, and it is assumed they will maintain standards of conduct appropriate to membership in the college community. The college accepts and retains students on the condition that they observe these standards. The Student Code of Conduct is applicable to all students and recognized student organizations, to conduct both on and off campus, before, during and between semesters. A student is defined as an individual who is accepted until the time of graduation, but does not include time periods in between acceptance and graduation when a student is not enrolled

for a semester or more.

Individuals enrolled solely as Continuing and Professional Studies (CPS) students at KCAI are expected to uphold the standards of behavior outlined in this code. Additional guidelines for behavior may be provided by CPS. Individuals who violate these standards are subject to action at the discretion of the Director of Continuing and Professional Studies or their designee. Such action may include restricting and/or dismissing students from CPS programs, classes, and activities.

The complete Student Code of Conduct Policies and Procedures, as well as other applicable student policies, can be found online in the KCAI student handbook at www.kcai.edu/student-life.

Alcohol policy and Policy on use of controlled substances and drugs

Policies and procedures can be found online in the KCAI student handbook at www.kcai.edu/student-life

A complete list of student policies can be found online in the KCAI student handbook.

Residency requirements

All freshmen must fulfill a two-semester contract in the Student Living Center. The only exceptions to this policy are freshmen over 21 years of age, transfer students or students who will reside with their parents or legal guardian within a 30-mile radius during the freshman year.

Admission criteria

All serious students with a passion for art are encouraged to apply for admission to KCAI. Applicants are further encouraged to take courses in studio art and art history where possible. The criteria for admission require evaluation of the student's portfolio, academic transcripts, standardized test scores, a statement of purpose and a letter of recommendation. The application is available on the KCAI website, www.kcai.edu. Students may apply online by clicking on "Become a VIP" and completing the online questionnaire. Students will then be directed to the online application form.

Eligibility

Applicants must have successfully completed a recognized secondary school program (high school) or its equivalent with a good academic record to be eligible for admission to KCAI. While there is no specific high school program of study required, students are advised to follow a college preparatory curriculum similar to the following: four years of English, three years of social sciences and as many art courses as is practical. Applicants must be able to submit an official high school

transcript with documentation of a standard diploma or GED. A high-school equivalency diploma (GED) will be accepted in place of high school graduation.

KCAI welcomes applications from home-schooled students. An official copy of the transcript from the diploma-granting organization is required, or if the official transcript is issued by the person primarily responsible for the student's educational experience, additional documentation may be required. Official standardized test scores will be required. Home-schooled students do not need to take the GED.

Successful preparation for KCAI

Students are admitted on the basis of the quality of work in their portfolios and their academic profile, determined by high school grades or previous college transcripts and standardized test scores. The most important criterion for admission is a student's potential for success.

KCAI looks for serious and motivated students: those who are willing to work hard and take creative risks.

Evaluation criteria

1. Academic performance review: Academic performance is evaluated based upon grade point average, level of course work and SAT/ACT scores. A minimum GPA of 2.5, a minimum ACT score of 20 or a combined minimum SAT score of 1425 are required.
2. Outside performance review: Each applicant is asked to provide one letter of recommendation from a source who can speak about the quality and level of art work, academic preparedness and performance, leadership skills, communication skills, work ethic and character.
3. Statement of purpose: Each applicant is asked to provide a statement of purpose. The statement of purpose is an opportunity for the applicant to provide information about himself/herself that may not be provided through other documentation. The statement of purpose should include the applicant's goals, interests, educational and artistic background. The statement of purpose can be uploaded to www.kcai.slideroom.com.
4. Portfolio: The completion of the KCAI portfolio review is an essential part of the admission process. An applicant's portfolio must be reviewed by a KCAI admissions counselor. Students who wish to transfer as a sophomore or junior into a major department also will have their portfolio reviewed internally by the department chair as a part of the admissions process. The portfolio should include 15 to 25 pieces of recent work emphasizing originality and composition. The portfolio should include examples of drawing from observation along with other work demonstrating a variety and versatility of media and subject matter that may provide evidence of a concentration area. Use of basic elements, color, line, value and form should be evident in the

work submitted. The portfolio may be submitted for review during a visit to KCAI (in this case, original work is acceptable) or at one of the National Portfolio Day events.

If you have specific questions concerning portfolio preparation, call the office of admissions toll free at 800-522-5224 or visit www.kcai.edu and refer to the portfolio preparation page. The final portfolio is to be uploaded to www.kcai.slideroom.com.

Admissions checklist

1. Complete and submit the application form and include a non-refundable \$45 application fee. If submitting by mail, make checks payable to Kansas City Art Institute; if submitting online, Visa or MasterCard are accepted.
2. Portfolio review. All applicants are required to have a portfolio review by an admissions counselor. Students who wish to transfer as a sophomore or junior into a major department also will have their portfolio reviewed internally by the department chair as a part of the admissions process.
3. Portfolio documentation. Submit a portfolio with a minimum of 15 to 25 pieces to www.kcai.slideroom.com.
4. One letter of recommendation. The recommendation should come from someone who can speak to your work, such as instructors, high school counselors or employer/s. The recommendation form may be accessed in the online application or at www.kcai.edu.
5. Transcripts. Request an official transcript from each high school and college you have attended. The transcripts must be sent directly from the institution to the KCAI admissions office in a sealed envelope bearing that institution's insignia. Transcripts cannot indicate "Issued to Student" or "Unofficial." The minimum grade point average for consideration for admission for both first-time and transfer students is 2.5 on a 4.0 scale. A General Education Degree is a suitable substitute for a high school diploma or for students who have been home-schooled. Students in this category should request that official copies of GED scores be sent to the KCAI office of admissions.
6. Standardized test scores. Test scores are required for admission for all first-year students and some transfer students. Applicants are required to submit an official high school report of ACT or SAT scores. International students must submit a TOEFL (Test of English as Foreign Language) score report. KCAI identification numbers are: SAT-006330, ACT-002277. The minimum SAT score requirement is 1425 (or 950 without writing test,) and the minimum ACT score requirement is 20. Standardized test scores may be waived pending evaluation of transfer college transcripts. Special considerations concerning test scores may be given to some students.

Test requirements may be waived for applicants who have been out of school for five or more years or for other unusual circumstances. Students wishing to be considered for exemption from test requirements should address their requests in writing to the office of admissions.

7. Statement of purpose. All applicants are required to prepare a one- to two-page essay providing insight into their goals, interests, educational and artistic background. Applicants may submit their statement at www.kcai.slideroom.com.

Notification

Applicants are notified of the admission decision as soon as action is taken. Accepted students who plan to enroll at KCAI for the fall or spring term are required to make a \$250 deposit on or before May 1, the national candidate reply date. This deposit is refundable until May 1, based upon the National Association for College Admission Counseling statement of principles of good practice. Former students who officially withdrew in good standing before completing their B.F.A. degree may apply for re-admission to KCAI.

Transfer students

Transfer students are welcome at KCAI. Placement is determined by the number of transferable studio credit hours and by the level of competence as indicated by the portfolio review. Transfer students may be admitted up to and including the first semester junior level. Transfer students must complete a minimum of four full-time semesters at KCAI to qualify for the B.F.A. degree.

Credit may be given for courses appropriate to the KCAI curriculum. Only a grade of C or better will be considered acceptable from any of the regional accrediting association institutions or institutions accredited by the National Association of Schools of Art and Design. Official transcripts as described above must be submitted from each institution. An official letter stating the level of placement and number of courses transferred will be sent by the admissions office after admission is granted.

A portfolio review as described above is necessary for placement at the appropriate level in the department of the applicant's choice. Transfer students must transfer a minimum of 18 studio hours in order to be placed into a department. If an applicant has attained less than 18 studio hours it will be necessary to spend at least one semester in the KCAI foundation program. Transfer students may be asked to submit their ACT or SAT scores pending evaluation of transfer credits. Grades earned at other institutions will not be included in the calculation of the student's GPA at KCAI.

KCAI will consider transferring a maximum of 63 credits in liberal arts courses or studio courses that meet the requirements for KCAI. In the case of studio courses, individual exceptions can be made based upon portfolio review and course evaluation by chairs/school directors and approval of

the vice president for academic affairs.

Students enrolling in KCAI with 12 or more liberal arts transfer credits must complete all remaining liberal arts credits at KCAI. Students enrolling with fewer than 12 liberal arts transfer credits may transfer up to a total of 12 liberal arts credits to be applied toward liberal arts requirements.

Credits at KCAI are semester credits. The length of a semester at KCAI is 16 weeks. A student coming to KCAI from a college on the quarter system will receive two-thirds of a semester credit for every quarter hour. The following chart indicates the above:

Quarter hours	Semester hours
5	3-1/3
4	2-2/3
3	2
2	1-1/3
1	2/3

A minimum of 126 credit hours, including transfer credit if applicable, are required to earn the B.F.A. degree. These hours normally consist of a minimum of 78 hours of studio work (including 18 hours of foundation courses), 42 hours of liberal arts courses and six hours of open electives.

International (non-immigrant) student application information

Students who are not U.S. citizens, permanent residents, asylees or refugees but who wish to apply for admission to KCAI should follow the same application procedures outlined for domestic students. The following requirements also pertain:

1. International students must provide proof of financial ability to support themselves while attending KCAI. The United States Department of State requires international applicants to provide evidence of one year's tuition, fees, room, board and living expenses in liquid assets in order to be issued an I-20 to obtain their visa to study in the United States. If students will be supported by a friend or family member, the statement of finances must be accompanied by an Affidavit of Support wherein the sponsor clearly states their willingness to support the student for the duration of their studies at KCAI. KCAI must receive this evidence of financial capability before issuing an I-20.
2. Newly admitted international students will be issued a form I-20 by the international studies coordinator, who also serves as the international student advisor for the duration of the student's tenure at KCAI after arrival in the United States.
3. International students whose primary language is not English must submit official TOEFL or

IELTS scores to KCAI.

4. International applicants are required to submit their official transcripts (mark sheets) from their secondary school (including date of graduation) and from any colleges or universities they have attended outside of the United States to a recognized Foreign Credential Evaluator. The evaluation must be sent to KCAI directly by the credential evaluator. KCAI's preferred foreign credential evaluation agency is Josef Silny & Associates (www.jsilny.com/html/foreign.htm).

Applicants should complete Josef Silny & Associates' "Application for Evaluation of Foreign Education Credentials," available online at www.jsilny.com/Services/ApplicationIntro.aspx (the application also can be downloaded at www.jsilny.com/pdf/foreign.pdf) and submit the completed application, application fee and credentials to be evaluated directly to Josef Silny & Associates.

- a. KCAI requires the course-by-course evaluation.
- b. The evaluation application, fee and credentials should be mailed to:
Josef Silny & Associates
7101 S.W. 102nd Ave.
Miami, FL 33173, U.S.A.
- c. Applicants should request that the course-by-course evaluation be sent directly to KCAI.

NOTE: If an international applicant has previously submitted their credentials to a recognized Foreign Credential Evaluator other than Josef Silny & Associates (such evaluators include agencies such as World Education Services, www.wes.org), course-by-course evaluations submitted directly to KCAI by these evaluators would also be accepted.

5. International applicants are required to submit verification of medical, life and repatriation (return of remains) insurance.
6. International applicants must submit a completed international student admission information form.
7. International applicants must submit a photocopy of the biographical page of their passport.

Non-degree-seeking students

Non- degree-seeking students can be accepted and admitted. These students are to follow the application procedure for degree-seeking students. On this application, a non-degree-seeking student would select the part-time status option.

Special student status

A significant number of special students, with or without B.A. or B.F.A. degrees from other colleges, have enrolled at KCAI. Some enroll for one or two semesters in order to strengthen their

portfolios for application to a premier graduate school, while others attend the Kansas City Art Institute to refine their skills in order to qualify for a professional position.

These students, who usually concentrate their studies entirely in the studio, enroll under the “special student” status. They follow the regular application procedures and are required to have an interview with the director of the school they wish to enter. These students are not enrolled in a graduate program, nor are they seeking a degree. Instead, they are receiving credit for work that may or may not be recognized by another college or university. Students under “special student” status may be part-time or full-time.

Admission decisions

Acceptance

Upon acceptance, the candidate is notified by mail. Candidates are required to submit a non-refundable (after May 1) deposit of \$250 to reserve a seat for the coming semester. The tuition deposit is applied toward the candidate’s first semester bill.

Acceptance with academic contingency

Acceptance with academic contingency will state procedures for the student to follow for academic support for a specified period of time. The student must adhere to the description of support in the acceptance-with-academic-contingency letter. Candidates are required to submit a non-refundable (after May 1) deposit of \$250 to reserve a seat for the coming semester. The tuition deposit is applied toward the candidate’s first semester bill.

Acceptance with contingency for supporting documents

Acceptance with contingency for supporting documents are documents required to complete the file. If an applicant is accepted with contingency, the contingency or contingencies will be listed in the acceptance letter. The contingency must be fulfilled before an applicant will be allowed to attend classes. Candidates are required to submit a non-refundable (after May 1) deposit of \$250 to reserve a seat for the coming semester. The tuition deposit is applied toward the candidate’s first semester bill.

Provisional acceptance/admit

A special provision in the admissions process is made for candidates who may not meet minimal requirements for admission, but who demonstrate academic potential and motivation to complete a degree program. Based on the potential for success provided by remedial interventions, students may attend KCAI with provisional acceptance. Provisionally accepted students may take 12 credits

and are required to complete specified course work and any conditions stated in their letter of provisional acceptance prior to seeking full admission. For credit-bearing courses, the provisionally accepted students must maintain a GPA of 2.0 during the first academic year. At the end of the first academic year, if the 2.0 GPA is maintained, the provisionally admitted student will be removed from provisional status. If the 2.0 GPA is not maintained, the provisionally admitted student may be dismissed from KCAI.

Denial

The Kansas City Art Institute reserves the right to refuse admission to any candidate it considers not qualified. If a candidate who has been denied acceptance and has additional information that could impact a reversal of the denial, the applicant may present a request to review the additional information. The request must be submitted to the vice president for enrollment management and student achievement. The request must be submitted within 14 calendar days of the date of the denial letter in order to be considered.

Application requirements and scholarship deadlines

Feb. 1 is the first priority scholarship deadline for freshman applicants.

March 1 is the first priority scholarship deadline for transfer applicants and the second priority scholarship deadline for freshman applicants.

April 1 is the third priority scholarship deadline for freshman applicants and the second for transfer applicants.

For more information:

Kansas City Art Institute
Admissions Office
4415 Warwick Blvd.
Kansas City, MO 64111
Phone: 816-474-5224 or 800-522-5224
Fax: 816-802-3309
Email: admiss@kcai.edu
Website: www.kcai.edu

Visiting the KCAI campus

All prospective applicants are encouraged to visit our campus. The admissions office provides organized tours throughout the school year. Admissions staff members are available to help with application procedures and materials, and they can also answer questions about portfolio

preparation, academic programs, financial aid, student life and careers in art and design. To schedule a campus visit, call 800-522-5224 or email visit@kcai.edu.

Expenses, payment and refunds

Costs for 2014-2015

Tuition and fees, room and board and books and supplies are the primary expenses associated with higher education. Other costs that may vary from student to student include transportation and personal expenses.

Tuition deposit

Accepted students who plan to enroll at KCAI for the fall or spring semesters are required to pay a \$250 tuition deposit to hold their seats. This deposit is applied to tuition when a student enrolls and is refundable until May 1 for fall enrollment or Jan. 15 for spring enrollment.

Tuition

Tuition for 2014-2015 is \$17,134 per semester or \$34,268 per year for full-time students (12 to 18 credit hours per semester).

For students taking more than 18 credit hours, there is an additional charge of \$1,428 per credit hour or \$714 per 1/2 credit hour.

Costs for part-time students (fewer than 12 credit hours) are \$1,428 per credit hour.

KCASE and tuition-exchange students: For full-time students (12 to 18 credit hours), \$0 tuition and \$500 exchange studio fee; for part-time students (fewer than 12 credit hours), \$50 exchange studio fee per credit hour.

Student Living Center deposit

A \$230 deposit is required for all accepted students residing in the Student Living Center along with their Living Center application and room preferences. This deposit remains on file until the student vacates the Living Center at the end of the year, when \$200 of the deposit is returned to the student minus any incurred damages.

On-campus room and board

	Per semester	Per year
Triple room	\$4,433	\$8,866
Double room	\$4,945	\$9,890

Single room	\$6,483	\$12,966
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Student Living Center parking

The parking fee is \$200 per year, applicable only to students residing in the Student Living Center with a vehicle. Students residing in the Living Center not wishing to purchase the parking pass may still bring a vehicle but will not have an assigned space.

Books and supplies

Estimated costs: \$1,000 per semester or \$2,000 per year

Personal expenses and transportation

Estimated costs: \$2,125 per semester or \$4,250 per year

Total costs = tuition/fees + room/board + books/supplies + personal/transportation

Meal plans

Students not residing in the Student Living Center may purchase meal plans as follows: 10 meals per week for \$915 per semester or five meals per week for \$485 per semester.

Other costs (per semester)

Late registration fee (starting 10 business days prior to first day of class): \$200

Animation majors: \$62

Central Shop (foundation student orientation): \$20

Ceramics majors: \$487

Ceramics electives: \$152

Ceramics – glass fee: \$262

Digital media majors: \$102

Digital media electives: \$52

Fiber majors: \$197

Fiber electives: \$97

Foundation: \$15

Graphic design majors: \$102

Graphic design – electives – \$52

Illustration majors: \$102

Illustration electives: \$52

Liberal arts audit fee: \$240 per credit hour

Liberal arts “Globalization in History” class: \$27

Painting majors: \$62

Painting electives: \$32

Photography/digital filmmaking majors: \$197

Photography/digital filmmaking electives: \$102

Printmaking sophomore majors: \$122

Printmaking junior and senior majors: \$112

Printmaking electives: \$80

Sculpture majors: \$204

Sculpture electives: \$174

Sculpture special elective (“Toward a Green Sculpture”): \$125

Technology fee (all students): \$75

Social Practice certificate students: classes will be charged the applicable fee associated with the sponsoring department.

Major Plus and/or minor costs: Students who are minors in a department or who are enrolled under Major Plus will be charged a fee equal to the major fee for that department.

Special status students

The credit-hour cost for special status students is \$1,380. Special status students also will be charged a fee equal to the major fee for that department and any applicable course elective fees for course which the student has enrolled.

(Special status students are charged normal tuition rate and given a 35 percent discount through a financial aid award.)

Payment options

Online

(Please note: Convenience fees may apply.)

You can make a fast, easy payment online to pay for educational expenses. Families who wish to pay for educational expenses online may do so by visiting www.kcai.edu/cost-financing/payment-options, clicking on the [TMS link](#) and choosing the “**Pay In Full**” option. This is a convenient way to make online education payments to KCAI using a credit card, checking account or savings account.

Please note the convenience fee charged by TMS for online payments:

- Bank draft
 - Checking or savings account through the online services (\$0 charge)
- Credit cards
 - MasterCard / Discover / American Express accepted

- The online convenience fee for credit card payment is 2.99 percent of the amount charged. This amount will be added to the credit card transaction. For example, on a payment of \$5,000, a convenience fee of \$149.50 will be incurred by the cardholder for a total payment amount of \$5,149.50.

Please note the convenience fee charged by TMS for payments by phone with a TMS representative:

- Bank draft — checking or savings account
 - Payment over the phone through a TMS representative will incur a fee of \$10. This amount will be added to each bank draft transaction. For example, on a payment of \$2,000, a convenience fee of \$10 will be incurred, for a total payment of \$2,010.

In person

Make a payment in person with check, cash or money order at the KCAI business office, which is located on the second floor of Vanderslice Hall. (Note: Credit card payments for semester tuition and fees are not accepted in the KCAI business office and are required to be made online.)

By mail

You may mail semester tuition and fees payment to KCAI at the following lockbox payment processing address:

Kansas City Art Institute
Business Office
P.O. Box 843036
Kansas City, MO 64184-3036

Please indicate student account name and ID number on your check or money order.

Financing options

Set up a payment plan

Families who wish to pay for educational expenses on a monthly basis may do so through Tuition Management Systems Inc. This payment plan allows families to make equal monthly payments rather than lump-sum payments. This program is available both to families who qualify for financial aid and to those who do not. No interest is charged for this option, and the enrollment costs are \$47 per semester for semester plans (fall only or spring only). For more information, call TMS at 800-722-4867 or visit the financing options page on our website: www.kaci.edu. You can also access the TMS site directly at <https://kcai.afford.com/>. Please note payment plan accounts are required to be kept current and payments made by the due date. Delinquent payment plan accounts may result in a

hold on the student's account, key card deactivation and/or cancellation from classes. Please contact the business office immediately if you are having difficulty making timely payments.

BorrowSmart®

Explore options to pay for tuition with BorrowSmart affordability counseling. This service is offered by TMS in partnership with KCAI. BorrowSmart encourages families to look into all their options and select the best choice for themselves and their budget. BorrowSmart provides an independent, informative and interactive view of available options so students and families can make an informed choice for funding education that they can live with today and into the future. For more information, call TMS at 800-722-4867 or visit the financing options page on our website: www.kaci.edu. You may also access the TMS site directly at <https://kcai.afford.com/>.

Financial aid

Be sure to explore loan, grant and scholarship options with the KCAI financial aid office.

Payment deadlines

Tuition, fees and Living Center charges, if applicable, are due 10 business days prior to first day of the start of term. A statement of tuition and fees will be mailed to independent students and parents of dependent students approximately six weeks before the start of the fall and spring terms, providing the student is registered in classes. Statements can also be viewed online and printed out; see section below for instructions.

Payment deadline and procedures for dropping students based on financial review

Tuition and fees plus Living Center charges, if applicable, are due in full 10 calendar days prior to the first day of the semester for fall and spring terms. A statement of tuition and fees will be mailed to independent students and parents of dependent students approximately six weeks before the start of the semesters. If payment is not received by the due date, the student forfeits his/her registration and is dropped from his/her classes. Once fees are paid, the student may re-register for class if a space in the class still exists.

Any prepayment, deposit or financial aid on the student account at the time of mailing is deducted from the bill. The business office disburses all financial aid money reported to that office by the financial aid office.

Students must complete registration and the financial aid and business office procedures/payments for their registration to be considered complete. Registration is not considered complete if one or any combination of the following does not occur by payment term due date:

- Registration is not complete.
- Payment in full is not received by the business office.
- Financial aid arrangements are not made and completed with the financial aid office.
- Payment plan is not set up through TMS; account must be in “current” status.

Failure to complete registration/payment requirements by a term’s due date will result in a late registration/payment fee; a hold placed on the student account; building access key card not activated or deactivated and may result in the cancellation of classes (administratively withdrawn). Paying a late registration/payment fee may allow the student to be reinstated; however, the original classes cannot be guaranteed.

Accessing student tuition and billing statements online at MyKCAI

The student tuition account may be viewed 24/7 on MyKCAI, which is accessible from www.kcai.edu. Updated billing statements also may be obtained on MyKCAI. To access an account statement online, a username and password are required; these are the same as the information required to access KCAI email. Below are instructions from the MyKCAI account site:

click on - Finance tab

click on - Account information

click on - Course and fee statement

click on - Generate my course and fee statement

click on - View my course and fee statement

Print

(Note: If unable to access your MyKCAI account, contact campus technology at 816-802-3502 for further assistance.)

Refunds

Credit balance refunds

Credit balance refunds are customarily processed within 14 days after the credit balance is created on the student account. The credit balance will generally occur the week after the add/drop period has concluded, and refunds are generally issued the following week.

Withdrawal refunds

See “refund and tuition adjustment appeal policy,” including return of student aid.

Enrollment changes and tuition adjustments

The business office will make applicable tuition adjustment to a student’s account after formal

notification from the registrar or academic resource office of the student's change in status. Adjustments are made according to KCAI posted withdrawal policy per official date of status change on record in the registrar office.

Administrative withdrawal adjustments are subject to the KCAI posted withdrawal policy per official date of status change on record in the registrar office.

See “program changes and withdrawal” section for official change and withdrawal procedures.

Refund and tuition adjustment appeal policy, including return of student aid

Withdrawal refunds

According to federal regulations, KCAI must use the withdrawal date for refund calculations as either the date the student officially notifies the school that he or she is withdrawing or the last date of class attendance that the school can document.

KCAI has adopted the following withdrawal policy to establish charges based on the amount of time completed in the enrollment period. All students who withdraw from KCAI will be charged a \$100 administrative fee:

- Before 5 p.m. on Friday of the first week of class: 100 percent refund
- Before 5 p.m. on Friday of the second week of class: 75 percent refund
- Before 5 p.m. on Friday of the third week of class: 50 percent refund
- Before 5 p.m. on Friday of the fourth week of class: 25 percent refund
- Any time after 5 p.m. on the Friday of the fourth week of class, no refund will be given.

Students must complete all withdrawal procedures to be eligible for a refund. In all cases of withdrawal, no fees will be refunded. Financial aid recipients may be required to return all or a portion of financial assistance received if they withdraw from school during the semester, which may result in a balance due by the student.

If students are called by the Reserves into active duty, or if they are required to withdraw for health reasons, they may request a refund. If approved, the refund will be on a pro rata basis.

No reduction in liability is available to students who withdraw from the college except when approval is given by the proper authorities or in previously cited instances. Individual fees are not refundable after the first day of the term.

Withdrawal from courses does not automatically cancel housing or meal plans. Penalties for housing and meal plans are calculated based on the date a completed adjustment form is submitted to the student life office.

Administrative withdrawal refunds are subject to the KCAI posted withdrawal policy per official date of status change on record in the registrar's office.

Summer and Winter Intersession refunds

KCAI has adopted the following withdrawal policy to establish charges based on the amount of time completed in the enrollment period. All students who withdraw from KCAI during an intersession will be charged a \$35 administrative fee per course. Studio and materials fees are not refunded.

Liberal Arts refund policy (16 class meetings):

- 100 percent refund if withdrawn on or before first day of class
- 90 percent refund if withdrawn during classes one through two
- 50 percent refund if withdrawn during classes three through four
- 25 percent refund if withdrawn during classes five through eight
- No refund after class eight

Studio refund policy (25 class meetings):

- 100 percent refund if withdrawn on or before first day of class
- 90 percent refund if withdrawn during classes one through three
- 50 percent refund if withdrawn during classes four through six
- 25 percent refund if withdrawn during classes seven through 12
- No refund after class 12

All tuition will automatically be refunded within four weeks — unless notified otherwise by student/family — if a class is canceled due to low enrollment.

Return of Title IV federal student aid

Federal refund policy

For students who are eligible and receive federal financial aid, the federal refund policy applies as outlined below. The focus of the policy is to return the unearned portion of the federal financial aid for the enrollment period. The refund will be calculated based on the date the student begins the official withdrawal process, the last date of the documented attendance or, for an unofficial withdrawal, the mid-point of the term or the last documented date of attendance. If a student withdraws from school on or before the 60 percent point in the term, then the percentage of unearned Title IV federal aid shall be returned by the school and possibly by the student.

The distribution of returned funds is as follows:

1. Federal unsubsidized Stafford loan

2. Federal subsidized Stafford loan
3. Federal Perkins loan
4. Federal PLUS loan
5. Federal Pell Grant
6. FSEOG (Federal Supplemental Educational Opportunities Grant)
7. Other Title IV aid programs
8. Other federal sources

Financial aid

Determining financial need

Need is determined by the Free Application for Federal Student Aid, which is commonly referred to as the FAFSA. Students wishing to utilize federal or state aid should file their FAFSA by March 15 for the next academic year.

Additional information may be required if there are questions concerning the application or if the application is selected for verification by the Department of Education. Because a slow response may decrease chances for financial assistance and delay an award, applicants are advised to comply with any requests for additional information as quickly as possible.

Federal need analysis may not address every family's situation. If this seems to be the case, please contact KCAI's financial aid office to determine if there are circumstances that allow us to recalculate eligibility.

Awarding need-based assistance

When awarding need-based assistance, KCAI first looks to the financial contribution of the parents and/or the student as determined by the FAFSA. Students are expected to take an active part in financing their education through working, saving and pursuing scholarships from outside sources. No institutional need-based aid will be given if the student does not file a FAFSA each year.

Financial aid application process

1. File the FAFSA at www.fafsa.gov by March 15 of each year. Students and parents are encouraged to file taxes early and use the IRS data retrieval tool on the FAFSA.
2. To ensure you receive the most aid available to you, the following items should be on file in the Financial Aid Office by the dates listed below:
 - a. Current FAFSA – March 15
 - b. Verification documentation (if selected) – two weeks after you are notified of documentation needed or June 15, whichever is first
 - c. Signed award letter – July 15

d. Loan requirements (as applicable) – July 15

Types of aid available

KCAI provides students with a number of financial assistance options, including scholarships, grants, loans, employment opportunities and a payment plan.

KCAI scholarships

To make KCAI education accessible to outstanding students with financial need, KCAI provides support through two types of KCAI scholarships: merit awards and need-based scholarships. KCAI reserves the right to substitute KCAI scholarship funds with funding from other outside sources.

Merit-based scholarships

KCAI merit-based scholarships are open to all KCAI applicants. To be considered for a KCAI merit scholarship, students must have a successful portfolio evaluation, show good academic standing and be admitted to the institution. Scholarships may range from \$5,000 to \$21,000.

Need-based grants

KCAI need-based grants are awarded to students who have been admitted to the college and have a completed FAFSA demonstrating additional need. Scholarship amounts awarded depend upon a student's financial situation and the other scholarships or grants for which they may be eligible.

Renewal of merit scholarships

Merit scholarships are only available to full-time students unless the student has received written authorization from the vice president for enrollment management and student achievement.

KCAI reviews and determines renewal eligibility upon completion of the academic year:

- Completion of foundation year:
 - Cumulative GPA of 3.0 – retain 100 percent of merit/competitive scholarship.
 - Cumulative GPA of 2.5-2.99 – retain 75 percent of original merit/competitive scholarship.
 - Cumulative GPA of 2.0-2.49 – retain 50 percent of original merit/competitive scholarship.
 - Cumulative GPA below 2.0 – no scholarship available.
- Completion of sophomore year and beyond:
 - Cumulative GPA of 3.0 – retain 100 percent of merit/competitive scholarship.
 - Cumulative GPA of 2.5-2.99 – retain 50 percent of original merit/competitive scholarship.
 - Cumulative GPA below 2.5 – no scholarship available.

If your scholarship is reduced and if you meet the criteria above in a subsequent semester, you may appeal for reinstatement.

Merit scholarship appeals

Scholarship appeal forms are available by contacting the financial aid office. Students are required to submit an explanation of events or circumstances meriting a review of their scholarship eligibility along with the appropriate documentation verifying their claims. All scholarship appeals are due by Aug. 1 or the student waives the right to appeal.

Outside scholarships

Outside scholarships reduce a student's need and thus may reduce need-based aid. It is the student's responsibility to notify the financial aid office of any outside scholarships received as soon as possible to reduce the chance of awards changing.

Federal and state grants

Grants are awarded based on financial need and need not be repaid. A prior bachelor's degree excludes a student from eligibility for grant awards. To apply for these grants, students must complete the FAFSA.

Pell grants

The federal Pell grant is an entitlement program. Students must demonstrate financial need (from the results of the FAFSA) to qualify.

Federal Supplemental Educational Opportunity Grants

Federal Supplemental Educational Opportunity Grants, commonly referred to as FSEOG, are government grants administered by KCAI. These grants are awarded to Pell recipients with preference given to those with a zero Expected Family Contribution, or EFC.

Missouri student financial assistance grants

Missouri Access grant

The Missouri Access grant provides grant funding from the state of Missouri for Missouri residents who are attending a Missouri institution and meet financial need requirements established by the state of Missouri. The deadline for submitting the FAFSA for Missouri state grant consideration is April 1. If students have questions about residency requirements, they should contact the

Coordinating Board for Higher Education in Jefferson City, Mo., at 800-473-6757.

Bright Flight program

Missouri's Bright Flight program is awarded to students who score within the top few percent on the ACT or SAT, as determined each year. Recipients are selected and notified by the state of Missouri. It is the student's responsibility to notify KCAI if they are a Bright Flight winner.

Loans

Kansas City Art Institute participates in the Perkins, Stafford and Parent PLUS Loan programs.

Perkins Loan

The Perkins loan is administered by KCAI. Based on need, Perkins loans usually range from \$1,000 to \$5,500 per academic year. There is a nine-month post-enrollment grace period before repayment begins. The interest rate is currently 5 percent. As money is repaid by former students, it is awarded to those currently seeking an education.

Stafford loan program

The Stafford loan program consists of subsidized and unsubsidized loans. To be awarded a Stafford loan, students must be enrolled at least half time. Interest rates are fixed each year and set by the Department of Education. There is a post-enrollment grace period of six months before repayment begins. For a full disclosure on the program, visit www.studentloans.gov.

Subsidized

Subsidized Stafford loans are need based and do not accrue interest as long as the student is enrolled at least half time. Student eligibility is determined by federal law and is as follows: first-year students have a maximum eligibility of \$3,500; sophomores are eligible for up to \$4,500; and juniors and seniors are eligible for up to \$5,500 per year.

Unsubsidized

Unsubsidized Stafford loans are not need based, and the interest on begins accruing at the time the funds are disbursed. The interest is capitalized when the student begins repayment. Repayment of unsubsidized Stafford loans, like subsidized loans, begins six months after the student no longer maintains at least half-time enrollment in a degree program.

Under certain circumstances, independent students and dependent students may be eligible for

additional unsubsidized Stafford loan amounts. If students need specific information regarding this program, they should check with KCAI's financial aid office.

Parent Loans for Undergraduate Students

PLUS loans provide parents with the option of assisting in the coverage of educational expenses. Interest rates are set by the Department of Education each year. Repayment begins within 60 days of the loan's being fully disbursed. Parent Loans for Undergraduate Students are limited to the cost of education as determined by KCAI minus any other forms of financial assistance.

The PLUS loan process is as follows:

1. Parent applies at www.studentloans.gov.
2. If parent is approved, they sign a master promissory note at www.studentloans.gov.
3. Parent sends PLUS loan data sheet to the financial aid office (this is a KCAI form). PLUS loans will not be originated until the parent has returned this form

Private loans

Private loans are offered from various banks and should be used when there is no other alternative for students to fund their education. KCAI maintains a private loan lender list based on loans students have had in the past. However, students are free to work with any lender they choose.

Once a student has been approved for a private loan, they must complete the private loan data sheet, which is available on the "Cost and Financing" portion of the KCAI website under "forms." Private loans will not be certified by the financial aid office until the student has returned this form.

Veterans' educational benefits

Students wishing to use VA benefits must provide the VA certifying official at KCAI with a copy of their certificate of eligibility (as provided by the VA), a copy of the schedule for the semester they wish to be certified and a statement that they would like to use their VA benefits for said semester. If any changes are made to the student's schedule after this submission, it is the student's responsibility to contact the VA certifying official for changes to be made lest the student owe a VA debt.

For more information and forms, the student should contact the Department of Veterans Affairs Educational Benefits Office at 800-827-1000 or visit www.gibill.va.gov.

Work-study and employment opportunities

The financial aid office manages on-campus student employment, which often provides valuable job

training that may link a student to summer or post-graduation employment. Approximately 40 percent of students are on campus through a federal work-study program and institutionally supported positions. Our work-study programs provide on-campus employment for around five hours per week, with wages starting at \$7.50 per hour. Students may have only one job using either federal or institutional funding.

Students can view campus jobs online at www.kcai.edu/cost-financing/work-study-programs/work-study-opportunities and contact the listed supervisor for an interview. Once the student is hired, the supervisor must contact the financial aid office and the student is awarded. The average work-study award is \$1,000. This process will continue until the college runs out of funds.

Supervisors must then send the student to the financial aid office to fill out the following paperwork:

- Student employment referral form for the current year
- Federal W-4 form
- Missouri W-4 form
- I-9 form-(to complete the I-9 they will need)

Students must complete the W-4s and I-9 forms before they begin working. Since work study funds are limited, students are required to complete all paperwork within 30 days after they are hired, or their work study funds will be released and awarded to another student on the wait list.

Other conditions:

- Students should not exceed maximum hours.
- Students must record their time daily.
- Supervisors should turn in time sheets to the financial aid office by noon on the 16th of the month. If the 16th falls on a weekend, then time sheets must be submitted to the financial aid office the Friday before.
- If a student delivers a time sheet, it needs to be delivered in a sealed envelope with the supervisor's signature across the seal.
- Late or incomplete time sheets are processed with the following month's payroll. The pay period is the 16th of the month through the 15th of the following month.
- All areas on time sheets are complete and hours are completed in decimal form and rounded to the nearest quarter hour. For example, 15 minutes is shown as .25 hours and 30 minutes is shown as .50 hours.

Before time sheets are turned in, the following criteria need to be met:

- Sheets are filled out electronically and not hand-written.
- Time worked has been recorded in quarter hours.

- Sheets are printed in portrait form.
- Sheets are signed by both supervisor and student.

Students pick up paychecks in the financial aid office on the 27th or 28th of each month.

Satisfactory academic progress

To be considered as making satisfactory academic progress, undergraduate students must complete and pass at least 75 percent of the cumulative credit hours which they have attempted. If a student does not meet the minimum credit hours, he/she will be placed on academic probation for one semester. If upon completion of the probationary period the student does not make academic progress, he/she will be academically dismissed.

Students must have a minimum semester and cumulative GPA of at least 2.0.

If a student does not meet the minimum semester and cumulative GPA of 2.0, he/she will be placed on academic probation for one semester. If upon the completion of the probationary period the student does not meet the minimum requirements, he/she will be academically dismissed.

A student may appeal the academic dismissal by submitting a written appeal to the academic standards committee. This should be sent to the vice president for academic affairs, stating why the student believes he/she should be allowed to return for another semester and improve their performance. Students should address issues they believe kept them from success and indicate what they can do to be more successful. Although not required, students are highly encouraged to present their appeal before the academic standards committee in person in addition to the written appeal so they have the opportunity to present their situation effectively. Written appeals must be received two working days before the committee's posted meeting dates. The committee will make recommendations to the vice president for academic affairs for final action. The decision of the vice president for academic affairs is final. Students will receive a decision via letter from the vice president for academic affairs, which may include conditions for readmission.

Winter Intersessions: Financial aid is not available for winter intersession.

Summer Intersessions: Financial aid in the form of loans is available to students who are at least half time (6 credits) during Summer Intersession. Students interested in applying for summer aid should make an appointment to meet with a member of the financial aid staff to discuss their options.

Post-baccalaureate certificate in art education

The Kansas City Art Institute offers a post-baccalaureate program in art education for students who have completed the Bachelor of Fine Arts degree and who are interested in teaching art in Pre-K through Grade 12 public school classrooms. The completion of the Art Education Certificate

program at KCAI prepares students for a role as an artist/teacher — a professional who approaches teaching with the eye of an artist. Students who successfully complete the program will be qualified to receive certification for teaching art in the state of Missouri.

The program requires completion of 28 credit hours. All credit hours can normally be completed in one year, including a summer semester. Participants in the program will have access to the Jannes Library and Learning Center at KCAI as well as to the Miller Nichols Library at the University of Missouri-Kansas City. One required class in educational psychology is taught at UMKC. A local exchange program allows KCAI students to take one course per semester at UMKC. Through partnership arrangements, local PK-12 public schools and art teachers provide required observation and student-teacher placements.

Certificate program courses

School/Society

Art 401 - Art Education – Theory to Practice

(3 credit hours)

An introduction to the field of education with diverse historical, philosophical and psychological bases for theories and models of art curriculum, classroom management and assessment, including early field observation.

Public/Society

Educational Psychology (UMKC)

(3 credit hours)

An introductory examination of psychological research and theory.

Art 402 - Developmental Issues in Art Education

(3 credit hours)

A review of human development from early childhood through adolescence, putting strong emphasis on multicultural education. Readings, seminar activities and field visits to PK-12 classrooms will focus on the role of art in human development and learning.

Art 403 - Curriculum and Methods of Teaching Art

(Elementary) (3 credit hours)

Philosophical, psychological, theoretical and practical concepts about teaching art in the elementary school, including observation and involvement in art teaching situations.

Art 404 - Issues in Pedagogy and Curriculum

(Secondary) (3 credit hours)

Integration of art education theory and practice in secondary school art classrooms, addressing the question of the role of art in our democratic society. Developing socially and culturally relevant curricula. Researching and planning instructional strategies that address student interests and issues. Understanding the connections between art and writing, critical thinking, listening, speaking, reading, history, social studies, etc.

Art 405 - Critical Studies in Art Education

(2 credit hours)

An exploration of art criticism and aesthetics as part of a comprehensive art education curriculum

with practical application in K-12 settings, using technology as the focus.

Field Observation

(3 credit hours)

Field observation is integrated into Art 401, 403 and 404 courses. Students enrolled in Art 403 and 404 also design curriculum for and teach in a PK-12 art setting as well as local children's art classes.

Student Teaching

(8 credit hours, total)

Art 406 – Full-time student teaching under supervision in an elementary school (4 credit hours) (one semester)

Art 407 – Full-time student teaching under supervision in a secondary school (4 credit hours) (one semester)

To receive state certification, students must complete all courses with a grade of B or better in the major, must successfully pass the required teacher exam and must have a satisfactory evaluation from the art classroom teacher who supervises their student teaching experience.

Application guidelines

- Must have completed a Bachelor of Fine Arts program with a cumulative GPA of 2.75 and a GPA of 3.0 in the major.
- Provide two letters of recommendation from professional references.
- Provide a statement of purpose (250-500 words) about why you want to be an art teacher.
- Official transcripts.

Send materials to:

Dr. Bambi Burgard

Kansas City Art Institute

4415 Warwick Blvd.

Kansas City, MO 64111

Questions? Contact:

Bambi Burgard, Ph.D.

bburgard@kcai.edu

School for Continuing and Professional Studies

KCAI's School for Continuing and Professional Studies provides both professional development and personal enrichment art and design classes ranging from digital animation to traditional life drawing for ages 6 through adult. The school offers special opportunities for art educators, high school students thinking about majoring in art or design and professionals interested in fine arts, multimedia studies, graphic design and photography.

CPS has two locations to better serve the community (see below). The main phone line is 816-802-3333, and the website address is www.kcai.edu/artforeveryone.

Main Campus
Kansas City Art Institute
School for Continuing and Professional Studies
32 E. 46th St
Kansas City, MO 64111

North Campus – will close December 2014
KCAI North Campus
School for Continuing and Professional Studies
1801 N.W. Platte Road, Suite 275
Riverside, MO 64150

Registration

Online

Students may enroll online at www.kcai.edu/artforeveryone by creating an account or logging in, adding a class to their cart, paying and printing the receipt following the payment transaction.

Mail or walk-in

Students may download an enrollment form at www.kcai.edu/artforeveryone and mail or deliver their registration to either location.

Special tuition

Course costs are based on the number of contact hours and whether a class is offered as a for-credit or non-credit option.

Youth classes (age 6 to 14 years)	\$20 - \$130
High school classes (age 15-18 years)	\$60 - \$500
Adult classes	\$60 - \$400
Graduate level classes for art educators	\$250 for two graduate level credits
For-credit certificates	\$400 per credit hour
Intersession (B.F.A. classes)	\$440 per credit hour
Pre-College Art Lab three-week residency	\$2,799 (includes three college credits)

Courses may be assessed a materials, lab, studio or model fee based on the resources needed for a class. Fees vary based on needs.

Certificate programs

The School for Continuing and Professional Studies offers four, for-credit certificates including graphic design, multimedia studies, integrated design and photography. Classes are held on both the main and north campuses.

Certificate program students completing the photography, graphic design or multimedia studies certificates can apply to the B.F.A. program. Upon acceptance, students may transfer in the 12 or 13 credits to the program:

- Six credits will be applied to open electives.
- Six credits will be applied to studio electives.
- One credit (for multimedia studies and photography) would be applied where needed.

Students completing the integrated design certificate may also apply to the B.F.A. program. Upon acceptance, the above criteria would apply. The remaining credits would be considered and applied based on major choice. Students will work with admissions and the department chair for final articulation. Grade level entry will vary based on each department.

Graphic design certificate program (12 classes/12 credits)

KCAI's School for Continuing and Professional Studies has designed a stand-alone certificate program for graphic design. Whether the participant is new to working in communications at their office, is looking to create imagery for personal use or is developing as a professional graphic designer, this certificate program is designed to help the student acquire and hone the necessary skills to be an effective designer and visual communicator.

MGDC-001

Introduction to Fundamentals of Technology Organization

This is a one-time, 1.5 hour workshop required of all new students. This workshop does not count toward the 12 courses required for the certificate. This workshop will introduce students to the Mac computing environment and its latest operating system. Students will learn how to access, organize and save files using the campus networked servers, as well as how to add printers, access server share and locate and access wireless networks. Students also will learn how to personalize their home systems and troubleshoot basic problems. In this class students will discover the ease of file management and learn to keep their files organized and under control.

MGDC-103/NGDC-103

Color Theory

This hands-on course is essential for anyone pursuing or currently working in any art or design field who must communicate effectively with color. Confidence and skill are developed through hands-on weekly color (tone and value) mixing exercises and homework projects using acrylic paints.

MGDC-102/NGDC-102

Fundamentals of Two-Dimensional Design

The focus of this hands-on course is the demystification of the design process, presenting the principles of 2-D design as a rational series of prescribed steps and by emphasizing how those principles apply to all design and art disciplines. Emphasis is placed on the principals of Gestalt theory.

MGDC-105/NGDC-105

History of Design

In order to be a good designer, it is important to know the past. As a visual communicator, it is important for a designer to be able to envision themselves and their work in the context of history. This course will dive into the origins of design showing examples of work from the best designers in the history of the field of art and design.

MGDC-107/NGDC-107

Introduction to Graphic Design

This course is an introduction to professional graphic design and digital imaging. Students will work with Illustrator for drawing and type manipulation, Photoshop for image editing and InDesign for layout application. Software: Photoshop, InDesign, Illustrator

MGDC-202/NGDC-202

Digital Imaging I

An in-depth introduction to the most popular raster-based image editing and painting software program used by design professionals, Adobe Photoshop. Software: Photoshop

MGDC-204/NGDC-204

Computer Drawing I

This class is the first of two courses using Adobe Illustrator, the leading professional vector-based drawing program. In this class students build a strong foundation working in the Illustrator environment and learn basic application skills for use in illustration, print and multi-media projects. Basic tool pallet functions, drawing and type manipulation and export formats are all covered in this class. Software: Illustrator

MGDC-201/NGDC-201

Typography

A hands-on introduction to typography using Adobe InDesign and Illustrator. Learn how graphic designers utilize type to create printed pieces and develop skills in the basics of typography.

Software: InDesign and Illustrator

MGDC-205/NGDC-205

Page Layout

This class is a continuation of learning to design page layouts with Adobe InDesign. In this class students will build upon their basic InDesign technical skills learned in Introduction to Graphic Design. This class is fast paced and will function as a design studio with students receiving and completing real world assignments. Students will develop conceptual and design skills through class critiques. Software: InDesign

MGDC-203/NGDC-203

Digital Imaging II

This class is a continuation of Digital Imaging I, building on basic image manipulation and editing skills using Adobe Photoshop. Software: Photoshop

MGDC-302/NGDC-302

Computer Drawing II

This class is the final course using Adobe Illustrator. Students move beyond the basics and learn advanced techniques, including advanced selection, perspective grids, the gradient mesh tool, advanced brush techniques, graphs and patterns. Software: Illustrator

MGDC-305/NGDC-305

Graphic Design Strategies

Graphic Design Strategies gives students a broad view of the realities of working in the graphic design field. The class brings together previous coursework into an integrated capstone project. Software: Photoshop, InDesign, Illustrator

MGDC-304/NGDC-304

Portfolio Development

Students will explore the portfolio as a design problem. A portfolio is a doorway to the professional world and is a reflection of the designer. In this class, students will have an opportunity to share work with and receive feedback from a professional working in the design field.

Multimedia Strategies certificate program (13 classes/13 credits)

To better address the needs of students, the School for Continuing and Professional Studies has designed a stand-alone multimedia studies certificate program. The program is designed to accommodate beginners, those making the transition into the expanding multimedia industry or professionals seeking to update their skills. Participants will learn to create videos and web pages and the basic elements of multimedia production, including project planning, image manipulation, 3-D image animation, sound editing, digital video editing and authoring. Students will be taught to use

software tools for manipulating still images, sound and video and for designing and developing interactive web pages.

MGDC-001

Introduction to Fundamentals and Technology Organization

This is a one-time, three-hour workshop required of all new students. This workshop does not count toward the 13 courses required for the certificate. This workshop will introduce students to the Mac computing environment and its latest operating system. Students will learn how to access, organize and save files using the campus networked servers, as well as how to add printers, access server share and locate and access wireless networks. Students also will learn how to personalize their home systems and troubleshoot basic problems. In this class students will discover the ease of file management and learn to keep their files organized and under control.

MMSC-102/NMSC-102

Design Principles for the Web

With a focus on the design aspects of developing websites and interactive media, this course explores the various phases of the design process in a professional environment. Topics include assessing client and user needs, flowcharting, storyboarding, preparing mock-ups and demos and production issues. Software: Photoshop, Dreamweaver

MGDC-202/NGDC-202

Digital Imaging I

An in-depth introduction to the most popular raster-based image editing and painting software program used by design professionals, Adobe Photoshop. Software: Photoshop

MMSC-106/NMSC-106

Fundamentals of Video Motion Graphics

Students will learn how to create a project and organize files; gather and import graphic, video and audio clips; and create a composition. Additionally, students will work with layers, filters and masks and render the composition for export and distribution. Software: After Effects

MMSC-108/NMSC-108

Fundamentals of Video Editing

An introduction to video editing, this course will include reading a storyboard and script, selecting video footage, graphic files and audio clips and rendering projects using the proper video codec. Students will learn how to choose video footage using a basic visual vocabulary; choose audio clips that support video, create graphic elements that communicate using font, color and positioning and assemble and trim elements to communicate emotion to the audience. Software: Final Cut Pro

MMSC-107/NMSC-107

Fundamentals of 2-D Animation

Students will plan a story in a sequential and visual manner; use vector drawing tools; animate positions of elements on a stage; sync character expressions to dialogue; and incorporate audio for timing. Additionally, students will work to create clarity of complicated concepts in animation and communicate a story with movement and visual narrative.

MMSC-205/NMSC-205

Fundamentals of Website Development

This course is an overview of how the Web works by teaching students to create a basic website using Adobe Dreamweaver, design software that is used to create pages for the World Wide Web. Fundamental terms like internet and HTML will be explored and then the course will progress to cover design techniques, image preparation and website management. You will learn how to convert your Photoshop design concepts into working HTML pages and then organize them within the context of a website.

MMSC-208/NMSC-208

Fundamentals of 3-D Animation

This course will familiarize students with interface and concepts in 3-D space. Students will work on modeling objects; create, edit and apply materials to objects; and animate objects and render for distribution. Students will learn how to communicate a story utilizing three-dimensional space and create realistic textures and environments via material mapping and lighting. Software: Cinema 4D

MGDC-203/NGDC-203

Digital Imaging II

This class is a continuation of Digital Imaging I, building on basic image manipulation and editing skills using Adobe Photoshop. Software: Photoshop

MMSC-207/NMSC-207

Applied Video Editing

Students will improve their skill set achieved in Fundamentals of Video Editing. Included in the class is working with advanced methods of visual effects, color correction and advanced editing. Students will edit scenes using footage from multiple, simultaneous cameras. Additionally, instruction will be given on how to control the mood, employ visual effects to change a temporal location and to trim video and audio to make dialog seamless and draw the audience's attention.

MMSC-206/NMSC-206

Applied Video Motion Graphics

Students will become more proficient in video motion graphics. Course goals include understanding advance lighting concepts to produce realism; create emotion with dynamic camera tracking; and transform static images into motion.

MMSC-304/NMSC-204

Applied Website Development

The final class in website development will continue working with CSS and HTML 5 and how to effectively use it inside of code. It will integrate PHP, Java and other application code into HTML. This final class will give students the opportunity to put all of their website development instruction into practice by launching a website.

MGDC-304/NMSC-305

Portfolio Development

The term portfolio is used in the larger sense to include the whole process, from documentation to completion of a finished product. Students will explore the portfolio as a design problem. A portfolio is a doorway to the professional world and is a reflection of the designer. Some fundamental principles explored will include tailoring a portfolio to speak to different audiences, establishing a hierarchy of content, using economy of information to avoid appearing scattered or unorganized, as well as the application of color, text and imagery as elements to help guide the viewer through the work.

MMSC-305/NMSC-305

Multimedia Strategies Capstone

This final capstone class will address all of the multimedia skills into a focused, culminating project. Students will incorporate storyboarding, animation, video and audio editing, website development, client needs, and visual design into a final, portfolio-worthy product. Software: Adobe Creative Suite

Integrated design certificate program (22 classes/22 credits)

KCAI's School for Continuing and Professional Studies has designed an integrated design program combining courses from the graphic design certificate program and the multimedia studies certificate program. Whether the student is new to working in communications at their office, is looking to create imagery for personal use or is developing as a professional graphic and interactive designer, this certificate program will help the student acquire and hone the necessary skills to be an effective designer and visual communicator.

MGDC-001

Introduction to Fundamentals of Technology Organization

This is a one-time, 1.5 hour workshop required of all new students. This workshop does not count toward the twelve courses required for the certificate.

This workshop will introduce students to the Mac computing environment and its latest operating system. Students will learn how to access, organize and save files using the campus networked servers, as well as how to add printers, access server share and locate and access wireless networks. Students also will learn how to personalize their home systems and troubleshoot basic problems. In this class students will discover the ease of file management and learn to keep their files organized

and under control.

MGDC-103/NGDC-103

Color Theory

This hands-on course is essential for anyone pursuing or currently working in any art or design field who must communicate effectively with color. Confidence and skill are developed through hands-on weekly color (tone and value) mixing exercises and homework projects using acrylic paints.

MGDC-102/NGDC-102

Fundamentals of Two-Dimensional Design

The focus of this hands-on course is the demystification of the design process, presenting the principles of 2-D design as a rational series of prescribed steps and by emphasizing how those principles apply to all design and art disciplines. Emphasis is placed on the principals of Gestalt theory.

MGDC-105/NGDC-105

History of Design

In order to be a good designer, it is important to know the past. As a visual communicator, it is important for a designer to be able to envision themselves and their work in the context of history. This course will dive into the origins of design showing examples of work from the best designers in the history of the field of art and design.

MGDC-107/NGDC-107

Introduction to Graphic Design

This course is an introduction to professional graphic design and digital imaging. Students will work with Illustrator for drawing and type manipulation, Photoshop for image editing, and InDesign for layout application. Software: Photoshop, InDesign, Illustrator

MGDC-202/NGDC-202

Digital Imaging I

An in-depth introduction to the most popular raster-based image editing and painting software program used by design professionals, Adobe Photoshop. Software: Photoshop

MGDC-204/NGDC-204

Computer Drawing I

This class is the first of two courses using Adobe Illustrator, the leading professional vector based drawing program. In this class students build a strong foundation working in the Illustrator environment and learn basic application skills for use in illustration, print and multi-media projects. Basic tool pallet functions, drawing and type manipulation and export formats are all covered in this class. Software: Illustrator

MGDC-201/NGDC-201

Typography

A hands-on introduction to typography using Adobe InDesign and Illustrator. Learn how graphic designers utilize type to create printed pieces and develop skills in the basics of typography.

Software: InDesign and Illustrator

MGDC-205/NGDC-205

Page Layout

This class is a continuation of learning to design page layouts with Adobe InDesign. In this class students will build upon their basic InDesign technical skills learned in Introduction to Graphic Design. This class is fast paced and will function as a design studio with students receiving and completing real world assignments. Students will develop conceptual and design skills through class critiques. Software: InDesign

MGDC-203/NGDC-203

Digital Imaging II

This class is a continuation of Digital Imaging I, building on basic image manipulation and editing skills using Adobe Photoshop. Software: Photoshop

MGDC-302/NGDC-302

Computer Drawing II

This class is the final course using Adobe Illustrator. Students move beyond the basics and learn advanced techniques, including advanced selection, perspective grids, the gradient mesh tool, advanced brush techniques, graphs and patterns. Software: Illustrator

MGDC-305/NGDC-305

Graphic Design Strategies

Graphic Design Strategies gives students a broad view of the realities of working in the graphic design field. The class brings together previous coursework into an integrated capstone project. Software: Photoshop, InDesign, Illustrator

MGDC-304/NGDC-304

Portfolio Development

Students will explore the portfolio as a design problem. A portfolio is a doorway to the professional world and is a reflection of the designer. In this class, students will have an opportunity to share work with and receive feedback from a professional working in the design field.

MMSC-102/NMSC-102

Design Principles for the Web

With a focus on the design aspects of developing websites and interactive media, this course explores the various phases of the design process in a professional environment. Topics include assessing client and user needs, flowcharting, storyboarding, preparing mock-ups and demos and

production issues. Software: Photoshop, Dreamweaver

MMSC-106/NMSC-106

Fundamentals of Video Motion Graphics

Students will learn how to create a project and organize files; gather and import graphic, video and audio clips; and create a composition. Additionally, students will work with layers, filters and masks and render the composition for export and distribution. Software: After Effects

MMSC-108/NMSC-108

Fundamentals of Video Editing

An introduction to video editing, this course will include reading a storyboard and script, selecting video footage, graphic files and audio clips and rendering projects using the proper video codec. Students will learn how to choose video footage using a basic visual vocabulary; choose audio clips that support video, create graphic elements that communicate using font, color and positioning and assemble and trim elements to communicate emotion to the audience. Software: Final Cut Pro

MMSC-107/NMSC-107

Fundamentals of 2-D Animation

Students will plan a story in a sequential and visual manner; use vector drawing tools; animate positions of elements on a stage; sync character expressions to dialogue; and incorporate audio for timing. Additionally, students will work to create clarity of complicated concepts in animation and communicate a story with movement and visual narrative.

MMSC-205/NMSC-205

Fundamentals of Website Development

This course is an overview of how the Web works by teaching students to create a basic website using Adobe Dreamweaver, design software that is used to create pages for the World Wide Web. Fundamental terms like internet and HTML will be explored and then progress to cover design techniques, image preparation and website management. You will learn how to convert your Photoshop design concepts into working HTML pages and then organize them within the context of a website.

MMSC-208/NMSC-208

Fundamentals of 3-D Animation

This course will familiarize students with interface and concepts in 3-D space. Students will work on modeling objects; create, edit and apply materials to objects; and animate objects and render for distribution. Students will learn how to communicate a story utilizing three-dimensional space and create realistic textures and environments via material mapping and lighting. Software: Cinema 4D

MMSC-207/NMSC-207

Applied Video Editing

Students will improve their skill set achieved in Fundamentals of Video Editing. Included in the class is working with advanced methods of visual effects, color correction and advanced editing. Students will edit scenes using footage from multiple, simultaneous cameras. Additionally, instruction will be given on how to control the mood, employ visual effects to change a temporal location and to trim video and audio to make dialog seamless and draw the audience's attention.

MMSC-206/NMSC-206

Applied Video Motion Graphics

Students will become more proficient in video motion graphics. Course goals include understanding advance lighting concepts to produce realism; create emotion with dynamic camera tracking; and transform static images into motion.

MMSC-304/NMSC-204

Applied Website Development

The final class in website development will continue working with CSS and HTML 5 and how to effectively use it inside of code. It will integrate PHP, Java and other application code into HTML. This final class will give students the opportunity to put all of their website development instruction into practice by launching a website.

MMSC-305/NMSC-305

Multimedia Strategies Capstone

This final capstone class will address all of the multimedia skills into a focused, culminating project. Students will incorporate storyboarding, animation, video and audio editing, website development, client needs and visual design into a final, portfolio-worthy product. Software: Adobe Creative Suite

Photography (13 classes/13 credits)

The photography certificate focuses on gaining the skills to launch a career or to become a competent photographer and features courses in areas such as traditional photography, digital photography, Photoshop, lighting and digital workflow. Additionally, KCAI is pleased to partner with the Nelson-Atkins Museum of Art for the History of Photography class. This unique offering will teach students about the great photographers and movements using the museum's collection. The program will culminate in a capstone class and a portfolio development class to aid students in assembling a professional body of work. Students will not only learn technical skills needed to be a good photographer, but also will be exposed to conceptual ideas to become a photographer with a "great eye."

The program is ideal for hobbyists, those serious about starting careers in photography or those wanting to add new skills to their resume. The program is 13 total credits. Each class is worth one credit and meets once a week for eight weeks. Students may enter the program at any time during the five sessions offered each year. An online application and \$25 fee are required for entry to the

program.

MGDC-001

Introduction to Fundamentals of Technology Organization

This is a one-time, 1.5-hour workshop required of all new students. This workshop does not count toward the 13 courses required for the certificate.

This workshop will introduce students to the Mac computing environment and its latest operating system. Students will learn how to access, organize and save files using the campus networked servers, as well as how to add printers, access server share and locate and access wireless networks. Students also will learn how to personalize their home systems and troubleshoot basic problems. In this class students will discover the ease of file management and learn to keep their files organized and under control.

MPHC-101

History of Photography

Focus on the history of photography from its invention in 1839 to the present day using the Nelson-Atkins Museum of Art's internationally-recognized collection as a primary source. Students will become familiar with primary movements in relationship to other artistic and historic trends as well as gain an understanding of key technical terms. Additionally, students will become familiar with the unique visual language of photographs and learn to evaluate aesthetics.

MGDC-102/NGDC-102

Fundamentals of Two-Dimensional Design

The focus of this hands-on course is the demystification of the design process, presenting the principles of 2-D design as a rational series of prescribed steps and by emphasizing how those principles apply to all design and art disciplines. Emphasis is placed on the principals of Gestalt theory.

MPHC-104

Traditional Photography I

This course covers the use of 35mm analog film cameras. Learn to develop film as well as acquire basic darkroom skills. The lab fee will cover the use of a camera, chemicals and equipment. Students may be asked to partner with another student for equipment use.

MPHC-102/NPHC-101

Digital SLR Photography I

This course is an introduction to professional graphic design and digital imaging. Students will work with Illustrator for drawing and type manipulation, Photoshop for image editing and InDesign for layout application. Software: Photoshop, InDesign, Illustrator

MPHC-203/NPHC-203

Digital Workflow

The class will cover the use of Photoshop, Camera Raw, Bridge and Lightroom to create efficient methods for ingesting, cataloguing, editing and finalizing large quantities of images. Software: Photoshop, Camera Raw, Bridge, Lightroom

MPHC-202

Traditional Photography II

This course continues working with the 35mm format. Additionally, demonstrations of 4 x 5 large format analog film cameras, advanced light metering, developing film and advanced darkroom skills will be covered. The lab fee will cover the use of a camera, chemicals and equipment. Students may be asked to partner with another student for equipment use.

MPHC-201/NPHC-201

Digital SLR Photography II

This class takes you past the basics and into intermediate/advanced camera controls. Emphasis will be on working the camera in specific shooting situations as we go “on location” to photograph. We will follow up with student reviews and image management and work with Photoshop techniques. Please bring a 1 gigabyte travel drive to class.

MPHC-105/NPHC-103

Fundamentals of Composition, Lighting and Shooting

The focus of this hands-on course is to study and apply the principles of design and composition as they relate to the still photograph. The elements and effects of light will be studied and applied. Students will work with various types of light, learning how to deal with their outcome and effects in different situations.

MGDC-202/NGDC-202

Digital Imaging I

This course is an in-depth introduction to the most popular raster-based image editing/painting software program, Photoshop, used by design professionals. Software: Photoshop

MGDC-203/NGDC-203

Digital Imaging II

This class is a continuation of Digital Imaging I, building on basic image manipulation and editing skills using Adobe Photoshop. Software: Photoshop

MPHC-300/NPHC-300

Advanced Composition, Lighting and Shooting

The focus of this hands-on course is to continue to study and apply the principles of design and composition as they relate to the still photograph. The emphasis of this course will be alternative

light sources, primarily flash, its applications and how to use light effectively to achieve the desired results. The locations will be based on real world commercial situations and how to manage them.

MPHC-301/NPHC-301

Photography Seminar: Capstone Class

This class serves as the conceptual and technical culmination of the program. Students will complete a self-directed project that results in a group exhibition.

MGDC-304/NGDC-304

Portfolio Development

Students will explore the portfolio as a design problem. A portfolio is a doorway to the professional world and is a reflection of the designer. In this class, students will have an opportunity to share work with and receive feedback from a professional working in the design field.

For-credit programs for art educators

Educators Art Lab

Art Lab is free to high school art educators and includes on-campus housing, meals and materials as well as visits and receptions at local art museums and galleries. While the program is free for those selected to attend, transportation to and from Kansas City is the responsibility of each educator. Only those serious about attending should apply. The application process opens in August each year.

This one-week residency is limited to 30 people. Application and \$25 application fee are due in early March. Applicants will be notified of acceptance the first week of April.

Two graduate-level credits are available for the program at a cost of \$250. When completing the online application, applicants will choose a studio option.

Graduate-level classes for art educators

KCAI offers graduate-level courses in the fall, spring and summer. Tuition is \$250 per course, and each course counts as two graduate-level hours. Area art teachers interested in enhancing their curriculum will benefit from the weekend format of the classes, which typically are held Friday evening and all day Saturday and Sunday. During the summer, courses are also offered during the week.

Courses are non-cumulative and will not transfer to a master's degree program. Their intent and purpose is to help teachers meet criteria for re-certification and to provide professional development.

KCAI has been approved as a continuing education provider through the Cooperating School Districts of Greater Kansas City.

For-credit programs for high school students

Pre-College Art Lab

KCAI's Pre-College ArtLab is a three-week residency program for sophomore through senior high school students. Seniors who have already graduated are welcome to apply. Students accepted into the PCAL program will choose a studio major and also take a liberal arts course as well as an intensive life drawing course.

Students will have an opportunity to experience first-hand the commitment and focus it takes to be a full-time art college student. They will work with instructors who are practicing artists and educators; study within a college-like curriculum that will expose them to numerous new techniques and media; explore new possibilities by working in well-equipped studios featuring specialized equipment; and live, learn, laugh and connect with high school students from across the country who are also serious about art.

PCAL specifics

The PCAL program cost of \$2,799 includes:

- Studio focus, liberal arts and life drawing courses
- Three college credits
- Tuition
- Room and board
- Supplies
- Some excursions and weekend activities
- Portfolio review at the conclusion of the program
- Exhibition of work in a public show
- CD of life drawing and major studio work upon completion
- Extensive professional practice components
- Field trips, workshops and other fun planned activities on weekends
- Free time to use as the student wishes (in the studio, exploring Kansas City, etc.)

Continuing education

KCAI's School for Continuing and Professional Studies offers non-credit courses for youth (ages 6-14 years), high school (ages 15-18 years) and adults (ages 18+) in traditional and digital mediums.

Youth students may take courses throughout the year. During the fall and spring sessions classes are offered once a week for a limited duration. During the summer session, CPS switches to a summer art camp, in a Monday through Friday format. Younger students are encouraged to consider applying for the Youth Arts Certificate. High School students may take classes once a week during the fall and spring sessions for limited durations. During the summer, CPS switches to an intensive, Monday through Friday format. Adult students may take courses throughout the year in a variety of formats including one-day, weekend intensive or weekly offerings. Adult students are encouraged to apply for the non-credit Fine Arts Certificate to pursue more serious art and design study.

Academic program options for B.F.A. students

Major +

The Major + track allows students to study for up to two non-consecutive semesters in a corollary studio(s). Students interested in completing a second semester in the same or an alternative corollary discipline must reapply. Sculpture students, for example, may find that as their work develops, course work in photography/digital filmmaking is critical to inform their primary area of emphasis.

The Major + offering complements KCAI's existing fine arts majors (ceramics, digital filmmaking, fiber, painting, photography, printmaking, sculpture) by providing students a third option. Students benefit from studying in corollary disciplines while still maintaining a great deal of structure offered by a discipline-based studio. Students have a core area of focus, but they work in other areas during specific semesters. This new educational structure provides students with diverse paths and outcomes designed to meet their individual needs, expand career opportunities and mirror the field of creative activities that make up contemporary art and design. The structure respects and supports the student who wishes to study in a designated discipline and explore other disciplines with focus and depth. The unique scale and organization of our school enables this flexibility. The process is managed by the students in conjunction with their major studio instructors, the department chair and their academic advisors.

Major + allows a student to study with consistency and depth in two or three major areas. Upon completion of the sophomore year in their chosen major, the Major + student migrates for a semester to study in a second major. The student takes all their credits during that semester in the secondary area of study. Upon completion of their semester in the secondary major, they are expected to return to their original major for a semester. Students may choose to complete their B.F.A. requirements in their original major or, after their return for a semester, again choose to study in another major for a single semester. All students who participate in Major + must complete their final senior semester in their original major. The educational goal is to create and support a stronger cross-disciplinary experience while continuing to provide the student the values of working in a designated major. In order to prepare for the semester in a different major, students enroll in electives or technical workshops offered by that department. Students must have technical training

and demonstrate discipline-specific knowledge before they begin their semester in the alternative major to ensure their potential for success.

The entrance process for the Major + program is initiated by students in the School of Fine Arts. Interested students should begin planning during the fall of their sophomore year so that they can select electives for spring that will prepare them for their transition to another department during the fall of their junior year or beyond. Students should communicate their interest to their department chair, the alternative studio instructor, and the director of and careers services in the AACCS office. It is the student's responsibility to prepare for success in Major +. The primary department chair may deny permission to students who have not prepared for their crossover, and, who as a result, may not be successful in the program. No student will be allowed to be away from their original major for two consecutive semesters.

Major+ curriculum

All students who participate in Major Studio+ must complete their final senior semester in their original major.

Sophomore year	Fall	Spring
Sophomore major studio	6	6
Alternate studio elective	0	3
Studio elective	3	3
Liberal arts	6	6
Total:	15	18

Junior year	Fall	Spring
Junior alternate studio	5	0
Junior major studio	0	5
Professional Practice	1	1
Alternate studio elective	3	3 or 0
Studio elective	3	0 or 3
Liberal arts	6	6
Total:	18	15

Senior Year	Fall	Spring
Senior major studio	0 or 5	6
Senior alternate studio	5or 0	0
Professional Practice	1	0
Open elective	3	3
Studio elective	0	3 or 0
Alternate studio elective	0	0 or 3
Liberal arts	6	3

Total:	15	15
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Requirements for entry

To be eligible for Major +, the student must:

- Complete their sophomore year in a fine arts major studio at KCAI. Transfer students entering at the second semester sophomore or junior level must complete one semester in a fine arts major studio and can only study for one semester in a corollary discipline.
- Have a minimum cumulative GPA of 3.0.
- Complete the resident requisite elective for their corollary major to acquire necessary technical skills and discipline-specific knowledge during a semester preceding entry into the corollary major. For example, if sculpture is the corollary major, the student must complete the sculpture elective during a semester preceding entry into the corollary major.

Application process

Students should begin thinking about entry into Major + at least one semester prior to application. Interested students need to:

- Meet with the director of academic advising and career services in the AACCS office to discuss their academic goals and the application process.
- Meet with the chair of their major studio to discuss their artistic direction.
- Write a statement of intent (see guidelines).
- Prepare documentation of their work (see guidelines).
- Meet with the chair of the corollary studio to discuss intent within the department.
- Submit application materials to the registrar's office by Nov. 1 for spring and April 1 for fall.

Transfer credit

KCAI will consider transferring a maximum of 63 credits in liberal arts or studio that meet KCAI's degree requirements, with a grade of "C" or better from colleges accredited by any of the regional accrediting associations or by the National Association of Schools of Art and Design. Credit may be granted for credit hours completed at a post-secondary level at an international institution. For review, transcripts must be submitted to KCAI in English. The last 30 credit hours of degree requirements must be completed at KCAI. Grades for transferred credit will not be calculated into the KCAI cumulative GPA.

Credits earned at non-accredited institutions will not be accepted. Course work from unaccredited institutions that has been granted credit at another accredited institution will not be accepted as transfer credit at KCAI. College preparatory, remedial (usually below level 100 courses at most institutions) and physical education courses are not accepted.

Transfer students who wish to pursue a B.F.A. degree at KCAI may enter at the freshman, sophomore or junior level. Entering acceptance and placement levels are determined through the admissions process, which includes specific departmental portfolio reviews and a transcript analysis. It is important for an applicant to understand that the number of transferable studio credit hours and the level of competence as indicated by the departmental portfolio review are used to determine studio level placement. A transfer student must complete at least two full years (four semesters) in a studio department at KCAI to be granted a B.F.A. degree.

Students enrolling at KCAI with 12 or more liberal arts transfer credits must complete all remaining liberal arts credits at KCAI. Students enrolling with fewer than 12 liberal arts transfer credits may transfer in up to a total of 12 liberal arts credits to be applied toward liberal arts requirements.

Degree-seeking students must meet with the director of academic advising and career services to complete the “transfer credit pre-approval” form prior to taking courses at another institution. It’s the student’s responsibility to have an official copy of the transcript sent to the AACCS director upon completion of the transfer course. Liberal arts and art history credit hours will be applied upon completion of a transcript evaluation. A student’s department chair must approve all studio transfer credit hours before they will be applied. Consideration will be given after the coursework has been completed. To obtain the department chair’s permission to apply the studio transfer credit hours, students must request the “petition for application of unused studio credits” from the AACCS director after the coursework has been completed and KCAI has received the official transcript.

KCAI also accepts the following credits:

Advanced Placement program examination

Students who earn AP credit during high school may apply the credits to KCAI degree requirements within the guidelines indicated below. KCAI must have the official AP transcript before transfer credit can be granted.

Art history

Students must obtain a minimum score of a 4 to receive credit for this examination. Students will receive three semester credits, which will be applied to a liberal arts elective requirement or the open elective requirement. The credit hours cannot be applied to the art history pre-requisite courses Western Art I and Western Art II.

Liberal arts

Students must obtain a minimum score of a 4 to receive credit for this examination. Students will

receive three semester credits, which will be applied to a liberal arts elective requirement or the open elective requirement. The credit hours cannot be applied to the liberal arts pre-requisite courses First-Year Seminar, Western Thought I or Western Thought II.

Studio art courses

Students must receive a minimum score of a 4 to receive credit for this examination. Students will receive three semester credits, which will be applied to the open elective requirement. The credit hours can be applied to a studio elective requirement only with permission from the student's departmental chair.

College-Level Examination Program

Students who earn CLEP credit prior to attending KCAI may apply the credits to KCAI degree requirements following the guidelines indicated below. KCAI must have the official CLEP transcript before transfer credit can be granted:

- A maximum of 15 CLEP credit hours can be applied to KCAI degree requirements.
- Application of credit is based upon a minimum score of 50 on each subject exam with the exception of the following exams, French 2 (minimum score-62), German 2 (minimum score-63), and Spanish 2 (minimum score-66). Students will earn three semester credit hours for each exam they received an acceptable score.
- KCAI accepts credit by examination awarded by other colleges to transfer students provided they meet the above standards.

International Baccalaureate diploma program

Students who earn IB credit during high school may apply the credits to KCAI degree requirements within the guidelines indicated below. KCAI must have the official IB transcript before transfer credit can be granted. The first three IB credit hours will always be applied to the open elective requirement.

Liberal arts

Students must obtain a minimum score of a 4 to receive credit for this examination. Students will receive three semester credits, which will be applied to a liberal arts elective requirement or the open elective requirement.

Studio art courses

Students must receive a minimum score of a 4 to receive credit for this examination. Students will receive three semester credits, which will be applied to the open elective requirement. The credit

hours can be applied to a studio elective requirement only with permission from the student's departmental chair.

A student wanting credit for unaccredited coursework may petition for credit through the Assessment of Prior Experiential Learning credit process. APEL is a method that colleges and universities use to evaluate knowledge that a student has gained through life experience. Students must furnish compelling reasons and documentations that they have mastered the skills and achieved the goals of a student normally enrolled in a studio course or courses. A student may petition for their gained knowledge and skills to be applied to studio course or courses. Students may petition for APEL credit at KCAI by following the requirements below:

1. The student may petition for APEL credit to be considered and evaluated at the time of application to the college.
2. The petition may be made only after the actual life experience (prior work experience, not current or future work experience).
3. The student must be matriculated at Kansas City Art Institute.
4. The student must have earned a minimum of 30 credit hours at KCAI before APEL credit is awarded.
5. The student must have earned a minimum cumulative and semester GPA of 2.5 or better at KCAI.
6. The student must pay a \$100 petition-for-APEL fee at the time of application. (If petition is approved, the \$100 may be applied toward credit hours costs.)
7. The student must produce documentation that he/she actually acquired the learning he/she is claiming.
8. The petition must identify the course or courses to which the student wishes the APEL to apply.
9. The petition must be made for courses the student has never enrolled in or taken.
10. APEL credit may not be used toward practicum or internship credit hours.
11. The student may petition for a maximum of 36 studio credits hours through APEL.
12. The student may petition for review of APEL credit but may not meet with the evaluation committee until the above requirements are met.

APEL procedures for new applicants:

1. The admissions counselor sends a request for APEL to the director of academic advising and career services.
2. The applicant meets with the AACCS director to begin the application process for APEL.
3. The student prepares a two- to five-page written essay and a portfolio. The essay and portfolio must demonstrate compelling reasons for the evaluation committee to recommend credit.
4. The student meets with and presents his or her essay and portfolio to an evaluation committee composed of the appropriate department chair or school director and a faculty member within the same department.

5. The department chair or school director will make the final decision. The AACCS director will notify the student in writing.
6. Upon receiving approval for credit, the student must pay \$500 for the first three credit hours and \$100 for each additional credit hour.
7. Approved credit will be placed upon the student's transcript after the student has completed 30 hours in residence at KCAI, if the evaluation process is complete and all APEL fees are paid.

APEL procedures for currently enrolled students:

1. The student meets with the AACCS director to determine possibility of receiving APEL credit.
2. The student meets with the appropriate department chair or school director to discuss possible APEL credit.
3. If approved, the student meets with the AACCS director to begin the petition process.
4. The student prepares a two- to five-page written essay and a portfolio. The essay and portfolio must demonstrate compelling reasons for the evaluation committee to recommend credit.
5. The student meets with and presents his or her essay and portfolio to an evaluation committee composed of the appropriate department chair or school director and a faculty member within the same department.
6. The department chair or school director will make the final decision. The AACCS director will notify the student in writing.
7. Upon receiving approval for credit, the student must pay \$500 for the first three credit hours and \$100 for each additional credit hour.
8. Approved credit will be placed upon the student's transcript after the student has completed 30 hours in residence at KCAI, if the evaluation process is complete and all APEL fees are paid.

Academic policies

Academic advising and registration

Advising and course reservation for currently enrolled and returning students begins early October for the upcoming spring semester and early March for the upcoming fall semester. An academic advisor assists students in planning the next semester's course work and the completion of all requirements for graduation. Academic advisors are available to advise students about curriculum choices, transfer credit, KCASE, exchange, directed study and internships.

Course registration provides the students with the opportunity to reserve classes early for the next semester. To make registration easier and faster, students should make an appointment with an academic advisor prior to the registration period. Students register for classes in class level order: seniors, then juniors, then sophomores and then freshmen. Students should keep in mind that by registering on time, they have a better choice in class selection. Registration also gives the student time to anticipate and to resolve any problems that may arise. Students may not register any earlier

than their scheduled time.

Students are to register for courses on-line using MyKCAI at www.mykcai.kcai.edu.

To do so, students must have their student ID and pin numbers. The date students can begin registering is based on the number of credit hours they have completed prior to the current semester.

Before the start of each semester, registered students must pay tuition and resolve any outstanding holds in order to have completed the registration process. This also will activate the student ID card as a campus building access card. If a student has not taken the necessary steps by the payment deadline, a \$200 late fee is assessed.

Information about advising and registration dates is emailed to students at their KCAI email addresses.

Academic probation

A student will be placed on academic probation if the their semester or cumulative GPA is below 2.0. A senior may not be on probation his or her last semester and graduate. Both a minimum cumulative and semester GPA of 2.0 are required in the final semester before graduation. Probationary status is removed at the end of the next semester if the GPA has been raised above the probation level.

Academic dismissal

A student is subject to academic dismissal from KCAI if a sufficient GPA is not achieved to remove a student from probation by the end of the probationary semester. Students who are dismissed may apply for conditional readmission. For more information, contact the registrar or the vice president for academic affairs.

Academic forgiveness policy

If a student successfully repeats a class with a grade of “C” or better, the student may apply to have the class in which he or she earned a grade of “D” or “F” forgiven if they have not been awarded a degree. Upper level students may petition for forgiveness up to a total of 12 credit hours over their total time at KCAI. Freshman students may only petition for forgiveness for liberal arts courses up to six hours.

Courses in which a student has earned a grade of “F” must be repeated if the course is a B.F.A. requirement. To qualify for forgiveness of the original course, the student must earn a minimum grade of “C” or better. At the discretion of the school director, a student may be required to repeat a

course in which a grade of “D” was earned before the student may take a subsequent course for which the initial course was a prerequisite. Again, the student must earn a minimum grade of “C” or better in the repeated course. In cases in which the exact course to be repeated is not offered, a course which otherwise satisfies the requirement may be substituted with approval of the appropriate school director.

Only the repeated grade will be used in determining the GPA. However, the original course grade remains a part of the permanent record without being computed in the grade point average.

Academic progress and standards

Students must have a minimum semester and cumulative GPA of 2.0 to be in good academic standing.

If a student does not meet the minimum semester and cumulative GPA of 2.0, he/she will be placed on academic probation for one semester. If upon the completion of the probationary period the student does not meet the minimum requirements he/she may be academically dismissed.

All financial aid may be suspended indefinitely if a student does not meet the minimum GPA requirements and has not completed and passed at least 75 percent of the cumulative credit hours which they have attempted.

Merit and Competitive Scholarship recipients are required to meet the minimum GPA requirements for scholarship renewal, as indicated by the financial aid office.

Students are placed on academic probation when their semester or cumulative GPA is below 2.0. A second consecutive semester with a semester or cumulative GPA below 2.0 will result in dismissal from the college. A student may appeal the academic dismissal by submitting a written appeal to the Academic Standards Committee. This must be sent to the vice president for academic affairs, stating why they believe they should be allowed to return for another semester and how they plan to improve their performance. Students must address issues they believe kept them from success and indicate what they can do to be more successful. Although not required, students are highly encouraged to present their appeal before the ASC in person in addition to the written appeal so they have the opportunity to present their situation effectively. The committee will make recommendations to the vice president for academic affairs for final action.

The decision of the vice president for academic affairs is final. Students will receive a decision via letter from the VPAA, which may include conditions for readmission. For more information on the appeal process, contact the registrar/director of academic resources in the registrar’s office.

Change of courses (add/drop, withdrawing from classes)

Students may drop and/or add classes using MyKCAI at www.mykcai.kcai.edu with their student ID

and PIN numbers during the first six days of classes in the fall and spring semester. During winter and summer intersessions, students may add or drop classes during the first day of classes.

Students can withdraw from courses through the 12th week of classes. The course will be noted on the transcript, and a “W” will appear instead of a grade, but this will not affect the GPA. The transaction must take place in the registrar’s office. To simply stop attending a class or just telling the instructor that one is withdrawing does not constitute official withdrawal, and the student will be responsible for the course content and the grade, which would be an “F” for nonattendance. After the 12th week of classes, there will be no withdrawal of classes, students are responsible for the course requirements and are graded accordingly.

Be sure to check the academic calendar for deadline dates.

Late withdrawal policy and procedures

A late withdrawal request may be made based on medical needs (extraordinary cases in which serious illness or injury) or special extenuating circumstances (significant personal situation) prevents a student from continuing classes, and incompletes or other arrangements with the instructors are not possible.

A request for a late withdrawal may be submitted after the twelfth week of classes. The incident (medical and/or special extenuating circumstance) must have occurred and the request for late withdrawal must be submitted no later than the final class meeting for each respective course of the semester and prior to any final requirements of the course being due, taken, and/or submitted (papers, final exams, etc.). Completion of a request for a late withdrawal (medical and/or special extenuating circumstance) will also afford the student the opportunity to receive a leave of absence from KCAI for a maximum of four semesters.

Usually, consideration is for a complete late withdrawal, but partial late withdrawals may be considered. All applications for late withdrawal require credible documentation. Applications for a partial late withdrawal must be especially well documented to justify the selective nature of the partial late withdrawal.

A student may request and be considered for a late withdrawal based on medical needs when extraordinary circumstances, such as a serious illness or injury prevent the student from continuing classes. This policy covers both physical health and mental health difficulties.

A student may request and be considered for a late withdrawal based on special extenuating circumstances when extraordinary personal reasons, not related to the student's personal physical or mental health (for example, care of a seriously ill child, parent or spouse, or a death in the student's immediate family), prevent the student from continuing in classes.

The Dean of Student Affairs reviews late withdrawal requests. The Dean, in consultation with the

Vice President for Academic Affairs, responsible faculty member(s), and/or Department Chair(s)/Program Head(s)/School Director(s), Dean of Admissions and Recruitment, Business Office, and Financial Aid Office, either approves or denies the request. If approved, the Dean of Student Affairs determines the approved effective date based on the documentation provided by the student/healthcare provider. The approved effective date is used to calculate the percentage of tuition and fees that should be refunded, if applicable.

The Dean of Student Affairs may request a meeting with the student and/or documentation from the student and/or healthcare provider prior to being readmitted to KCAI. In such circumstances, the Dean of Student Affairs will approve or deny the student's request to be readmitted based on the meeting and/or documentation.

Late withdrawal applications and supporting documents are retained by KCAI for up to five years. Student Procedure for a Late Withdrawal:

The following procedure applies to students who are unable to continue classes after the twelfth week for extraordinary medical or other special extenuating circumstances.

1. The form for late withdrawal and leave of absence may be obtained from either the Dean of Student Affairs, Registrar, or by going to the student tab at www.mykcai.kcai.edu and clicking on the form which can be found under the heading: Applications, Forms, Policies, and Procedures.
2. To request a late withdrawal, the student must submit a Request for Late Withdrawal Form along with appropriate documentation to the Dean of Student Affairs:

To request a late withdrawal based on medical needs, the required documentation is listed below:

- The student's health care provider's statement on letterhead stationery which is submitted in a sealed envelope to the Dean and contains the following:
- The date of onset of illness.
- The date student was/is under professional care.
- A statement that a withdrawal from KCAI is needed at this time.
- The date of student's anticipated return to KCAI.
- The last date student was able to attend class.

To request a late withdrawal based on special extenuating circumstances, the student must present a statement on the late withdrawal form. This statement must address the specific situation with documentation. International Students on an F1 Visa cannot request a late withdrawal based on special extenuating circumstances.

3. Requests for a partial late withdrawal must be especially well documented by the student to justify the selective nature of the request.
4. If a student is receiving financial assistance, the student must meet or consult with the Director of Financial Aid and designee of the Business Office to identify and understand the financial assistance/monetary implications of processing a late withdrawal. The Director of Financial Aid will sign off on the form. The Business Office will also sign off on the form.
5. If a student is receiving veteran benefits, the student must meet with the Director of Financial Aid. The Director of Financial Aid will sign off on the form.
6. If the student is an international student on an F-1 visa, the student must consult with the Dean of Admissions and Recruitment *PRIOR* to submitting the late withdrawal request to the Dean of Student Affairs. A Reduced Course Load (RCL) *must* be approved and entered into SEVIS *prior* to withdrawal from KCAI – an F-1 student who withdraws from KCAI prior to SEVIS approval, and the issuance of an RCL I-20, is in violation of the student’s F-1 nonimmigrant student status and is required to have the student’s SEVIS record *terminated*. The Dean of Admissions and Recruitment must sign-off on the form for international F-1 nonimmigrant students.
 - a. Department of Homeland Security (DHS) allows withdrawal for personal illness or medical conditions (physical, mental, and/or emotional).
 - i. The medical condition must be substantiated by “medical documentation from a licensed medical doctor, doctor of osteopathy, or a licensed clinical psychologist.”
 - ii. RCLs for medical conditions can be granted for *no more than 12 months in the aggregate* during any one course of study.
 - iii. RCL authorizations for medical reasons must be approved by the PDSO/DSO prior to the reduction in course load.
 - iv. The PDSO/DSO *must reauthorize* the RCL *each* new term or session – the student is required by DHS to present current medical documentation to support each RCL authorization (ie – current documentation must be presented each term or session).
 - b. DHS does *not* allow for late withdrawals based on special extenuating circumstances.
7. The completed form, with appropriate signatures, and attached documentation is submitted by the student to the Dean of Student Affairs for consideration. Final approval or denial of the late withdrawal is at the discretion of the Dean of Student Affairs, in consultation with the Vice President for Academic Affairs, responsible faculty member(s), and/or Department Chair(s)/Program Head(s)/School Director(s), Dean of Admissions and Recruitment, Business Office, and Financial Aid Office.

8. The Dean of Student Affairs submits the approved or denied request to the Registrar for appropriate action, including notification to the student of approval or denial, withdrawal from courses and notification to responsible faculty member(s), and/or Department Chair(s)/Program Head(s)/School Director(s), and other necessary departments (if approved), filing of request and documentation in the student's file, and completion of leave of absence paperwork.
9. The decision of the Dean of Student Affairs is final.

Attendance Policy

Consistent attendance is critical to learning, growth, and academic success; therefore, students are expected to attend all class meetings. While the Institute recognizes there may be times when a student cannot attend, there are no "excused" absences. If students wish to make up work in exceptional circumstances such as death in the family, serious medical conditions, hospitalization, or observance of religious holidays, the student must provide appropriate documentation to the Disabilities and Academic Support Coordinator. Students should only submit documentation when an absence has led to a missed deadline, critique, or exam, or when extenuating circumstances have caused the student to miss 15% of class meetings. All documentation must be received within 24 hours of the absence in question. Once the documentation has been submitted, the instructor will be contacted, and the student will then be responsible for completing work missed, as well as meeting any additional requirements as determined by the instructor.

Instructors will notify students of their attendance requirements as part of the course syllabus, which should be distributed on the first day of class. Students must be present for all regularly scheduled examinations and submit complete assignments when they are due, unless alternative arrangements are made in advance, or documentation of an exceptional circumstance is submitted and accepted.

An absence from a regularly scheduled class is defined by a student not attending at class time and/or missing a significant portion of class time (as defined by the instructor). If absences meet or exceed 15 percent of the class meetings in one semester (2 classes for a course meeting once a week, 4 classes for a course meeting twice a week, 8 classes for a course meeting four times per week), the student may be subject to a reduced final grade. If absences reach 20 percent of the class meetings in any one semester (3 classes for a course meeting once a week, 6 classes for a course meeting twice a week, 12 classes for a course meeting four times per week), the student may fail the course. The instructor will inform the Dean of Student Affairs if a student's absences meet 15 percent or 20 percent of the class meetings. The Dean of Student Affairs, or designee, will send notification to the student, Department Chair/Program Head/School Director, and Registrar that the final grade may be reduced due to absences (absences=15%) or that a failing grade (F) may be assigned for the class (absences=20%).

For courses where the instructor posts a stricter policy than the institutional attendance policy, which is stated above, the policy will be included in the course syllabus and the Dean of Student Affairs, or designee, will send notification to the student regarding a possible reduced or failing grade.

First day attendance policy

Attendance at the first class meeting of the semester is mandatory for all students. If a student fails to attend the first class meeting of the semester without receiving permission from the instructor in advance of the first class, his or her enrollment in the class will be forfeited so that the first student on the wait list for the class may be enrolled. Once the registrar has been notified of the absence, the student will be dropped from the class, and the first student on the wait list will be notified by the Registrar's Office that they are being enrolled in the class. Students on the wait list are not allowed to attend class until receiving notification of their enrollment from the Registrar's Office.

Roster and attendance verification procedures

It is critical that faculty members take attendance and that student attendance be verified and reported to the registrar's office. If a student does not attend class, but this is not reported to the registrar's office, KCAI could be at risk of violating federal financial aid regulations.

Graduation requirements

Common to all majors at the college is a series of general education required courses; it is the responsibility of the student, in consultation with their academic advisor, to make certain that all requirements for the B.F.A. are fulfilled.

In order to graduate with the Bachelor of Fine Arts degree, a student must fulfill the following requirements:

- A final semester grade point average of at least 2.0
- A cumulative GPA of at least 2.0
- A cumulative GPA of at least 2.0 in the studio major
- Completion of all course credit requirements
- A minimum of four semesters enrolled full-time on the KCAI campus, including the senior year (the final 30 credit hours).

The faculty review all degree candidates and may withhold degrees from unqualified candidates. Seniors who have not completed all degree requirements will not be allowed to graduate until the next graduation date after requirements have been fulfilled.

Seniors who are potential graduates must submit the "application for B.F.A. degree Form No. 1" to

their academic advisor before the deadline stated on the form. The form should be submitted during the second semester of the junior year to ensure all degree requirements will be met. While the academic advisor acts as a facilitator to students throughout their KCAI careers in scheduling appropriate classes and meeting graduation requirements, it is the student's responsibility to be sure that all requirements are completed by the projected graduation date.

- Before a student can graduate and receive a diploma, it will be necessary to complete the "application for B.F.A. degree Form No. 2" and return it to their academic advisor before the deadline stated on the form. Students are required to obtain three signatures on form No. 2: Director of financial aid (signed after exit interview where necessary)
- Business office (showing payment of graduation fee and completion of Perkins exit interview where applicable)
- An academic advisor

Degrees are issued in May, August, December and January. KCAI has one formal graduation ceremony each year in May for all graduates from the preceding year. Students who have not completed all graduation requirements at the conclusion of the spring semester may participate in May commencement provided they have 12 or fewer credit hours to complete in the summer session immediately following graduation and they have registered for those courses in that summer session.

Students with a double major in art history or creative writing can participate in the May ceremony if all studio major requirements are completed and they are returning in summer and/or fall to complete their second major.

B.F.A. degree requirements

A minimum of 126 credit hours, including transfer credits if applicable, is required to earn the Bachelor of Fine Arts degree. These hours consist of 78 studio hours (including 18 credit hours of foundation courses), 42 hours of liberal arts courses (see below) and six credit hours of open elective. Specific requirements for the B.F.A. are below.

Change of major

A student may initiate a change of major after consultation with an academic advisor. The academic advisor will review the student's progress and standing in their current major and the impact of such a change. The advisor and student also will discuss the student's goals, to ensure a change of major will facilitate the accomplishment of those goals.

A student should make the decision to change majors only after discussing their options with an academic advisor, the chair of the new department and their current department chair. After

consulting with an advisor and the department chairs, a student wishing to pursue the change of major should:

1. Prepare a statement of educational goals.
2. Prepare a portfolio.
3. Prepare documentation of related work/experience.
4. Obtain a “change of major” application form from an academic advisor.
5. Print out an unofficial transcript from MyKCAI.
6. Obtain signature of current department chair.
7. Schedule a portfolio review with new department chair and submit application and supporting documentation.

Since classes cannot be added after the add/drop deadline, a change of major cannot happen after that date. Students may initiate the change after that date to be effective the following semester.

The “change of major studio request” form needs to be approved by the student’s current department chair, the new department chair and program head/school director if applicable. Any of the above may add comments/stipulations as to which classes the student should take or at which level the student needs to be in the new department.

Class level

Students have both a class level and a studio level. Class level is the determinant used for financial aid, scholarships, etc. Class level is determined by the total number of credit hours completed.

Class level	Total completed credits
Freshman	0 – 24
Sophomore	25 – 57
Junior	58 – 90
Senior	91 – Grad.

Studio Level

Studio level is determined by where a student is in their major studio requirements.

Foundation	A
	B

First year in department	1
	2
Second year in department	3
	4
Third year in department	5
	6

Credit-hour load

Full-time status is 12 to 18 credit hours each semester. The normal freshman-year load is 15 credit hours each semester. Students may take an excess of 18 credits only if they have a cumulative GPA of 3.0 and a petition approved by the Academic Standards Committee. Full-time tuition covers 12 to 18 credit hours.

A six-credit load during either summer session is considered maximum load. A student may earn up to 12 credits during the summer by taking six credits each for Summer Session I and II.

A three-credit load during winter session is considered maximum load.

Directed study

Directed Study is coursework initiated by exceptional students --with mentorship from a faculty member -to explore topics that cannot be met through normal KCAI coursework.

The student must complete the Directed Study Application, including all of its procedural requirements. The faculty member who agrees to be a student's Directed Study mentor will be guided by the following requirements:

1. The faculty member will determine the frequency of meeting, including time and place.
2. Only full-time faculty members are eligible to act as a Directed Study sponsor.

Directed study is the student-initiated pursuit of study under the supervision of a faculty mentor. To qualify for directed study, the student should be a junior or senior. The student must have a minimum 3.0 grade point average. Directed study paperwork must be approved and submitted to the Registrar's Office by the end of the add/drop period.

Directed Study, whether in studio or liberal arts, can be granted for only one semester or term, and for a maximum of 12 credit hours. Only a maximum of 12 credits can be earned in directed study while earning the B.F.A.

Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act, commonly referred to as FERPA (20 U.S.C. § 1232g; 34 CFR Part 99) is a federal law that protects the privacy of student education records. FERPA gives students (and their parents, if the student is less than 18 years of age) certain rights with respect to their education records. More specifically:

- Students have the right to inspect and review education records maintained by the school.
- Students have the right to request that KCAI correct records which they believe to be inaccurate or misleading.
- Generally, KCAI must have written permission from the parent or eligible student in order to release any information from a student's education record. However, FERPA allows schools to disclose those records, without consent, to the following parties or under the following conditions (34 CFR § 99.31):
 - School officials with legitimate educational need to know
 - Other schools to which a student is transferring
 - Specified officials for audit or evaluation purposes
 - Appropriate parties in connection with financial aid to a student
 - Organizations conducting certain studies for or on behalf of the school
 - Accrediting organizations
 - To comply with a judicial order or lawfully issued subpoena
 - Appropriate officials in cases of health and safety emergencies
 - State and local authorities, within a juvenile justice system, pursuant to specific state law.

Schools may disclose, without consent, “directory” information such as a student's name, address, telephone number, date and place of birth, honors and awards and dates of attendance. However, schools must tell parents and eligible students about directory information and allow parents and eligible students a reasonable amount of time to request that the school not disclose directory information about them.

Professional internships

In order to prepare KCAI students for careers, internships provide students the chance to work in visual art or design professional environments. Internships are opportunities for students to experience work/learning arrangements that are supervised and career related.

KCAI strongly recommends and supports student internships during the course of study for the B.F.A. degree. Internships for all campus majors are coordinated and usually generated by Academic Affairs.

Internships are available to junior and senior students during all semesters of the year. Transfer students who enter KCAI at the junior or senior level are required to defer internships to the next semester.

All student interns must have a cumulative 2.0 GPA or higher. Students must be enrolled full-time, except

during intersessions. All student interns must be screened and recommended by their Department Chair/School Director to ensure readiness for this experience.

A contract is developed which specifies the internship responsibilities, schedule, and working arrangements. This schedule must accommodate studio and liberal arts classes at KCAI. The internship site supervisor, the coordinating department faculty, and the director of special programs must approve all internship contracts.

Financial responsibility

Students who have KCAI encumbrances including, but not limited to, parking fines, missing equipment fines, library fines, library books not returned, equipment not returned, non-payment of emergency loans, past-due tuition, fees, room and board charges and incomplete conduct sanctions will not be able to register or finalize registration for the following semester. Students will not receive grades, transcripts or additional emergency loans until their encumbrances have been removed.

Grading system

The grade-point system is as follows:

A	Superior	4.0
A-		3.7
B+		3.3
B	Above average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-		1.7
D+		1.3
D	Below average	1.0
F	Failure	0.0
AU	Audit	None
*D	Forgiven	0.0

*F	Forgiven	0.0
I	Incomplete work	None
NC	Non-credit	None
NS	Not submitted	None
W	Withdrawal	None
WF	Withdraw failing	None
WP	Withdraw passing	None

An “F” indicates failure to accomplish minimum course requirements. A failed course must be repeated if it is a required course. Any 0.0 grades negatively affect the GPA, and degree credit is not granted for a failed course. At the discretion of the vice president for academic affairs, in consultation with the chair/ school director, a student may take a subsequent course for which the initial course is a prerequisite.

Any course in which a student has earned a grade of “F” must be repeated if it is a B.F.A. requirement. At the discretion of the VPAA, in consultation with the chair/school director, a student may be required to repeat a course in which a grade of “D” was earned before the student may take a subsequent course for which the initial course was a prerequisite. In some cases, the exact course may not be offered. In cases such as these, a course that satisfies the requirement may be substituted with approval from the VPAA, in consultation with the chair/school director.

A student who plans to graduate but fails a course requirement for the B.F.A. must repeat and pass that course or enroll in and pass another course that satisfies that specific B.F.A. requirement. A student who plans to graduate but does not earn a final-semester GPA of at least 2.0 must return to KCAI and enroll in at least one three-credit-hour course and earn at least a grade of C. The course can be completed in the summer, fall or spring semester or in the winter intersession.

A student must have a cumulative grade point average of at least 2.0 to graduate. In addition, a final-semester GPA of at least 2.0 must be earned.

Grades will generally be available for students to view one week after the last day of classes. Students may view their grades by logging in to MyKCAI and using their ID and pin at www.mykcai.kcai.edu.

Grade appeals

The assignment of grades is the domain of the individual faculty member. Any student who feels he

or she has received an incorrect or unfair grade should meet with the faculty member who assigned the grade before a formal grade-appeal process is initiated. If the student still feels he or she has been unfairly graded, he or she may follow the process outlined in the academic policy section under grade appeals.

“Incomplete” grades

An Incomplete (“I”) may be given at the discretion of an instructor only in exceptional documented cases such as illness, family emergency or other extenuating circumstances.

The Registrar’s Office will enter a grade of “I” in the MyKCAI system if the following process for granting an incomplete has been followed.

The timeline granted to complete the work will be decided by faculty, in conversation with the student. It is recommended that the deadline for completion not exceed 6 weeks, so that the student might complete all outstanding work before the beginning of the following semester. In cases of exceptional circumstances involving either the student or the availability of the instructor, the recommended deadline may be extended, but cannot exceed the final day of the semester that follows the semester in which the incomplete was taken.

To be eligible for an Incomplete, a student must otherwise be passing the course at the time his/her semester is impacted by the extenuating circumstances.

Students who are on Academic Probation or Special Continued Probation are not eligible for Incompletes.

Procedure:

1. The student discusses the possibility of an Incomplete with both their instructor(s) and with the Coordinator of Disability Services and Academic Support.
2. The student provides documentation to the Coordinator of Disability Services in support of the extenuating circumstances that necessitated the application for the Incomplete.
3. The Coordinator will give the student an Incomplete Form and a document verifying that documentation is on file.
4. The instructor fills out the Incomplete Form, including an outline of the work that needs to be submitted by the student to fulfill course requirements. A deadline for completion should be included in the outline.
5. All paperwork is due to the Registrar’s Office by 4:00 on the business day following the last day of classes.

6. The student will be required to complete all work by the completion date set by faculty.
7. Once the work is submitted and reviewed, the faculty member should submit the new grade to registrar@kcai.edu
8. At the end of the time allowed for completion, the Registrar's Office will change the incomplete (I) grade to the new grade submitted by the faculty member, or, if a grade has not been submitted, will change the grade to a fail (F). If student and faculty agree on an extension of the original deadline, the Registrar's Office must be notified.

Mid-semester progress reports (downgrades)

The registrar notifies all students of deficiencies in academic performance at mid-semester. Notices are emailed to the student via their KCAI email account if a deficiency for that student has been received by the registrar or director of academic resources from an instructor. A deficiency is any grade below a C. Following this notification, the student is required to contact the instructor who issued the deficient grade and make an appointment with the disabilities coordinator. All students are responsible for maintaining satisfactory academic progress regardless of notification by KCAI.

Minimum standards of progress for veterans

The Veterans Administration requires that all veterans receiving VA benefits at Kansas City Art Institute comply with the VA minimum standards of progress. These standards require that a veteran must be making satisfactory progress toward a degree while attending KCAI. Students receiving benefits are subject to the academic and probation policies of KCAI, which have been approved by the VA as minimum standards of progress. Notice of these standards is given to each student receiving VA benefits every year. Students with VA educational benefits should contact the financial aid office. Veterans are assisted in obtaining benefits for their selected programs and in providing certifications to the VA. KCAI is approved for veterans training by the state's Veterans Commission. In order to qualify for full payment benefits, an undergraduate veteran or war orphan must carry a minimum of 12 hours of credit per semester.

President's List

Students who maintain a full-time credit load (12 to 18 hours) and earn a semester grade point average of 3.8 or better are placed on the President's List issued each semester. Those students who earn a semester grade point average between 3.600 and 3.799 are placed on the Honorable Mention list.

Transcripts

Transcripts are complete records of students' studio and academic grades at KCAI. They show course numbers, course titles, credit hours, grade points, grades, semester grade-point averages and total number of points and hours completed both on a semester and cumulative basis.

Official transcripts are those that show the school seal and are mailed directly to another school, agency or institution. Student unofficial transcripts can be accessed via MyKCAI. (www.mykcai.kcai.edu) Transcript orders are processed through the National Student Clearinghouse. A link to the transcript order form is found on the home page of www.kcai.edu. Transcripts are usually processed within three to five days (processing times may be longer during peak periods), unless a student has a hold (e.g. owes money to KCAI, is delinquent on Perkins loans, etc.). Then, the hold must be cleared prior to KCAI releasing the transcript.

Transferring credits

Transfer students who wish to pursue a B.F.A. degree at KCAI may enter at the freshman, sophomore, or junior level. Entering acceptance and placement levels are determined through the admissions process, which includes specific departmental portfolio reviews and a transcript analysis. It is important for an applicant to understand that the number of transferable studio credit hours and the level of competence as indicated by the departmental portfolio review are used to determine studio level placement. A transfer student must complete at least two full years (four semesters) at KCAI to be granted a B.F.A. degree.

Students enrolling at KCAI with 12 or more liberal arts transfer credits must complete all remaining liberal arts credits at KCAI. Students enrolling with fewer than 12 liberal arts transfer credits may transfer in up to a total of 12 liberal arts credit hours to be applied toward liberal arts requirements. The last 30 credit hours of degree requirements must be completed at KCAI.

KCAI will consider transferring a maximum of 63 credits in liberal arts and/or studio that meet KCAI's requirements, with a grade of "C" or better from colleges accredited by any of the regional accrediting associations or by the National Association of Schools of Art and Design. Credits earned at non-accredited institutions or with other types of accreditation will not be accepted. Grades for transferred credit will not be calculated in the KCAI cumulative GPA.

Wait-listing

Wait-listing can only be done on the MyKCAI website (www.mykcai.kcai.edu) until the first day of class. To wait-list for a course, click on the course number then try enrolling in the class. Follow the prompts to wait-list the class. The wait-listed class will show up on your schedule as wait-listed — you are **not** enrolled in the class. Waitlists are continually processed through the end of the

add/drop period. If a spot opens in the class, the next person on the waitlist will automatically be put into the class. It is very important that students understand that it is their responsibility to check their schedule to see if they have gotten into a class from a waitlist and make any desired changes to their schedule, e.g. dropping a class. These changes can be made on MyKCAI through the end of add/drop.

Withdrawal from college

Students may find it necessary to withdraw from the college before the completion of the semester. To do so, students must complete a “change in enrollment” form in the registrar's office. It is also suggested that the student touch base with the areas listed below. The college's goal is to see if there is a solution to a situation that may allow a student to stay in school.

- Consult with the academic advising and career services office, which is located in Mineral Hall.
- Consult with your department chair.
- Consult with a financial aid representative in the financial aid office, which is located on the third floor of Vanderslice Hall.
- Consult with a business office representative in the business office, which is located on the second floor of Vanderslice Hall. Students with Perkins loans need to do this.

If a student withdraws between the sixth day of class and the 12th week of classes, the student's transcript will be marked with “Ws” for withdrawal for the semester. After the 12th week of classes, students are responsible for all course requirements.

To withdraw from all courses in which the student is enrolled, the student must follow the proper steps to ensure that the withdrawal is official and that therefore he or she is no longer responsible for the course work of the current semester.

A withdrawal from all course work is a withdrawal from KCAI. The student no longer has student status or access to facilities and activities. A student who withdraws from all course work during a currently enrolled semester but who wishes to return to the college within four semesters may do so if he or she has completed the appropriate leave-of-absence paperwork. This option allows students who have withdrawn from the college to return to KCAI within four semesters.

Academic honesty

Violations of the academic honesty policy are defined as follows:

- A. The copying of another student's work or the use of unauthorized notes and materials during examinations.
- B. Plagiarism, or the presentation of either the written or visual work of others (including that of other students) as one's own.
- C. Cheating and unauthorized assistance during an examination or for other assignments.

- D. Assisting or attempting to assist another to violate the Academic Honesty Policy.
- E. Attempting to commit a violation of the Academic Honesty Policy.

Plagiarism is a serious offense at the Kansas City Art Institute, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is in both one's studio and liberal arts work. KCAI defines plagiarism as the wrongful act of taking someone else's thoughts and presenting them as your own. In other words, plagiarism is the uncited use of not just words but ideas, and to avoid this, students are required to learn the arts-standard, Chicago Manual of Style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects.

Students are also expected to be honest in their studio practices, particularly since the practice of appropriation is such an important strategy in art history. Though they might appear to be similar, plagiarism and appropriation are actually two very different practices. While it is true that appropriation involves taking possession of something often without permission-which for the visual artist usually means taking an image- it is also true that an appropriated image is not passed off as the original production of the appropriating artist. Indeed, the appropriating artist wants the viewer to recognize that an image has been utilized and referenced. (An artist who appropriates an image inevitably wishes to comment upon the original source in some way, usually as a critique, parody, or homage-all of which happen to fall under the realm of "fair use" in copyright law.) As such, appropriation is actually more like citing a source than plagiarizing it.

All violations of the Academic Honesty Policy are taken as an offense against the Kansas City Art Institute and may result in sanctions.

The complete Academic Honesty policy and procedures can be found online in the KCAI student handbook at www.kcai.edu/student-life.

Student load and classification

Class level

Students have both a class level and a studio level. Class level is the determinant used for financial aid, scholarships, etc. Class level is determined by the total number of credit hours completed. Studio level is determined by where a student is in their major studio requirements.

Class level = year in school

Class level	Total completed credits
Freshman	0-24

Sophomore	25-57
Junior	58-90
Senior	91-grad

Studio level

The second component is the placement of the student in the major course level — the level of skills/abilities as determined by the department chair of their studio program. Transfer students will still be required to complete a portfolio review with the appropriate departmental chair to determine placement of major course level in their studio.

Studio level = placement in major

Year	Level
Foundation	a
	b
First year in department	1
	2
Second year in department	3
	4
Third year in department	5
	6

Credit-hour load

Full-time status is 12 to 18 credit hours each semester. The normal freshman-year load is 15 credit hours each semester. Students may take in excess of 18 credits only if they have a cumulative GPA of 3.0 and a petition approved by the academic standards committee. Full-time tuition covers 12 to 18 credit hours.

A six-credit load during either summer session is considered maximum load. A student may earn up

to 12 credits during the summer by taking six credits each for Summer Session I and II.

Student responsibility for degree completion

While an AACCS advisor acts as an assistant to students throughout their KCAI careers in scheduling appropriate classes and meeting graduation requirements, it is the student's responsibility to be sure that they will complete all requirements by the projected graduation date.

In addition to fulfilling the studio degree requirements, the student must also have the following:

- Final semester GPA must be at or above 2.0
- Overall GPA must be at or above 2.0
- Major studio GPA must be at or above 2.0
- Last 30 credit hours must be completed at KCAI

Degrees are issued in May, August, December and January. KCAI has one formal graduation ceremony each year in May for all graduates from the preceding year. Students who have not completed all graduation requirements at the conclusion of the spring semester may participate in May commencement provided they will complete their B.F.A. requirements the following August and have registered for the summer classes necessary for the completion of the B.F.A. degree. Art history and/or creative writing majors who have completed the studio major by May and will return in the summer and/or fall to complete their second major may also participate in the graduation ceremony.

Exceptions to academic policies

A student may request an exception to an academic policy or the degree requirements through a formal petitioning process. The student must:

- Write a statement outlining what is being requested with an explanation of the extenuating circumstances that merit an exception
- Pay a processing fee to the business office and attach the receipt to the paperwork
- Get a petition form from the student tab on the MyKCAI website
- Get signatures as indicated on the form
- Return completed form and attachments to the registrar's office

Registration

Course registration via MyKCAI provides students with an opportunity to reserve classes for the next semester. Students reserve courses for the spring semester in October and for the fall semester in March. The course registration schedule is based upon the number of career hours a student has completed (earned) prior to reserving courses for the upcoming semester. Once a student begins

course registration for an upcoming semester, the student may add and drop courses through the first six days of classes.

Permission to attend another college

Degree-seeking students must have the written approval of the director of academic advising and career services prior to taking courses at another institution. This request may not be granted if the student is within 30 hours of completing their degree or has transferred in the maximum number of transfer credit hours. Students not obtaining written permission prior to completing courses at another institution risk the possibility that the credit hours will not be transferrable.

Upon completion of the course(s) at the other institution, students must have an official copy of the transcript sent to the director of academic advising and career services.

Active military duty

Enrolled students called into active service in the armed forces of the United States prior to the completion of the semester, whether voluntarily or involuntarily, but not including active service for training, shall be eligible for either of the options listed below. (Note: Students must choose either option one or two. Under Option 1, please select either A or B.)

Option 1 — Withdrawal from all courses for semester

Students may choose to withdraw from all classes. In such cases, a student may request either:

- A. That the official transcript indicate the courses from which he or she has withdrawn, the date of withdrawal and the reason for withdrawal. Students choosing this option will have their tuition and fee charges and their student financial aid eligibility calculated effective with their official withdrawal date.
- B. Or the student may request that all courses for that semester be expunged from the student's academic record. Students taking this option will receive a complete refund of all tuition and incidental fees paid by the student for enrollment for that semester. However, students who have received federal, state or institutionally funded financial aid must return all aid disbursed to them for the semester.

Option 2 — Receive incompletes in all courses for the semester

The student may choose to receive an incomplete in all courses not yet completed for the semester. In that case, the following rules apply:

The student must complete all course work for the semester to the satisfaction of the instructor(s),

and the time a student spends on active military duty shall not be counted against the time allowed for the completion of an incomplete grade.

Note: No refunds will be given for Option 2.

Residential life

The dean of students and assistant dean of students will be contacted and informed of the student's intent to exit the college. Room and board will be prorated and applied to the KCAI student account based on the effective date of the student's official check out from the residence hall.

Financial aid

The financial aid office will be informed of the student's status and official withdrawal date and may make adjustments according to federal, State of Missouri and institutional guidelines.

Scholarships

Scholarships may or may not be applicable upon the student's return to the college. Questions may be directed to the financial aid office.

Program changes and withdrawal, including credit hours and grading, GPA, grade reports and transcripts

Grade Point Average

The GPA is the average numerical equivalent of a letter grade. The total credits for a semester are divided into the total of the quality points (numerical value) granted for each letter grade to calculate the GPA for that semester. This is done every semester. The cumulative GPA is done the same way, but is based on all the credits and total number of quality points a student has earned to date at KCAI and is shown on the grade point along with the semester GPA.

Probation and dismissal

Academic progress and standards

Students must have a minimum semester and cumulative GPA of 2.0 each semester. If a student does not meet the minimum semester and cumulative GPA of 2.0, he/she will be placed on academic probation for one semester. If upon the completion of the probationary period the student does not meet the minimum requirements, he/she will be academically dismissed.

A student may appeal the academic dismissal by submitting a written appeal to the academic

standards committee. This should be sent to the vice president for academic affairs, stating why the student believes he or she should be allowed to return for another semester and improve their performance. Students should address issues they believe kept them from success and indicate what they can do to be more successful. Although not required, students are highly encouraged to present their appeal before the academic standards committee in person in addition to the written appeal so they have the opportunity to present their situation effectively. Written appeals must be received two working days before the committee's posted meeting dates. The committee will make recommendations to the vice president for academic affairs for final action. The decision of the vice president for academic affairs is final. Students will receive a decision via letter from the vice president for academic affairs, which may include conditions for readmission.

Procedure for grade appeal

Grade appeals

The assignment of grades is the domain of the individual faculty member. Any student who feels he or she has received an incorrect or unfair grade should communicate with the faculty member who assigned the grade before a formal grade-appeal process is initiated. If the student still feels he or she has been unfairly graded, he or she has the right to appeal within one month after the grade is issued, using the following steps:

1. The student must submit a written statement to the faculty member detailing why the issued grade is incorrect. The burden of proof lies with the student. The faculty member will notify the student in writing of his or her decision on the appeal.
2. If the matter is not resolved between the faculty member and the student, the student may submit a written statement to the Vice President for Academic Affairs including correspondence with the faculty member. The decision of the VPAA is final. The VPAA will notify the student, in writing, of the decision.

If a grade change is approved, the instructor or the VPAA will notify the Registrar's Office and the new grade will be entered.

Application for degree

Each academic year there are four official dates used for graduation: May, December, January and August. Students must complete an application for B.F.A. degree — Form No. 1 — with the office of academic advising and career services a year before the student's anticipated graduation date to be evaluated for graduation eligibility. The deadlines for application are available in the Academic Advising and Career Services office.

Once the application is received, the director of academic advising and career services completes an

audit of all academic work to verify uncompleted degree requirements. Written notification of remaining degree requirements is provided to the student.

The semester of the anticipated graduation date, students must file an application for B.F.A. degree — Form No. 2 — with the AACCS office. Students are required to obtain three signatures on Form No. 2: financial aid representative (signed after exit interview where necessary) and business office representatives (showing payment of graduation fee and completion of Perkins exit interview where applicable).

If all requirements are not completed by the date specified on the graduation application, the student must complete another application for degree with the updated anticipated graduation date.

While AACCS advisors act as facilitators to students throughout their KCAI careers in scheduling appropriate classes and meeting graduation requirements, it is the student's responsibility to be sure that all requirements are completed by the projected graduation date.

Participation in commencement

Students with 12 hours or less of coursework to complete during the summer session may participate in the May graduation ceremony. Students pursuing a double major in art history or creative writing may participate in the May graduation ceremony if all studio major requirements are completed and they are returning to KCAI in the summer and/or fall to complete the second major.

Academic programs and courses

Kansas City Art Institute is a private college of art and design granting the Bachelor of Fine Arts degree. The structure of the academic programs at KCAI is delivered through four schools: The School of the Foundation Year, the School of Liberal Arts, the School of Fine Arts and the School of Design and Electronic Arts. Each school is based on a common structure, schedule and instructional approach. While each school is different in focus, each emphasizes an artistic or design-based inquiry with a focus on professional outcomes. A director or chair from within the area manages each school, and the upper division majors are contained within a school.

School of the Foundation Year

Foundation is the first-year studio experience in which students delve into fundamental concepts and skills through intensive course work in the studio. Various media and situations teach strategies and foster respect for materials, process and quality. Much as in a language immersion course — constant and concentrated — students learn in a highly individualized and resource-filled environment.

In the fall semester, students collaborate with faculty and other freshmen in studio space used exclusively for foundation. Whether students are working singly or in groups, ongoing collaboration is the method for active learning. Reviews are based on concrete demonstrations of problem solving, creativity, intellectual curiosity and a sense of responsibility to the self. Perceptual activity — how to look and notice — is followed by a five-week study of visual forces, how to make it “look.” In addition to the primary studio activity, foundation students will participate in three orientations:

- The Visual Symposium consists of a series of presentations of contemporary practice as defined by the major areas of study offered at KCAI.
- An introduction to the Central Shop covers the usage of stationary power tools and an exploration of a modular approach to form.
- The Digital Orientation introduces the freshmen to campus-specific technology and image-capture and correction, with an emphasis on the ability to control both technology and image.

The orientations take place, in whole or in part, on Fridays throughout the term; are integrated with the primary studio activity; and are designed to introduce the foundation student to campus resources, facilities and departments.

The fall semester winds down with structural abstraction, which asks students to demonstrate the validity and depth of their learning strategies. They are confronted with new media and possibilities that test and challenge creative thinking and advance an ability to sense what is possible within the reality of deadlines.

During the spring semester, students move to specialized coursework that cements the acquisition of studio strategies and skills with diverse media. The range of workshops in which students may be placed runs from the traditional to the avant-garde. Examples of recent workshops include “Calligraphy/Book,” “To Draw is to Discern,” “The Woven Self,” “Living Monuments” and “Photo/Book.” Through concrete works employing visual language, form-making, collaboration and scheduling, students develop a capacity for abstract thinking that is applicable from one discipline or medium to another. Foundation studios are large, raw, industrial spaces that allow for works of large scale by individuals or en masse.

In foundation, students investigate a broad range of media, methods and visual concepts, which relate to the growth of the individual as a basis for more advanced study.

	Fall credit hours	Spring credit hours
Foundation Studio I	9	
Western Art	3	
First-Year Seminar	3	

Foundation Studio II		9
Western Art II		3
Western Thought I		3
Total:	15	15

Each week you spend 16 hours in studio and an additional two hours in photography, wood shop and computer orientations.

Foundation courses

FOUN100

Foundation Studio I

(9 credit hours)

In the first semester studio course, students begin developing a vocabulary that is rooted in visual experience. Students learn to reason visually, to transcend literalism, to link verbal and visual ideas and to experience the enjoyment of making and imagining art. Students work with one instructor throughout the semester; this mentor will help students to understand critique and self-reflection. Students encounter a range of creative challenges, including perceptual drawing, 2-D design, 3-D form investigation, performance and mixed media. In addition to spending 16 hours in studio class time, students participate in photography, woodshop and computer orientations for two hours each week.

FOUN110

Foundation Studio II

(9 credit hours)

The second semester studio course is structured as three consecutive five-week workshops that allow the student to experiment with new materials and processes or rediscover a talent through new avenues. Students are able to select their workshops from the range of choices to provide for content that is reflective of student interests. Workshop themes vary each year. Recent themes have included: “Calligraphy/Book”; “To Draw Is to Discern”; “Photo/Book”; “Life Drawing”; “From Critique to Construct”; “One-a-Day Painting”; “Self-Portrait”; “Walls, Towers, Arches”; “The Figure Re-Defined”; “The Woven Self”; “Living Monuments”; and “Painting Places.”

The School of Liberal Arts

The School of Liberal Arts strives to provide classes in which creative and critical conversation develops student-artists’ abilities to cultivate their full potential through: *theoria* — a search for transcendent principles; *poiesis* — an ability to produce and articulate an intellectually-disciplined

argument, both orally and in writing, that reflects creative, systemic and fair thinking and reasoning skills; and *praxis* — the action, practical or aesthetic, the student makes with both *theoria* and *poiesis*. All liberal arts courses are reading-, writing- and research-intensive courses.

The School of Liberal Arts student learning outcomes are as follows:

1. Effectively communicate and express ideas orally and in writing;
2. Apply critical thinking and integrate ideas from multiple approaches and perspectives;
3. Conduct independent inquiry and research through critical engagement and information sources;
4. Apply creative thinking to problem solving;
5. Demonstrate a level of cultural literacy necessary to be an informed citizen of the world;
6. Demonstrate intellectual curiosity in the pursuit of living an examined life.

The School of Liberal Arts provides the general studies courses for all students pursuing a Bachelor of Fine Arts degree. More than 175 courses in six disciplines — art history, history, literature and creative writing, philosophy, science and social science — are offered, as well as courses in Japanese language and culture and Kanji (an online course), giving students an extraordinary menu from which to choose to complete their degree requirements. (Please see subsequent pages for courses and course descriptions.) Other opportunities available to students for which they may receive credit toward their degree include: study abroad programs, exchange programs, internships and directed individual study, in which students work one-on-one with one of the professional scholars/artists/writers who make up the liberal arts faculty.

The School of Liberal Arts houses the art history program and the creative writing program. Students can major or double-major in art history and a studio of their choice. Students can major or double-major in creative writing and a studio of their choice. In addition, The School of Liberal Arts houses the Asian Studies Certificate Program. If you have any questions about any of these programs, or if you have questions about the School of Liberal Arts in general, please feel welcome to email Dr. Phyllis Moore at pmoore@kcai.edu.

School of Liberal Arts requirements

Lower-division required core courses:

First-Year Seminar	3 credit hours (to be taken the first semester of the freshman year)
Western Art I	3 credit hours (to be taken the first semester of the freshman year)
Western Art II	3 credit hours (to be taken the second semester of the freshman year)
Western Thought I	3 credit hours (to be taken the second semester of the freshman year)
Western Thought II	3 credit hours (to be taken the first semester of the sophomore year)

Upper-division required electives:

At least five of the following courses (15 credit hours) must be taken at the 3000 level or the 4000 level. Also, at least one of the following courses (3 credit hours) must be a course in global/comparative studies.

Art History	9 credit hours (to be taken the sophomore, junior, or senior year)
History	3 credit hours (to be taken the sophomore, junior, or senior year)
Literature	3 credit hours (to be taken the sophomore, junior, or senior year)
Philosophy	3 credit hours (to be taken the sophomore, junior, or senior year)
The sciences	3 credit hours (to be taken the sophomore, junior, or senior year)
Liberal arts electives	6 credit hours (to be taken the sophomore, junior, or senior year)

42 TOTAL CREDIT HOURS

Of these 42 total credit hours, at least one upper-division course (3 credit hours) must be a course in global/comparative studies. Although there is a global/comparative component in the content of all first-year seminars, the first-year seminar does not satisfy the liberal arts requirement that students take at least one upper-division course in global/comparative studies. Courses that do satisfy this requirement are courses below with the designation “G/C.”

Liberal arts courses and course descriptions

1-FCW 1000

Fundamentals of College Writing

This course prepares students to produce clear, compelling, well-developed and grammatically correct writing. Throughout the semester we will enhance our skills in close reading, thesis development, essay organization, argumentation, critical reading and thinking and the means to introduce and incorporate source material. In addition to becoming “active” readers through completing the assigned course readings, students will also write three essays, one of which will be research-based. This is a pass/fail course. Credit may not be applied toward graduation requirements. Course capacity: 12.

Lower-division required core courses

FYS 1001

First-Year Seminar

These theme-based, reading-, writing-, and research-intensive courses are designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: “The Little, Brown Handbook.” Course capacity: 15.

Sample First-Year Seminars, beginning Fall 2014:

First-Year Seminar: A Sense of Place — Writing from Both Sides of the Wormhole

In this course we will discover how writers let us know where (and why) they are, in both time and space, by honing our analytical reading skills and by putting those skills to work in our own writing in the field and in the classroom. For all the magic that books hold, there is someone behind the scenes making choices. Close study will reveal how writers do what they do, and focused writing about where you are, where you've been, and where you want to be will guide you through a semester of becoming more intentional with your choices as a writer. How can time be captured and released in the future? Can you smell flowers that died 300 years ago? Do you want to? Texts we will explore include: "Where I Was From" by Joan Didion; selections by Freya Stark; selected essays by David Foster Wallace; "Prairie Style" by C.S. Giscombe; selections by Joe Sacco; "Tei Pei," Tao Lin; "Death in Venice," Thomas Mann; "Urban Tumbleweed," Harryette Mullen; "The Thing Around Your Neck," Chimamanda Ngozi Adichie; and "The Cows," Lydia Davis.

This theme-based, reading-, writing- and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: "The Little, Brown Handbook." Course capacity: 15.

First-Year Seminar: Bildungsroman, or the Coming-of-Age Story

What is adulthood? How has it changed across history and why does it sometimes seem that the present culture is postponing it to later and later ages of onset? Could adulthood be postponed indefinitely? This seminar organizes an investigation of such questions around the idea of bildungsroman, "a novel that has as its main theme the formative years or spiritual education of one person." Readings and course materials include Emily Bronte's "Wuthering Heights," Goethe's "Wilhelm Meister's Apprenticeship," Richard Wright's "Native Son," Brad Neeley's "Babycakes" animations, Lana Del Rey's 2012 album "Born to Die," and Evan Glodell's 2011 movie "Bellflower."

This theme-based, reading-, writing- and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: "The Little, Brown Handbook." Course capacity: 15.

First-Year Seminar: After the Apocalypse

In this first year writing seminar, we will address critical questions related to the idea of the end of the world. Drawing from a wide variety of literature, film, art and critical theory on dystopia and

apocalypse, our class will interrogate the popular appeal of visions of the world gone wrong. What can the cultural imagination of the worst that can happen teach us about society? How do our own contemporary nightmares of zombies, Hunger Games and disobedient machines relate to current issues — like climate change, economic collapse and technology run amok — that take us, anxiously, to the edge of history? We will read, among other things, fictional work by Mary Shelley, Maureen McHugh and Ursula K. Le Guin.

This theme-based, reading-, writing- and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: “The Little, Brown Handbook.” Course capacity: 15.

First-Year Seminar: Thingamabobs — Hacking Into the Void, One Essay at a Time
“No ideas but in things.” – William Carlos Williams

As artists, it’s our job to see what’s present but still unseen and underexplored in the things around us. Things remind us, if we become hyperaware of them, that is, if we give them enough thought, that our world is full of associations we’ve yet to notice, yet to describe, yet to bring into view. One way to explore this kind of thinking, outside of the creation of art, is through the essay. Whether the thing is a color we’ve only looked past and tossed aside like a garnish, or a mechanical defecating duck wanting to prove it’s alive, or a single pebble placed in a pocket — a reminder of some particular day — these things model for us what the essay itself does: a means to creep into systems once thought seemingly impenetrable and securely defined. Readings and course materials include, but are not limited to, excerpts from Frank Stanford’s “The Battlefield Where the Moon Says I Love You,” essays on color from Cabinet Magazine, artist documentaries from ART21, excerpts from Maggie Nelson’s “Bluets,” Annie Dillard’s “The Transfiguration,” Joan Didion’s “On Morality,” the comedy of Monty Python, Martin Heidegger’s “The Thing,” the animated films of the Brothers Quay, Francis Ponge’s “Introduction to a Pebble,” Jennifer Riskin’s “The Defecating Duck” or “Ambiguous Origins of Artificial Life” and excerpts from Gertrude Stein’s “Tender Buttons.”

This theme-based, reading-, writing- and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: “The Little, Brown Handbook.” Course capacity: 15.

First-Year Seminar: The Beautifully Sick

“The poet becomes a seer through a long, immense, and reasoned derangement of all the senses ... where he becomes among all men the great patient.” –Arthur Rimbaud

This course will take illness as its object of study, both as it lived and as it is represented. As such,

we will consider illness as it relates to aesthetics, as well as the socio-historical contingencies that shape our understanding of the sick. Among the cultural artifacts that will be studied are the 19th century photographs of female hysterics that were taken at the The Pitié-Salpêtrière, the fiction of Thomas Mann and the films of Lars Von Trier and Sophia Coppola. Much of the work will be research driven and intended to sharpen the critical capacities of the student. A focus on aesthetic theory will also allow the students to develop a critical vocabulary that can be used in later classes.

This theme-based, reading-, writing- and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: “The Little, Brown Handbook.” Course capacity: 15.

First-Year Seminar: Authors, Authority, Authenticity

This course will examine the notion of authorship from a historical and philosophical perspective, tracing its development from the medieval world through modernity and into post-modernism. The larger project will be to probe the notions of authorship, authority, agency and creativity in general, with the aim of reopening the debate concerning who should be credited with creativity — the talented individual, tradition/society or the creative process itself. Concepts of authorship will be extended from literary/textual products to artistic products, broadly defined. Research topics include: intellectual property and copyright law, origins and present state; the Open Access and Creative Commons movements; traditions of anonymous and pseudonymous authorship (e.g. Kierkegaard, Federalist papers); and appropriation in art. Key texts include: the Voynich manuscript; Slater, “The Seven Shakespeares”; Philip Yorke, “The English Mercurie”; Charles Nodier, endorsement of literary forgery as creative method; Michel Foucault, “What Is an Author?”; Italo Calvino, “If on a Winter’s Night a Traveler”; and selections from the writings of Bakhtin. Sample writing exercises include avant-garde collaborative writing practices (e.g. “The Exquisite Corpse”) and altered books (creating new texts over the top of existing ones).

This theme-based, reading-, writing- and research-intensive course is designed to sharpen student skills in close reading, college-level writing, research and critical thinking and reasoning. Students will also hone their research skills, learning to maximize their abilities to access all available information sources, evaluate sources, synthesize information, fairly acknowledge opposing opinions and cite sources properly, using the Chicago Manual of Style. Requirements include three research-based papers, weekly writing exercises, peer draft evaluations, and one-on-one conferences with their instructor. Global/comparative readings will total 400-500 pages with a minimum of 24 pages (6,000 words) of student writing. This is a required course for all KCAI students. Required text: “The Little, Brown Handbook.” Course capacity: 15.

AHS 1001

Western Art I

This course provides an introductory survey of the art and architecture of the Western world from prehistoric times through the medieval era. Because of the extensive time range and number of

civilizations being examined, we will focus on those art objects and monuments most representative and significant for each art historical period. In the course we will study a broad range of art forms including architecture, sculpture, ceramics, painting, textiles and metalwork. In order to understand the meaning and importance of these monuments and art objects for the people who created them, our study will approach these artworks in terms of their cultural and historical contexts, with reference to pertinent political, social, religious and cultural institutions. Course capacity: 30.

AHS 1002

Western Art II

This course examines the art of the Western world, from the Renaissance era to the advent of Modernism in the last half of the 19th - through the 20th- centuries. Particular emphasis is placed on art since 1945.

WTH 1001

Western Thought I

This course studies texts significant to the development of the Western culture, including the Hebrew, Greek, Christian and humanistic traditions. Important literary, historical, scientific, and philosophical texts written before the 20th century are studied in historical context, in relation to contemporary culture and as insight into the nature of individuals, society, nature and the cosmos. This is a reading/discussion course in which the development of critical thinking and writing ability are emphasized. Required are readings in the work of: Plato, Aristotle, Shakespeare, Descartes, Hume and Kant. Optional: Augustine, Aquinas, Machiavelli, Galileo, Kepler, Montaigne, Spinoza, Locke, Hobbes, Rousseau, Smith, Montesquieu, Burke, Vico, Wollstonecraft and the Federalist papers.

WTH 1002

Western Thought II

This course examines texts which were written (or assumed their importance) in the 20th century and which contributed to the formation and understanding of our contemporary cultural milieu. The texts may be philosophic, literary, aesthetic, psychological, historical or scientific. They will be looked at independently, as well as for their intellectual, psychological, social and political ramifications for our time. Required are readings in the work of: Darwin, Nietzsche, James, Marx, Freud and Derrida. Optional: Hegel, Mill, Wittgenstein, Einstein, Dewey, Heidegger, deBeauvoir, Sartre, Camus, Foucault, Barthes, Said and Kristeva.

Upper-division liberal arts electives

(Art history, history, literature, philosophy, the sciences and liberal arts electives)
("G/C" indicates that a course is a Global/Comparative Studies course)

Art history electives (74):

AHS 2001

Survey of Ancient Art

In this course we will study the art and cultures of the ancient world, with emphasis on the Middle East and Europe. While a survey, this course will consider these cultures in greater breadth and depth than the freshman art history survey. In addition to the usual considerations of art history including iconography, site, materials, technology and religion, we will also consider more contemporary considerations such as cultural identity, gender roles, art theft, the legal issues of repatriation, conservation and restoration.

AHS 2100

Survey of Medieval Art and Architecture

This course explores the artistic traditions of the Western medieval world, from the 4th to the 15th centuries. It considers major artistic movements and developments in architecture, sculpture, painting and graphic arts and positions these within their original social, political and spiritual contexts. Moreover, it traces the ways in which these developments were defined and perceived over time. Topics include: the cultural transformations of the late Roman Empire with the rise of Christianity, Byzantine art and the representational crisis of Iconoclasm, the impact of Islam on art and architecture, Western European traditions of the Carolingians and Ottonians, pilgrimage and Crusade during the Romanesque period and the social and artistic changes associated with the Gothic period throughout Europe.

AHS 2300

Survey of Baroque Art

This course will survey art produced in 17th century Europe. We will examine architecture, sculpture, paintings and prints made in Italy, The Netherlands, England, France and Spain. While the course will cover a wide range of art and artists, particular attention will be paid to Caravaggio, Bernini, Rubens, Rembrandt and Velasquez.

AHS 2400

Survey of Modern Art and Architecture

This course will examine painting, sculpture, architecture, photography and film of the late 19th and 20th centuries. We will study the artists and artworks that propelled and shaped the profound stylistic changes that characterize this period in art history through a variety of frameworks including formalism, psychoanalysis and social history. Furthermore, as we trace the chronological history of modern art, we will read and discuss essays by critics, art historians and the artists themselves on what it means to be “modern.”

AHS 2401

Survey of American Art I

This course will explore the history of American art and culture from the colonial period to the close of the 19th century. Lectures will analyze how forms of Native American art and European art

affected the development of American architecture, sculpture, painting, printmaking, the decorative arts, photography and the early cinema. Equal consideration will be given to the rise of post-Revolutionary American artists' involvement in established international art movements such as Romanticism, Realism and Impressionism.

AHS 2402

Survey of American Art II

1900 to 1945 is one of the most dynamic and fascinating periods in American art. At the dawn of the 20th century, French Impressionism still exerted a powerful influence on American artists, many of whom used this imported style to document the gentility of the Gilded Age. But revolution was in the air. In ever-increasing numbers American artists became involved with issues concerning national identity and modernity. They sought to create a distinctly American form of modern art; one that expressed contemporary American life and values and, perhaps most importantly, one that owed no debt to European art and culture. This course will investigate this momentous shift that occurred in American art as seen in the paintings, sculptures, photographs, prints and architecture of the period.

AHS 2500

Introduction to Museum Studies

This course will provide students with a survey of museology and the field of museum studies.

Topics covered include: the history of the museum, contemporary museum practice and theories of representation. We will explore the role of museums in society through readings, lectures and site visits.

AHS 2501

Survey of Architectural History

This course will survey architecture and notable built environments from ancient to modern times, focusing on what is generally accepted as the "Western tradition" of architecture. This course will also advance empirical understanding of natural forces as they both shape and affect buildings, including gravity, wind, light, heat, sound and fluids. Emphasis will be given to the formal principles used in the designed environment (landscapes, cities, and buildings) and their place in cultural history. Past, present and emerging ideas of how the architect responds to physical and social contexts will be discussed. Formal languages from various eras and places will be studied with 20th century architecture serving as the focus of this study.

AHS 2600

Survey of African Art

(G/C)

This course serves as a survey of the arts and cultures of Africa. Lecture topics will include the arts of initiation, masquerade, figure sculpture, textiles, ceramics, architecture, royal regalia, female artistic production, African systems of belief, contemporary art in Africa and issues related to the collecting and exhibiting of African art. The organization of the course attempts to aid students in

identifying major artistic styles in Africa. Course content will also demonstrate how historical background and belief systems influence and inform artistic production. We will discuss the collecting and display of African art in order to examine issues surrounding Western perceptions of African objects when viewed outside of their intended contexts. The course goal is to teach recognition of objects from Africa and place them in context, resulting in a better understanding of historical and contemporary cultures, promoting greater awareness and sensitivity to issues of diversity, respecting different viewpoints, appreciating new concepts and expanding an understanding of the world and the meaning of art.

AHS 2601

Survey of Asian Art

(G/C)

In this course we will examine art produced in India, China and Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture and architecture will be examined both chronologically and thematically, noting the spread of various styles throughout India, China, Japan, Korea and Southeast Asia. We will take into consideration the various social, religious and cultural contexts under which the art was produced.

AHS 2602

Survey of Chinese Art

(G/C)

In this course we will examine the art of China beginning with its emergence in the Neolithic period through modern times. We will discuss the great burial finds of such periods as the Shang, Qin and Han Dynasties, see the development of art related to Buddhism and Daoism (Taoism) and explore the variety of paintings and ceramics produced in the Song Dynasty and the periods that follow. Paintings, sculptures, bronzes, ceramics, jades and lacquer ware will be examined both chronologically and thematically. We will take into consideration the various social, religious and cultural contexts under which the art was produced.

AHS 2603

Survey of Islamic Art and Architecture

This course will trace the history of Islamic art and architecture beginning with its formation in the 7th century. We will consider a wide variety of media — including textiles, ceramics, manuscripts and metalwork — as we explore this diverse culture. Emphasis will be placed on understanding artworks within their religious, political and cultural contexts.

AHS 2604

Survey of Japanese Art

(G/C)

In this course we will examine art produced in Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture and architecture will be examined to some extent in a chronological sequence, but often by topics concerned with a dominant theme or type of art. Throughout the course, we will be taking into consideration the various social, religious and cultural contexts under

which the art was produced.

AHS 2605

Survey of Native Art of the Americas

(G/C)

This course explores the arts of the native Americas, including the Olmec, Maya and Aztecs of Mesoamerica, the Nasca, Moche and Inca of South America and North American cultures of the Southwest, Eastern Woodlands, Plains and Northwest Coast regions. Students will have the opportunity to learn about a diverse range of prehistoric to contemporary Native American art forms — monumental earthworks; sculpture and masking; clothing and adornment; basketry and ceramics; drawing and painting; and dance and ritual. We will investigate the role of native arts in traditional social and ritual life and explores such topics as the politics of collection and exhibition and the dynamics of commoditization and tourism. The goal of this course is to teach recognition of objects from the Western Hemisphere and place them in a cultural context, resulting in a better understanding of historical and contemporary cultures, promoting greater awareness and sensitivity to issues of diversity, respecting different viewpoints, appreciating new concepts and expanding on an understanding of the world and the meaning of art.

AHS 2606

Survey of Oceanic and Aboriginal Art

(G/C)

This course will introduce the arts of Oceania (the Pacific Ocean islands of Polynesia, Micronesia and Melanesia) and traditional arts of Australian aborigines by exploring the visual and performance arts from the earliest archaeological finds to contemporary creations. The organization of the course attempts to aid students in identifying major artistic styles in these regions. The arts of sculpture, masquerade, textiles, pottery, architecture, regalia and body art will be discussed within the historical and cultural context of the creators. The Western view of these cultures and the collecting of Oceanic and Australian art will also be discussed.

AHS 3000

Topics in Ancient Art: Bronze Age Aegean

This course will cover those civilizations of the Bronze Age which have come to be known as the Cycladic, Minoans and Mycenaean. The civilization which Sir Arthur Evans unearthed on Crete reveals a startlingly sophisticated culture which appears to have peacefully coexisted with the warlike Mycenaean on the mainland of Greece. Evans' and Schliemann's excavations and conclusions, the artwork revealed and its interpretations will be examined in light of new scholarship.

AHS 3001

Topics in Ancient Art: The Greeks

In this course, we will examine the culture of ancient Greece through its art and through its texts, in an attempt to fulfill the Greek ideals of polymathy (Heraclitus: "Those who would be wise must be good inquirers into many things") and autognosis (Delphic oracle: "Know yourself"). One of our persistent themes will be the influence of tragedy and the abiding belief in moira (fate) on all the

visual and verbal forms of self-expression employed by the Greeks.

AHS 3002

Topics in Ancient Art: The Egyptians (G/C)

Even to the classical Greeks, the Egyptian culture was “ancient.” Pausanias and Herodotus described its monuments with awe. This course will examine the painting, sculpture, architecture and crafts of the Egyptians, which vividly portray their complex mythology, belief in the afterlife and, in general, their rich history from Neolithic times through the Late Period.

AHS 3003

Topics in Ancient Art: Architecture of the Ancient World

This course consists of an historical and analytical examination of the architecture of the ancient cultures, primarily of the West. We will briefly touch on the Neolithic cultures of Anatolia and Israel and then move onto the significant contributions made by the Egyptians, Minoans, Mycenaeans, Greeks, Romans and the Early Christians. Emphasis will be placed on the engineering, materials, design, meaning and function of architecture in each culture.

AHS 3004

Topics in Ancient/Medieval Art: History of Ceramics I

This course covers ceramics of the Western world from prehistory to the 18th century. Emphasis is on aesthetics and materials as well as the way in which ceramic work reflects the politics, religion and other art forms of culture.

AHS 3005

Topics in Ancient/Medieval Art: History of Textiles I

This course is designed as a survey of the fiber arts from what survives of ancient works through the Medieval and Renaissance periods. Works will be discussed from cultural, aesthetic and technical points of view. Primary focus will be on the West.

AHS 3200

Topics in Renaissance Art: Early Renaissance

The monuments of painting, sculpture and architecture of the early Italian Renaissance, from Giotto to Botticelli, are examined in this course. Special emphasis is placed on the role of philosophy, politics and religion in the shaping of the life and artwork of this period.

AHS 3201

Topics in Renaissance Art: Michelangelo

Michelangelo Buonarroti was one of the towering figures of the Italian Renaissance. This course will explore his life, his artwork and writings viewed against the backdrop of the culture of late 15th and early 16th century Italy.

AHS 3202

Topics in Renaissance Art: Northern Renaissance

This course will examine the arts of Northern Europe from the late 14th through the late 16th century. Emphasis will be placed on German and Netherlandish artistic traditions with additional attention directed toward French and English art. We will study a variety of media including illuminated manuscripts, panel painting, prints and sculpture. Course lectures will also address issues of methodology in the study of Northern Renaissance art, including the debate regarding “hidden symbolism” in works of the period. While many Northern Renaissance works of art are religious in subject matter, consideration will also be made regarding secular traditions such as landscape and portrait painting.

AHS 3203

Topics in Renaissance Art: Italian Renaissance Sculpture

This course will examine sculpture produced in Italy between c. 1400 and 1600. Through both primary sources and recent secondary scholarship, we will study the history of Italian Renaissance sculpture through works by artists like Donatello, Ghiberti, Michelangelo and Cellini. We will explore a variety of issues including technique, stylistic change, the artist’s workshop and the relationship between patron and artist for both public and private commissions.

AHS 3204

Topics in Renaissance Art: The Art of Venice, 1400-1800

“La Serenissima,” the Most Serene Republic, at the height of its power during the Renaissance: Venice developed its own distinct society, political system, religious traditions and art. For centuries, numerous painters, sculptors and architects contributed to Venice’s fame. In this course, we will examine the arts of Venice from about the 14th century through the 18th century. Emphasis will be placed upon great artists like Giovanni Bellini, Giorgione, Titian, Tintoretto and Veronese who developed a rich “colorist” approach to painting that rivaled the painting traditions of Florence. While many Venetian works are religious in subject matter, discussions will also concern mythological and pastoral traditions, portraits, landscapes and, of course, fine examples of sculpture and architecture. The art will be studied within the context of Venice’s culture, addressing such topics as the impact of the various “scuole” upon the arts, the “myth of Venice” and the influence of the theater.

AHS 3300

Topics in Baroque Art: Northern Baroque

This course will examine the art produced in northern Europe (England, France and the Netherlands) during the 17th century. Our primary focus will be on some major artists such as Poussin, Rembrandt, Rubens, Van Dyck and Vermeer, but we will also explore important developments in still life painting, landscapes, portraiture and scenes of everyday life. We will consider the historical, cultural, religious and economic factors that influenced the art, as well as

discuss how some specific interests in optics and cartography may be manifested in some artists' works.

AHS 3301

Topics in Baroque Art: Southern Baroque

This course examines the style, meaning and function of baroque art in Italy in its cultural and historical context. The work of major 17th century Italian architects, sculptors and painters will be covered, including in-depth analysis of the lives and works of Caravaggio, Bernini and Velasquez.

AHS 3400

Topics in Modern Art: Romanticism

Romanticism arose in Europe and North America during the turbulent late 18th century. Today the term is often used to describe a noticeable and irreversible shift in human consciousness and thought that accompanied the arrival of the modern world. Confirmation of this change can be seen in the arts as the subjective experiences and feelings of artists, writers and musicians takes on greater importance and value. They advocated the use of free, spontaneous, direct expression to explore a mixed bag of human emotions and sensations, which characterizes the art of this period. Employing a thematic framework, this course will attempt to analyze the achievements and failures of the artists associated with the Romantic generation.

AHS 3401

Topics in Modern Art: Realism

In his review of the 1846 Paris Salon, Charles Baudelaire asked if there were any artists capable of creating a truly modern art, one that represented contemporary life and manners. He was echoing a concern expressed by artists such as Honoré Daumier, who had declared just a few years earlier, "Il faut être de son temps" (one must be of one's time). The Realist Movement of the mid-19th century was a response to such concerns. The Impressionist Movement, which followed in its wake, raised important questions about the relationship between art and nature, perception and reality, the nature of reality itself. In all cases, be they Realists or Impressionists, artists sought to free themselves from academic formulas, the ready-made solutions to the problems of art, in order to follow their personal visions and create artistic metaphors for reality as they experienced it.

AHS 3402

Topics in Modern/Contemporary Art: History of Ceramics II

This course examines the history of ceramics work from the Arts and Crafts movement to Voulkos. Although major emphasis is on British and American ceramics, international influences, particularly from the East, are discussed.

AHS 3403

Topics in Modern Art: Constructivism and the Bauhaus

This course will deal with the utopian experiments in art and theory to emerge from the Russian

Constructivist movement and the German Bauhaus academy in the years between the two World Wars. In both Constructivism and The Bauhaus, one finds some of the most influential ideas on the integration of art and everyday life in history — affecting our world to this very day — which we will study through the objects and writings created by the artists associated with each. Since the course deals as much with history as with art, we will also be exploring the different historical events, artistic media and philosophical theories that inform the artworks presented in the class.

AHS 3404

Topics in Modern Art: History of Graphic Design

Graphic design pervades our day-to-day existence and although it is influenced by a variety of cultural forces, it has also come to shape the world in which we live. This course, which is structured on a thematic framework, will introduce students to some of the major developments, movements and practitioners associated with the history of graphic design.

AHS 3405

Topics in Modern/Contemporary Art: History of Textiles II

This class will examine the reemergence of fiber as a vital and independent art form. We will begin with the Arts and Crafts movement of the 19th century and continue to explore the evolution of the medium to the present.

AHS 3406

Topics in Modern Art: 19th-Century French Art

During the 19th century France was shaken by a series of revolutions. These insurrections occurred not only in the realm of politics but also in the visual arts. Paris became the undisputed art capital of the Western world. The avant-garde arose, bearing the banner of modernism, and successfully challenged conventional notions of art and art making. This course will trace the evolution of French art as it progressed from Romanticism to Realism, Impressionism, Symbolism and Post-Impressionism. In order to gain the fullest appreciation and understanding of 19th century French art, this course will explore not only painting, sculpture and architecture but also music, literature, fashion, prints, photography, the decorative arts and the early French cinema.

AHS 3407

Topics in Modern Art: A Moveable Feast — French Art and Culture

Paris, France, is indeed a work of art, as Guillaume Chastenot declared in 1909, which helps to explain its preeminent position in the world of art. With its many world-class museums, which house objects that span the entire history of art, and its numerous landmarks, Paris has become a pilgrimage site, a Mecca, for any serious student of the visual arts. Students taking this study-abroad course will receive an in-depth introduction to the art and culture of France and, perhaps more importantly, the city of Paris. This will be accomplished through numerous site visits — students should bring their best walking shoes — various cultural activities, assigned readings and a variety of writing assignments. Visits to museums and the major monuments in Paris will emphasize the cultural, historical and political significance of the art and architecture we will explore. (Offered on the Paris Study-Abroad Program; for more information, please email Reed Anderson at

sanderson@kcai.edu or Dr. Phyllis Moore at pmoore@kcai.edu.)

AHS 3500

Topics in Contemporary Art: History of American Cinema

History of American Cinema is a lecture course that examines the developments in American cinema from its inception through its contemporary expression. Lecture topics will include early cinema, the silent era, technological advances, the development of classical Hollywood, American film genres, the new Hollywood and underground, experimental film.

AHS 3501

Topics in Contemporary Art: American Films of the 1970s

Many film critics have dubbed the decade of the 1970s as the Hollywood Renaissance. It was this decade that spawned or nurtured the careers of directors such as John Cassavetes, Robert Altman, Francis Ford Coppola, Martin Scorsese, Hal Ashby, George Lucas, Steven Spielberg, Woody Allen, et al. American Films of the 1970s will critically examine prominent films of the period, with respect to their significance within cultural and film history.

AHS 3502

Topics in Contemporary Art: Foreign Film Since 1960

In this course, we study films produced and developed outside of the American system of filmmaking. Emphasis will be placed on film as a narrative and visual art form. A number of films from a variety of directors will be selected for analysis. Such selections may include, but are not limited to; Ingmar Bergman's "The Seventh Seal," Jean-Jacques Beineix's "Diva," Roman Polanski's "Knife in the Water," Federico Fellini's "8 1/2," Werner Herzog's "Fitzcarraldo," Wim Wender's "Wings of Desire," Jocelyn Moorhouse's "Proof," Patricia Rozema's "I've Heard The Mermaids Singing," Peter Weir's "Picnic at Hanging Rock," Alejandro González Iñárritu's "Amores Perros," Karel Reisz's "Morgan," Nicolas Roeg's "Bad Timing" and Masayuki Suo's "Shall We Dance." Some directors whose historical film accomplishments are considered precursors to this period of filmmaking, such as Akira Kurosawa, Jean Cocteau, Vittorio De Sica, et al, may be presented.

AHS 3503

Topics in Contemporary Art: Film Noir

Film noir, a French term literally meaning "black film," has become a term employed to reference an historical period of the American crime film (1940s and 1950s) and as descriptive of a film genre independent of historical boundaries. Film noir echoed the changing attitudes toward gender, definitions of evil, concepts of the family, psychoanalytical descriptions of behavior, etc., in American society after World War II. This course will examine the history of the film noir genre and the influences the genre has had upon subsequent film directors. The literature from which film noir is derived will also be considered.

AHS 3504

Topics in Contemporary Art: Pulp Cinema

Within each film genre, one can find movies that have received negative critical press, bombed at the box office, simply gone unnoticed or become extremely popular. Some of these films have been celebrated as masterpieces. This course analyzes a selection of movies from various genres (comedy, film noir, horror, melodrama, etc.) rising from B status or culturally popular to serious attention and study through the dedication of film fanatics, revision of history or changing cultural interests. In the words of Danny Peary, this course will examine “the classics, the sleeper, the weird and the wonderful.”

AHS 3505

Topics in Contemporary Art: The Photograph and Contemporary Art

Old number: ARTHI 3708-03 Topics in Photography: The Photograph and Contemporary Art

Traditionally, the history of photography has been understood through a timeline of technological innovations and printing techniques. This course expands the notion of photography by defining a series of fundamental photographic concepts and identifying their presence within cross-disciplinary contemporary art practice. Along with presentations, discussion and readings, the course will include conversations with guest curators, artists and writers to facilitate concentrated analyses of the relationship between the photograph and contemporary art.

AHS 3506

Topics in Contemporary Art: Contemporary South American Art

Buenos Aires, Argentina, is often called “the Paris of South America” and for many good reasons. Both are large cosmopolitan cities, both are home to world-class museums and galleries, and both house large immigrant populations. In the first three decades of the 20th century, immigration to Argentina soared as wave upon wave of European immigrants from Spain, Italy, England, Ireland, France and, to a lesser extent, Germany and Russia, arrived in Buenos Aires. The émigrés were responsible for laying the foundation of a wealthy, modern and cosmopolitan culture that would redefine European aesthetics in Latin America. One of the objectives of this course is to examine the effects of immigration on modern and contemporary Latin-American art. We will visit many art centers, museums, galleries and cultural landmarks in order to better understand the contemporary art scene. We will consider the importance of private collectors and collections and the effects of the Argentinean government’s lackluster support of the visual arts. In addition, we will explore how contemporary Latin American artists like Leon Ferrari, Oscar Bony and Graciela Sacco are responding to political, social and environmental concerns in their work. Issues of ethnicity and identity are prevalent also, especially in the works of a new wave of immigrant artists from Bolivia, Brazil and Paraguay. (Offered on the Buenos Aires Study-Abroad Program; for more information, please email Reed Anderson at sanderson@kcai.edu.)

AHS 3600

Topics in Asian Art: Asian Animation

(G/C)

In this course we will examine, through viewing and discussing various animations, the development and relative popularity of animation in Asian countries, particularly in China and Japan. We will consider differences in political and social conditions that had an impact upon animation in these countries as well as influences from the West. The nature of animation before and after the Cultural Revolution in China will be addressed, noting the dominance of Japan's animation production in more recent times. We will discuss the place of animation within the culture of post-war Japan and the shifting societal perspectives that affect the content and style of animation. Issues of identity, sexuality and gender within the Japanese anime subculture will also be explored.

AHS 3601

Topics in Asian Art: Asian Ceramics

(G/C)

In this course, we will examine the history of ceramics in China, Japan and Korea. We will study the simple to complex forms of Neolithic pottery produced by the Yangshao and Jomon cultures to refined examples of celadons from the Chinese Song and Korean Koryo Dynasties. Our concerns will range from an understanding of the elegantly defined Ming Dynasty porcelains and the market for them, to effects of "sakui" in the rustic Bizen tea ware of Momoyama period Japan. We will also consider how contemporary ceramists respond to tradition or experiment with technical innovations and new styles. Discussions will focus on examining historical contexts, materials and techniques, aesthetic concerns and utilitarian to expressive, spiritual functions.

AHS 3602

Topics in Asian Art: Text and Image

(G/C)

Text and image have a long and closely related history in East Asian art. In this course we will examine the relationship between text and image in a variety of forms such as The Three Perfections (poetry, calligraphy and painting), hand scrolls and narrative texts and short stories and film. We will read a sampling of textual sources and examine related painting, calligraphy, prints and film.

AHS 3603

Topics in Asian Art: Buddhist Arts of Asia

(G/C)

This course will explore topics in the study of the art and architecture of the Buddhist faith. Encompassing geographic areas such as India, China, Korea, Japan and Southeast Asia, we will study themes including icons, relics, ritual function, pilgrimage, patronage and temple architecture, to better understand the diverse visual forms of the Buddhist tradition.

AHS 3604

Topics in Japanese Art: Japanese Prints

(G/C)

In this course we will examine Japanese woodblock prints from their inception during the 17th century to the 20th century. Particular emphasis, however, will be placed upon the study of ukiyo-e (“Pictures of the Floating World”) produced during the Edo period (1615-1868). We will examine the history of prints, their subject matter, major artists, printmaking techniques and issues of print connoisseurship and collecting, as well as the connection of prints to kabuki and other cultural and political influences. Additionally, we will study the influence of woodblock prints on Western art during the end of the 19th century and discuss how modern Japanese prints reflect the growing internationalization of the 20th century art world.

AHS 3605

Topics in Japanese Art: Art of the Edo Period

(G/C)

When Tokugawa Ieyasu assumed the title of shogun and established Edo as his seat of power, a new era of stability emerged. Despite the closure of Japan to foreign contacts early in the seventeenth century, the Edo Period (1603-1868) became an artistically rich and diverse time period. This seminar course explores a range of art, from schools and artists who enjoyed the patronage of the aristocracy and shoguns, to the emergence of art that appealed to the burgeoning urban culture of Edo itself. We will study the variety of art produced during the Edo Period including Kanō and Tosa school works, Rinpa, Ukiyo-e, Zen, Nanga (Bunjinga) and Western-influenced art. We will examine paintings, prints, architecture, gardens, ceramics, calligraphy and textiles, taking into consideration the various social, religious and cultural contexts under which the art was produced.

AHS 3606

Topics in Japanese Art: Contemporary Japanese Art

(G/C)

This course will examine the art of Japan from primarily the 1960s to today, with some consideration of artistic movements that arose after World War II such as the Gutai Bijutsu Kyokai (Gutai Art Association). We will study various groups and individual artists who respond to natural materials and spiritual sources that have long been a part of the traditional Japanese aesthetic, such as the Mono-ha group, to movements that reflect a dialogue with the global context of avant-garde art. We will explore the unique qualities of many contemporary Japanese artists' works that reference the legacy of Japanese art history while creating a dynamic interplay with such popular cultural phenomena as “manga” and anime. Discussions will focus on issues of nationalism, cultural memory, spatiality, temporality, Western influences, imaging violence and cuteness, gender and popular culture.

AHS 3700

Topics in Art & Gender Studies: Gender in Japanese Art (G/C)

In this course we will use gender as a point of departure for examining works of art in the Japanese tradition. We will address a variety of theoretical approaches and will consider the varying interpretations of gender through time and across cultures, as well as issues associated with applying contemporary gender theory to pre-modern works. Topics will include, but are not limited to: Buddhist ideas of the feminine, voyeurism in Ukiyo-e (woodblock prints), moga (modern girls) and contemporary pop culture.

AHS 3701

Topics in Art & Gender Studies: Sexuality and Art

Human sexuality, which is expressed in a myriad of ways, has been a constant theme in the history of Western and non-Western art. It has preoccupied artists from prehistory to the present, and almost every type of sexuality — heterosexual, homosexual, bisexuality, et al — has been investigated and portrayed in the visual arts. In many instances sex is portrayed openly, but at other times it is hidden and represented covertly due to the nature of the sexuality being expressed and the cultural prohibitions of the time. Also, what might appear to one person to be a work of fine art may be perceived as straightforward erotica or offensive pornography by another. This course will explore this subject thematically, examining representations of sex across time and among different cultures.

AHS 3702

Topics in Art & Gender Studies: An American Girl

In this course we will explore representations of women in American art and culture. Utilizing a thematic framework, a spotlight will be trained on images of the ubiquitous “girl next door,” “the farmer’s daughter” and, of course, her big-city counterpart “the working girl.” Additionally, the course will examine the many portrayals of American women in painting, sculpture, photography, film, advertising and literature that characterize them as a help-mate, a civilizing force and as a sex object. Finally, since male artists are responsible for producing much of the imagery we will be considering in this course, it will be necessary that we set aside some time in order to explore the many ways in which women have chosen to represent themselves in the history of American Art.

AHS 3800/cross-listed with CASL 381-01 (Community Arts and Service Learning certificate program)

Topics in Art & Society: The Artist’s Role in Society

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. While Danto’s claim may have some validity in regards to the “fine arts” of painting, sculpture and architecture, it is unquestionably problematic due to his decidedly modernist and, dare we say, inaccurate concept of what constitutes “art.” This course, which is rooted in a Darwinian theory of art, will show that artists have long assumed countless roles within Western and non-Western societies, as they do today. Moreover, the art they produced has contributed significantly to our evolution as a species. As this course will demonstrate, artists have forever altered the fabric of human society and contributed greatly to its development; and they

continue to do so. Lastly, to underscore the last point, particular emphasis will be given to the many roles artists play in contemporary American culture.

AHS 3801

Topics in Art and Religion: Spiritual Landscapes

Secular landscape painting emerged as a genre of painting during the Renaissance and Baroque, yet often could be interpreted on a spiritual level. Even earlier, Chinese and Japanese artists used brush and ink to express intangible relationships between man and nature. In this course, we will discuss spiritual associations within these early landscapes (Western and Asian), as well as explore the broad range of spiritualized landscape conceptions, from the 18th and 19th century images invested with notions of the sublime to the 20th century expanses of Newman and Rothko. Discussions will focus on issues of construction, artificial and natural boundaries, nature as moral exemplar, individual journeys and cultural memory.

AHS 3802

Topics in Art & Society: Renaissance Rivals

This course will examine late Italian Renaissance art framed by the rivalry between Leonardo, Michelangelo, Raphael and Titian. Through both primary sources and recent secondary scholarship, we will study how their competitive natures and egos led them to be the most successful artists of their time. We will explore a variety of issues including technique, stylistic change and patronage, as we learn about these artists and this intense period of artistic change in Italy.

AHS 3803

Topics in Art & Society: At Home in the Italian Renaissance

For 15th and 16th century Italians, status and appearance meant everything. Thus, they filled their homes (inside and out) with lavish objects that celebrated events from betrothals and weddings to childbirth. This course will explore domestic art in Renaissance Italy as we consider what these objects said about both the specific owners and society at large. How did people view love and marriage in the Renaissance? What were the roles and expectation of women in the home? Of men? Of children? These questions, and many more, will be examined through the lens of surviving primary source documents such as wills, inventories, letters and diaries as well as visual culture (prints, paintings, decorative arts, sculptures, textiles, etc.).

AHS 3804

Topics in Art & Society: Papal Patronage and Power

As the head of the Catholic Church, the pope wields immense power and influence that reaches worldwide. This course will examine the history of papal commissions and collections from the medieval period to the present. Topics will include large-scale commissions such as Michelangelo's Sistine Chapel ceiling painted under Pope Julius II as well as the much more recent papal collection of modern and contemporary religious art. We will explore a wide variety of works as we consider how popes throughout history have used visual imagery to convey both religious and political agendas.

AHS 3805

Topics in Art & Society: Braies to Boxers — The History of the Undergarment

This course will explore the history of the undergarment in the West — both men's and women's — from ancient to modern times. We will study the development of the undergarment, over time — their cultural, historical and psychological significance, as well as their basic construction, materials and functionality. This reading-intensive course will rely on the student's ability to use primary source material to research a project of their choosing.

AHS 3806

Topics in Art & Society: Food in Art — An Edible History

This course will examine the significance of food in human history as depicted in works of art: mosaics, frescos, paintings, sculpture, prints, drawings, photographs and contemporary installation and performance art. The history of human civilizations is inextricably bound to the history of food. Using objects of visual and material culture, we will survey the history of food and eating chronologically, from Prehistoric times to the present, and we will examine the role of food topically, analyzing its place in such aspects of human life and society as agriculture and commerce; famine and war; religion, ritual and taboo; medical theory and diet; hospitality and power; eating and manners; technology and the household; age and gender; wealth and poverty; class and ethnicity; popular culture and national identity; changing tastes and the evolution of fashion; and myth and memory.

AHS 3807

Topics in Art & Society: Public Art

This course will examine issues in modern and contemporary public art including those of scale, function and audience and public participation. Also addressed will be art and ownership, art and its relationship to time (lasting vs. ephemeral), art and public space and art and technology as it relates to interactivity. Students will use research, course readings and hands-on activities to explore the meaning and varieties of art created in and for public places. Over the course of the semester, students will learn to be able to articulate issues in contemporary public art, become familiar with the process of creating a public work of art (including the process of funding) and develop the ability to analyze and deconstruct public works of art, as well as to present and be critical of public art. One group project, a Flash Mob, will be a major component of the course. Students will also individually be responsible for creating a proposal for a real or imagined public work of art.

AHS 3808

Topics in Art & Society: The Arts and Crafts Movement

This course will explore the Arts and Crafts Movement of the 19th and early 20th centuries from the Exhibition of 1851 to Art Nouveau. We will discuss the artwork of all media in terms of philosophy, politics and craft. Major figures such as William Morris and John Ruskin will be examined in depth.

AHS 3809

Topics in Art & Society: Art History on Film

You see them everywhere — films about art history. They appear on PBS, the History Channel, the

Discovery Channel and, particularly recently, in our local movie theater. In the 1950s and 60s movies such as “The Agony and the Ecstasy,” “Moulin Rouge” and “Lust for Life” depicted that era’s version of the lives of famous artists Michelangelo, Toulouse Lautrec and Vincent Van Gogh. More recently, “The Da Vinci Code,” “Angels and Demons,” “The Rape of Europa” and “The Cave of Forgotten Dreams” have been released. Because these films have become so common, it is important for us to be good consumers of this entertainment and infotainment. In this class we will view many of the films from the television channels most commonly showing “historical documentaries” as well as some of the theater releases and then explore the accuracies and inaccuracies contained in them, as well as the kinds of half-truths which sell tickets and raise ratings. Beyond viewing films and discussion, there will be readings, a few short papers and one longer paper based on a film of your own choosing.

AHS 3900

Topics in Theory & Criticism: Contemporary Art and Theory

This course is a study of significant philosophical and critical theories that influence aesthetic debates in visual art and culture. Knowledge and understanding of the various methodologies used to create and interpret works of art is emphasized, with special attention given to the emergence of New Art History. Students will gain the skills and knowledge necessary to apply these methodologies to their studio practice through course content, readings, writing assignments and discussions in class.

AHS 4000

Art History Seminar: The Greeks

The ancient Greek civilization produced philosophers, playwrights, poets, politicians and artists whose work have had enormous impact on contemporary Western thought and art. This course is designed to examine the artwork of this culture, including how it reflected the politics, literature, religion and other arts of the time. This is a seminar class, designed for art history majors. It is student-driven, meaning that you will be doing the majority of the classroom discussion. It is also a reading and research-intensive class. **(A version of this course is offered at the 3000 level. See course description for AHS 3002.)**

AHS 4500

Art History Seminar: Art of the Sixties

This seminar on the 1960s, a celebrated and controversial decade, will focus on the following art movements: Nouveau Réalisme, Pop, Happenings, Fluxus, Minimalism, Post-Minimalism, Arte Povera, the BMPT group and Conceptual Art. Topics addressed in the readings, class discussions and writing assignments will include: art, irony and spectacle; consumerism and mass culture; politics and the war in Vietnam; labor and industry; time and technology; and anti-form and the dematerialization of the art object. We will examine a broad range of artists working in Europe and America, and the readings will include primary source material as well as recent scholarship.

AHS 4501

Art History Seminar: Abstract Expressionism

This seminar on Abstract Expressionism, one of the major American art movements of the 20th century, will be organized around methodological questions and critical debates. The readings, class discussions and writing assignments will address the following topics: Clement Greenberg’s legacy

and its critiques; Cold War politics; postwar artistic subjectivity; structuralism, semiotics and abstraction; post-structuralism and abstraction; and identity and abstraction. Artists to be considered include Jackson Pollock, Lee Krasner, Willem de Kooning, Barnett Newman, Mark Rothko, Helen Frankenthaler, Morris Louis and others.

AHS 4502

Art History Seminar: Race, Postcolonialism and Contemporary Art

This seminar examines the work of important contemporary artists within the context of the histories of colonialism, imperialism and the construction of race. Artists to be considered include Glenn Ligon, Kara Walker, Fred Wilson, Byron Kim, William Pope.L, Subodh Gupta, El Anatsui, Yinka Shonibare and others. The requirements for this course include active participation in class discussions, weekly response papers and a 15- to 18-page research paper.

AHS 4600

Art History Seminar: Life Beyond — Ghosts, Demons & Death (G/C)

In this course we will examine Asian and Western art that concerns the end of life and the afterlife — or some alternative demonic realm. We will see art depicting witches who summon demonic forms, elaborate sarcophagi that honor the dead yet speak to the living, depictions of ghosts whom the living failed to appease and images of wronged spirits seeking retribution. We will discuss religious ideas, such as those found in Buddhism and Christianity, that often foster such representations, in addition to folk tales and legends that have contributed to the iconography. Since this is an art history seminar, there will be an emphasis upon class discussion and written work instead of exams. Along with some short papers in response to readings, a research paper will be required.

AHS 4601

Art History Seminar: East Meets West (G/C)

This course will examine the intersections between European-American and East Asian art. Focusing our study between c.1500-1950, we will explore how the cultures stimulated each other, and how artists responded to perceived conflicts and cultural differences. Some questions we will address include: How do we define imitation or inspiration in the historic context? How do tradition and modernity interact in a global world? Does artistic imitation lead to cultural understanding or stereotyping?

AHS 4602

Art History Seminar: Art of Zen (G/C)

This course will examine the various forms of artistic expression associated with Zen Buddhism. Zen practices were introduced from India to China in the 6th century and entered Japan in about the 13th century. We will study manifestations of Zen philosophy seen in paintings, calligraphy, the

tea ceremony and the architecture and gardens of Zen monasteries. We will explore topics such as the historical and cultural contexts of each country, themes, symbols, metaphors and “kôan,” as well as aesthetic principles that inform Zen art.

AHS 4800

Art History Seminar: Outsider Art

In 1972 art historian Roger Cardinal coined the term “outsider art” to describe certain forms of extreme untutored art. In essence a creation of art historians, art critics and collectors, the term outsider art has since become a catch-all phrase used to describe and categorize everything that is ostensibly raw, untutored and irrational in the visual arts. Once the hobby of a few collectors, outsider art has, in recent years, achieved a remarkable status within the mainstream art world with its canon of “classic” artists and their works, dealers, landmark exhibitions and museums. Precisely what outsider art is no one can say for sure, since there are no real aesthetic criteria or guidelines one can use to evaluate it. Taking full advantage of local outsider art and key monuments in the region, this seminar will examine all of these issues and more.

AHS 4801

Art History Seminar: American Art, the 1930s

The 1930s was one of the most fertile decades in the history of American Art. The decade opened with the United States plunged into an economic depression, compounded by catastrophic climatic changes. The decade closed with the New York World’s Fair proclaiming that the country stood on the brink of “The World of Tomorrow.” American artists, supported in large part by unprecedented government patronage of the arts, documented this historic time period in countless paintings, prints, sculptures, photographs and films. Whether they relied on the native strain of American Realism or chose to embrace aspects of European modernism, American artists produced an incredibly rich and diverse body of work that gives shape and definition to this momentous decade.

AHS 4802

Art History Seminar: Spanish Art, 1600-1945

At the outset of the Baroque, Spanish art was experiencing its first Golden Age, supported by the vast wealth and political power of the Spanish Empire and the Catholic Church. Artists like Murillo, Ribera, Velasquez and Zuburan achieved international fame. By the close of the 17th century the power and prestige of Spanish Empire was in a state of decline and its influence in the art world had also deteriorated. However, Spanish art would rise to international prominence again with the appearance of Goya, whose long and brilliant career anticipated a second Golden Age in Spanish art, which arrived in the late 19th and early 20th centuries, as seen in the works of such celebrated artists as Dali, Gaudi, Gris, Miro, and Picasso. This seminar will examine Spanish art from 1600-1945, specifically painting, sculpture, architecture, literature, prints, photography, and the decorative arts.

HISTORY ELECTIVES:

HST 3000

Topics in Art as History: Film & the Holocaust

More than any other medium, film has undoubtedly become the enduring image of the Holocaust as we struggle in our attempt to remember, understand, and come to terms with its lessons in the 21st century. Yet, if we cannot imagine the unimaginable, how can the cinematic image render justice to this definitive event? In this class, we will ponder this question and so much more as we view and analyze the works of some of the most accomplished directors from Europe and the United States, including Stephen Spielberg, Marcel Ophuls, Louis Malle, Francois Truffaut, Claude Lanzmann, Vittorio De Sica, Lina Wertmuller, Sidney Lumet, Michael Verhoeven, and, most recently, Roberto Begnini as they employ their creative talents to inform, educate and sensitize millions of people all over the world to the socio-political implications of the Holocaust and the ethical questions it raises on what it means to be a human being.

HST 3002

Topics in Art as History: A Cinematic History of America in the '60s

This course will enable students to understand and make sense of the watershed decade of the 1960s and to both analyze and appreciate its enduring legacy for America today. The 1960s was an age of revolutionary change in American society and nothing reflected that change more than American films. Indeed, films became the literature of this generation. From established directors to recent film school graduates, creative radicals challenged conventional political stereotypes and social mores and helped to bring about a revolutionary change in American consciousness. Topics to be explored in these films include the Cold War, the anti-Vietnam war movement, race relations, the counter-culture, and the sexual revolution. Several novels will be required, as well as a packet of selected readings.

HST 3003

Topics in Art as History: Films of the Cold War

This course examines in detail the origins of the cold war and its development in America, Europe, and Asia. Some time will be spent on the domestic repercussions, but the course will focus on Soviet/American relations since 1945. Highlights include the Berlin Airlift, U-2 incident, Cuban Missile Crisis, Vietnam and the dissolution of the Soviet Empire. Emphasis is on important personalities in h history like Truman, Eisenhower, Kennedy, Nixon, Khrushchev, Reagan, Bush, and Gorbachev.

HST 3004

Topics in Art as History: Great Historical Films

American and British films on historical subjects have, in many cases, become the public's perception of history – they have, in effect, become history in the popular imagination. Some of these films are excellent, but the history is extremely flawed. Other films have used the medium of drama to create characters that encapsulate particularly historical moments and, while the characters are fictional, they are people we all know and understand. Others play on our emotions and attempt

to lead us to particular political conclusions. The class will require a paper on one of the films shown in class.

HST 3005

Topics in Art as History: Modern Japanese Film (G/C)

This course will begin with Japan's return to the international film circuit in the mid-1950s with Akira Kurosawa's *Seven Samurai* and *Ikiru*. Yasujiro Ozu's black and white films on family life in Japan became a sensation, as did his 1959 first color film *Floating Weeds*. You will enjoy "Beat" Takeshi Kitano's film *Hana-bi (Fireworks)* (1997) that contributed mightily to the Yakuza genre of Japanese film and his comedic making of *Zatoichi: The Blind Swordsman* (2003). Important films by Yoji Yamada and Kore-eda will be shown. Probably no director is more in touch with traditional Japanese aesthetics than Kore-eda. His 2004 film titled *Nobody Knows* is a heart-breaking story of abandoned children.

HST 3006/cross-listed with LIT 3404

Topics in Art as History: The African American Experience

This is a reading-intensive course of African American literature from the 18th century to the present. We will read a wide selection of fiction, essays, folklore and poetry to aid in our understanding of how the creation of such a purely original literature, born out of a vernacular tradition, helped to combat racial bigotry and inequality in this country. Beginning with slavery and moving through the periods of Reconstruction, the Harlem Renaissance, Modernism, the Black Arts Movement, and postmodernism, students will fully realize the close ties between history and literature that marks the African American experience.

HST 3007/cross-listed with LIT 3601 and SOC 3600

Topics in Art as History: The Asian American Experience (G/C)

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore "Asian American" experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston's *Woman Warrior* and John Okada's *No No Boy* and watch films such as Lee Ang's *The Wedding Banquet*. The class will also examine political topics such as affirmative action, the "model minority" stereotype, and racial tensions in the history of Asians in America as well as explore pop culture phenomenon such as Amy Chua's *The Battle Hymn of the Tiger Mother*.

HST 3008

Topics in Art as History: Kansas City Jazz

This course explores the cultural, social and political environment in Kansas City that fostered the development of a unique style of jazz from the 1920s through the 1940s. The development of Kansas City jazz is cast against historical events such as Prohibition, the Great Depression and

World War II. The growth of Kansas City jazz style from ragtime to bebop is traced using sound recordings and videos.

HST 3009

Topics in Art as History: Prints of Persuasion

This course will focus on a wide variety of material that was meant to persuade: advertising posters (including circus material, fruit labels, ads, baseball cards, and rock posters) and a host of other printed materials. Special attention will be given to political posters in the 1920s and 1930s in Germany, Italy and Russia with a special emphasis on photomontage. Chinese, North Korean, and Vietnamese posters as well as American political posters (especially the posters of Barack Obama) will deal with the visual language of propaganda.

HST 3100

Topics in American Studies: World War II—Global Conflict

Why study World War II? The answer is that it was and remains the watershed event in modern American history, a war that wobbled the world. It is the last international war and one that involved and permanently changed the lives of most human beings on the planet. It is a titanic struggle that the United States and its Allies were fortunate to win. The battles are on a scale unimaginable today and those bloody encounters cost the lives of fifty million human beings. Domestically, the civil rights movement and the women's movement owe much too how the war shook up our society. Like the Civil War, WWII threw up an entire generation of leadership—Eisenhower, Marshall, Kennedy, and H.W. Bush.

HST 3101

Topics in American Studies: The Cold War and After

This course examines in detail the origins of the cold war and its development in America, Europe, and Asia. Some time will be spent on the domestic repercussions, but the course will focus on Soviet/American relations since 1945. Highlights include the Berlin Airlift, U-2 incident, Cuban Missile Crisis, Vietnam and the dissolution of the Soviet Empire. Emphasis is on important personalities in history like Truman, Eisenhower, Kennedy, Nixon, Khrushchev, Reagan, Bush, and Gorbachev.

HST 3102

Topics in American Studies: Vietnam as Myth & Metaphor

Focusing on Vietnam as myth and metaphor, this course will explore popular American films as important cultural documents by which the student can achieve some understanding of the meaning of America in Vietnam and its profound effects upon American society. Among the artistic and cultural themes to be discussed in the course are: Vietnam as symbolic landscape; the influence of popular culture in shaping attitudes, creating expectations, and determining events; the corruption of innocence; sexual, racial, and class identities and conflicts; patriotism and dissent; the nature of war; the American national character and the reform heritage of the 1960s; and the meaning of history.

HST 3600

Topics in Global/Comparative Studies: History of the Samurai
(G/C)

This course is a reading, writing, and occasional discussion course within a lecture format. The goal is to familiarize students with the events and personalities of traditional Japan, the rise and dominance of the Samurai class, so that you will come to better understand a non-western culture. The West did not arrive in Japan until the 16th century, but that event had a profound effect on Samurai warfare and upon Japan more generally. This tour through Japanese history should be a fascinating trip, one that stimulates your imagination and adds to your intellectual development. I guarantee that if you learn the material well and are able to regurgitate it with interest, you will no longer be invited to dinner parties.

HST 3601

Topics in Global/Comparative Studies: Modern Chinese History
(G/C)

This course is a study of Chinese history from the fall of the Ming dynasty in 1644 to the present day. Although we will focus specifically on events in the history of what we recognize today as the People's Republic of China, attention will also be given to both Taiwan and Hong Kong. We will look closely at the dynamic between the often seemingly incongruous domestic and foreign policies of the PRC Communist regime. The class will attempt to discern common social and political pattern in Chinese history by examining various facets of Chinese society including philosophy, literature, science, and art. Our class will focus on the growing role of the PRC as a world power and will also give special consideration to the question of whether or not China's continued economic development and prosperity is indicative of a move towards more democratic freedoms for the Chinese people.

HST 3602

Topics in Global/Comparative Studies: Globalization
(G/C)

Globalization—the spread of similar economic, cultural, and social phenomena around the globe—has become one of the major topics of contemporary discussion. Are human societies, with all their diversity, becoming fundamentally more similar or is a new amalgamated world culture emerging? If so, where did the process come from, what drives the changes, and how new is the process in historical terms? On the other hand, does history teach us to be cautious about just how uniform an effect these phenomena will have? Will the spread of similar economic and cultural forces provoke a backlash against change? Does globalization promise to economically float “more boats” or has it propelled us to the brink of World War III? Stay tuned for breaking news! The class fee of \$25.00 is to provide a capital pool for investment in kiva.com, microfinance global investment co-op. Students will decide to whom the money will be loaned for small business ventures in developing countries.

HST 3700

Topics in Gender Studies: The History of Women in America

This course will examine the social, cultural, political, and economic history of American women

with emphasis on race, class, gender, and sexual identities. We will begin this survey in the nineteenth century and consider the effects of industrialization, immigration, employment, entertainment, consumer culture and family on women's realities into the early twenty-first century.

HST 3701

Topics in Gender Studies: Gendering the Holocaust

This course will study the Holocaust through the lens of gender, both the historical event and subsequent cultural representations of it. The course will explore gender's role in shaping the individual's experience in the Holocaust- how women and men faced different dangers and employed different strategies for survival, and how Nazis' perpetration was influenced by traditional gender expectations. Moving beyond the historical event, this course will study film, memoir, and theatrical representations to challenge the "universal" narrative of the Holocaust. Major topics include: Memory, identity, gender theory, photographic analysis, agency, and violence.

LITERATURE ELECTIVES (50):

"CRW" designates a Creative Writing Workshop.

"LIT" designates a literature course.

Students can take either a "CRW" or an "LIT" course to satisfy the liberal arts requirement for at least one course (3 credit hours) in literature.

CRW - CREATIVE WRITING WORKSHOPS:

CRW 2500

Narrative Technique

In this reading- and writing-intensive course, we will read and write fiction, exploring various elements of narrative technique, including plot, setting, character, conflict, symbol, style, tone, image, and point of view. We will closely read a number of short stories, study fiction's role in cultural memory and observe and respond to its ability to form fantastic worlds of uncharted realities. Students will participate in intensive writing experiments, revision of material, and peer critique, to develop a substantial body of original work. Course capacity: 15 students.

CRW 2501

Poetry Technique

In this introductory course, we will read and write poetry, exploring various aspects of poetic technique, including imagery, metaphor, line, stanza, music, rhythm, diction, and tone. We will examine a number of poetic traditions, study poetry's place in culture and society, and through journaling, intensive writing experiments, revision work, and peer critique, develop a substantial body of original work. Course capacity: 15 students.

CRW 3500

Fiction Workshop I

This reading-intensive writing course functions as a workshop for problems in contemporary fiction. Anonymous readings include both student and "professional" work and will be distributed on a weekly basis. Coursework includes two fiction assignments totaling 4000 words, plus weekly response. Readings TBA. Course capacity: 15 students.

CRW 3501

Fiction Workshop II

Building on ground covered in Fiction Workshop I, this reading-intensive writing course functions as a workshop for problems in contemporary fiction. Anonymous readings include both student and "professional" work and will be distributed on a weekly basis. Coursework includes two fiction assignments totaling 4000 words, plus weekly responses. Readings TBA. Fiction Workshop I, though suggested, is not a pre-requisite. Course capacity: 15 students.

CRW 3502

Poetry Workshop I

You'll write poems and bring them to class and we'll discuss them, and then you'll go home and relax or groan. Recovering, you'll write more poems. The assumption here is that intense attention paid to a person's writing deepens the writer's concentration. The poet discovers how much of the world has entered his/her poem, and how much of him/her has entered the world. The class will also discuss contemporary and other poets. Part of developing a writer's instinct involves learning how to read with focus. Since theoretical issues will be investigated, highlighting formalist and postmodern literary notions, this course has a philosophy dimension. Course capacity: 15 students.

CRW 3503

Poetry Workshop II

Each student will write poems and then bring them to class for discussion. The assumption is that intense attention to a person's writing helps deepen the writer's concentration, focus, and self-criticism. The poet discovers how people move about in the world of his poem, how the poem survives inside another person. This course is specifically intended for those students who have already had some experience writing poems. Readings will be in contemporary American poetry. Poetry Workshop I, though it is suggested, is not a pre-requisite. Course capacity: 15 students.

CRW 3504

Experimental Writing Workshop: Hyper Texts, Hybrid Forms

In this workshop you will create and investigate work that occurs at the meeting places of literature, visual art, and electronic media. Expect to experiment with a variety of innovative forms including video poetry, neo-benshi performance, hyper-text fiction, conceptual writing, and more. We will explore the history of hybrid and innovative forms from the rise of modernism to the ultra-contemporary, and the way these forms fit into the changing literary landscape. Through in-class experiments, intensive journal keeping, and daily writing, you will develop and discuss a substantial

original body of work. Course capacity: 15 students.

CRW 3505

Minute Fiction

In 1976, *Tri-Quarterly* issued a volume of stories called *Minute Stories*, each no more than two pages long. Now, close to forty years since that publication, the form has developed into what is variously referred to as “the short-short,” “flash fiction,” “sudden fiction,” “postcard fiction,” “micro-fiction,” “minute fiction,” or, in the case of Kawabata, “palm-of-the-hand stories.” *McSweeney’s Quarterly Concern* and *Quarterly West*, and many other literary magazines—print, as well as online—now devote entire issues to this form and there are anthologies too numerous to count that feature this form. In this reading-intensive course, we will consider the form (does it have one?) and its history (ditto). Required texts: Jerome Stern, ed., *Micro Fiction: An Anthology of Really Short Stories*; Italo Calvino, *Invisible Cities*; Julio Cortázar, *Cronopios and Famas*; Robert Walser, *Microscripts*; Kawabata, *Palm-of-the-Hand Stories*. In addition, we will read excerpts from Eduardo Galeano’s *The Book of Embraces* and *The Pillow Book of Sei Shōnagon*. Other writers we will study include Donald Barthelme, Jorge Borges, Lydia Davis, Franz Kafka, Brady Udall, Robert Walser, and many others. Students will write three research papers and three original works of minute fiction. Course capacity: 15 students.

CRW 3506

Writerly Nonfiction Workshop: Travel Writing

“Travel,” says Pico Iyer, “is the best way we have of rescuing the humanity of places, and saving them from abstraction and ideology. Here’s a good example of what Iyer is talking about: travel writer Bill Bryson tells a story about his guide, Saintil, who informed Bryson that his favorite actor was Shaquille O’Neal. He particularly loved O’Neal’s work in the movie *Steel*. Saintil, his wife and eight children lived in a two-room apartment in which they had electricity about four hours a day, powered by a rusty generator. “The world,” says Bryson, “never quits growing on us. It’s just as vast as ever, and it reinvents itself every day. The job of the travel writer in the twenty-first century is the same job that it was in the time of Herodotus or Marco Polo or James Boswell or Charles Darwin: to chart his new world in all its rich detail, then report back. That is why travel writing remains as popular as ever with readers.” Though much of what is called “travel writing” is mere “and then, and then” listings of place-names or lackluster recitals of adventures met along the road, spiced with local “characters” and littered with descriptions of local meals (“I swallowed the sheep’s eye in one gulp, washing it down with a gourd of tingling *arak* . . .”), we, in this course, aim for a higher caliber. “The best travel writing,” says Jonathan Raban, “offers the writer the opportunity to be a novelist, an essayist, a sociologist, a historian, an autobiographer, a literary landscape painter, all in the same breath, on the same page. He or she is free to improvise—to catch life on the wing, to ruminate, observe, weave stories, step in and out of the narrative at will. No holds are barred; there are no formal rules. So long as the writing sustains the reader, the writing can go anywhere, do anything. It is a wonderfully plastic medium in which to work.” In this course, we write essays about places—real and invented. We consider the qualities of travel itself, and its particular role in the lives of artists and writers, deepening our understanding, as temporary wanderers, of what is home and what is homelessness. We read a wide array of travel writing—essays, short stories, book excerpts, poems, blogs—and listen to radio pieces and song lyrics. We read writers from George Orwell to Italo Calvino, from Stein to Sedaris. We parlay our daily experiences living in France—art, language, food, money, and the idea of “exchange” into three essays, three pictures of France, three pictures of *you* in France. Our first class in Paris will take place at Shakespeare & Co. Course capacity: 15 students. (THIS COURSE IS PART OF THE PARIS STUDY ABROAD PROGRAM; if you would like

more information, please e-mail Dr. Phyllis Moore at pmoore@kcai.edu. Also, an internship at Shakespeare & Co. in Paris has been established for Creative Writing majors or double-majors. Speak to Dr. Moore, if you are interested in this opportunity.)

CRW 3507

Writerly Nonfiction Workshop: The Memoir

In this workshop we will explore memoir from its early forms in Western culture (Augustine, Rousseau) to its ultra-contemporary, global iterations. We will do our own memoir writing, exploring traditional narrative styles and innovative forms, and engage in a careful critique of the original work we develop in this course. Course capacity: 15 students.

CRW 3508

Pastiche

Neither wholly original, nor wholly copy, the pastiche allows for the student of creative writing to “truly assimilate to the greatness of a writer, to penetrate his (her) soul and genius, be it as an homage or because he (she) wants to write in the master’s genre.” (Marmontel). Through reading, recalling, and discussing texts, students will become better storytellers and better storywriters. Students will also be asked to develop and refine a body of work that creatively interprets the elements that define and characterize a piece of “great” writing. At semester’s end, students will turn in a minimum of 25 pages of typed story starts, revisions, and a final reworking/reinterpretation of one story from our reader. Course capacity: 15 students.

CRW 3509

Screenwriting Workshop

In-depth exploration of screenwriting fundamentals: character development, scene and story construction, dialogue, theme, and conflict. Students will examine all facets of the screenwriting process, enabling them to successfully develop their own work. Screening and discussion of films and film segments. Student will analyze and deconstruct well-known screenplays. Course capacity: 15 students.

CRW 3510

Writing for the Moving Image

This course will focus on approaches and techniques for writing for film and moving images, and how they can be applied to narrative, documentary, and experimental film, as well as installation. The class will include discussions of early conceptualization, character and narrative, script formats, and how each can be molded or shaped depending on the nature of the intended work. Students will read and discuss various scripts and screen writings, including those written for narrative, as well as experimental films and media. Students are expected to write and develop their own scripts or screen writings. Course capacity: 15 students.

CRW 3511

The Literary Magazine

We will explore the history of small press publishing and the role of literary magazines, past and

present. We will study the rise of the small magazine, the mimeo revolution, and the zine movement, as well as alternative methods of literary publication including new media, installation, performance, and sound. This class will culminate in the publication of the KCAI-based magazine, *Sprung Formal*. By the end of this course you will have learned about the history of the small magazine, surveyed contemporary small magazines, and learned and applied various elements of magazine production, including editorial, design, and publicity in the creation of *Sprung Formal*, KCAI's literary magazine. (In 2008, *Sprung Formal*, known then as *Spring Formal*, won the AWP National Program Director's Prize for Undergraduate Literary Magazines in design.) Course capacity: 12 students.

LIT 3000/cross-listed with PHL 3000

Topics in Aesthetics: A Triumph of Aesthetics

Hegel argued that profound thinking must survive a process of "dismemberment" by confronting the fact of death. In response, Nietzsche and Heidegger's critique of reason obliges philosophy to see all philosophic ideas in terms of aesthetics. Only in art can we face our ultimate questions and their unconscious effects. What happens then when even ethics is defined as a form of art? We'll examine these and other ideas, especially Kant's influence on Formalism that has dominated aesthetic philosophy in the 20th century.

LIT 3001/cross-listed with PHL 3001

Topics in Aesthetics: Sense & Sensibility

That life makes sense in terms of the sense impressions it offers, rather than in terms either of just logic or cultural subjectivity, is an idea with a long history in the West. Camus once proposed that a truth, to be true, requires both "lyricism" and "evidence," both aesthetic force of eloquence and the mundane force of experience. We'll look at theories of art that claim to expose people to the immediate "form and pressure" of life. Is art a kind of temperament, a sensibility? Is ethics a function of the natural sympathies of social association? Is thinking itself a kind of "intellectual sympathy"? Is there a kind of profound tearfulness?

LIT 3002/cross-listed with PHL 3002

Topics in Aesthetics: The Problem of Beauty

What is beauty? Is beauty the aim of art? Is beauty always good? Is beauty fair? What is the relationship of contemporary experience to beauty? Is beauty ever political? Our class will read, discuss, and write about aesthetic theory from the classical to the contemporary in an attempt to find answers for these questions.

LIT 3100

Topics in Prose: *Moby-Dick*

A reading-intensive course focused on Melville's novel. We will also read outstanding works of criticism on *Moby Dick* by Charles Olson and C.L.R. James, among others, and study Melville's influence on music and visual art through Schultz's *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*, tattoo artist George Klauba's Avian-Moby-Dick paintings, and Mastodon's groundbreaking 2004 stoner-metal release *Leviathan*. Required Materials: Melville, Herman. *Moby-Dick*. Library of America 1983; James, C.L.R., *Mariners, Renegades and Castaways*. New York: C.L.R.

James 1952; Olson, Charles. *Call Me Ishmael*. Johns Hopkins 1997; Schultz, Elizabeth. *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*. University of Kansas 1995; Mastodon. *Leviathan*. Relapse 2004.

LIT 3101

Topics in Prose: Masters of the American Short Story--J.D. Salinger & Flannery O'Connor

This course is a reading-intensive study of two of America's greatest short story writers, J.D. Salinger and Flannery O'Connor. We will read work from Salinger's collection, *Nine Stories*, and work from two of O'Connor's collections--*A Good Man Is Hard To Find* and *Everything That Rises Must Converge*—as well as essays on the art of writing from *Mystery and Manners*.

LIT 3200

Topics in Poetry: Whitman and Dickinson

In this course, we will study the poetry of innovative poets Emily Dickinson and Walt Whitman in the context of the tumultuous social, political and intellectual landscape of 19th-century America. In addition to careful readings of their poetry, we will also look at Dickinson's letters, Whitman's prose, and historic and contemporary responses to their work.

LIT 3201

Topics in Poetry: The Long Poem

The poet Dean Young is fond of saying that the wonderful thing about a poem is that, however arduous and intimidating it may appear, one can often see its end. This is a fantastic selling point, and one that should not only be applied to lyric poetry but to Brussels sprouts as well. Yet in an age when immediacy reigns, the long poem remains as one of the strongest indications there are still tribal aspirations to engage with history as both a private and public act. In its resistance to consumption, the long poem resembles an intensely limitless activity, much like a lifetime, much like a living organism in the slow search of its limits. In this reading-intensive course, students will analyze, synthesize, and interpret some of the most important long poems of the 19th, 20th and 21st centuries, while also writing their own longer poetic works. Assigned readings will include, but are not limited to, Walt Whitman's "Song of Myself," Gertrude Stein's "Lifting Belly," T. S. Elliot's Four Quartets, Aime Cesaire's "Notebook of a Return to a Native Land," George Oppen's "Of Being Numerous" John Berryman's *77 Dream Songs*, Lyn Hejinian's *My Life*, Juliana Spahr's *This Connection of Everyone With Lungs*, and Dana Ward's "Typing Wild Speech."

LIT 3300

Topics in Drama: Shakespeare in Film

A play is a blueprint. This course of study hopes to demonstrate that fact by performing a needlepoint examination of the text of the play, followed by an analysis of the interpretation of that blueprint by a filmmaker. The purpose of this course is less to examine what a work of art means, but how it means, and we will do this by reading multiple variations on a theme--in this case, selected works by the excellent Mr. Shakespeare.

LIT 3301

Topics in Drama: Contemporary Drama

Through the reading and analysis of serious and evocative drama and the viewing of plays adapted to film, we will attempt to unravel the intricate mosaic that constitutes contemporary American society. Issues of race, class, gender, peace and justice, the American Dream, alienation, and the yearning for spiritual fulfillment will be discussed in reference to historical conflicts and continuities in contemporary American society. Students will be required to attend at least one live performance and submit a critique of the play.

LIT 3400

Topics in Narrative: The Short Story

This course is a study of the history of narrative technique from Chekhov and Henry James to Flannery O'Connor and Miranda July. Students will read a wide range of authors, both classic and contemporary. Students will learn to identify and critically assess, both in discussion and in writing, elements of the narrative, including plot, characterization, theme, point of view, voice, and style. We will, as Lawrence Weschler said, "Write as if reading mattered, and read as if writing mattered."

LIT 3401

Topics in Narrative: The Novella

This reading intensive-course defines the novella as a prose fiction between 20,000 and 50,000 words. Coursework includes midterm exam, final exam, and presentation. Required readings: Airas, *Episode in the Life of a Landscape Painter*; Conrad, *Youth*; Tolstoy, *The Death of Ivan Ilych*; Melville, *Bartleby the Scrivener*; Marias, *Bad Nature, or with Elvis in Mexico*; Wharton, *Ethan Frome*; Kafka, *The Burrow*; Sagan, *Bonjour Tristesse*; and Woolf, *Jacob's Room*.

LIT 3402

Topics in Narrative: Folk Literature

Folklore: sex, violence, death, love, longing, heroism, tragedy—the imagination as passed down through generations—to become witness, to explain our fantastic human condition. This course in folklore will trace the passage of folktales from their earliest oral traditions to our postmodern age. Students will discover how elements of folk literature are still used today to explore the archetypes of our minds and the dailyness of our days. Readings: Gilgamesh; trans. David Ferry, Maria Tatar, Tracy Arah Dockray, Wilhelm Grimm; Snow White; Donald Barthelme, various handouts.

LIT 3403/cross-listed with SOC 3102

Topics in Narrative: Western Attitudes Towards Death and Dying

As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings and film screenings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present," Ernest Becker's *The Denial of Death*, Leo Tolstoy's *The Death of Ivan Ilych*, Don DeLillo's *White Noise*, Matt Rasmussen's *Black Aperture*, Wim Wenders' *Lightning Over Water* and *Wings of Desire*, Ingmar Bergman's *The Seventh Seal*, Tamara Jenkins' *The Savages*, and Apichatpong

Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*. Students will write three short response papers and produce a final creative project accompanied by a detailed artist statement.

LIT 3404/cross-listed with HST 3006

Topics in Narrative: The African American Experience

This is a reading-intensive course of African American literature from the 18th century to the present. We will read a wide selection of fiction, essays, folklore and poetry to aid in our understanding of how the creation of such a purely original literature, born out of a vernacular tradition, helped to combat racial bigotry and inequality in this country. Beginning with slavery and moving through the periods of Reconstruction, the Harlem Renaissance, Modernism, the Black Arts Movement, and postmodernism, students will fully realize the close ties between history and literature that marks the African American experience.

LIT 3405

Topics in Narrative: The Literature of Distress

How does one process the effects of war, addiction, or the psychic corrosion that results from oppression or discrimination? Just as Virginia Woolf recognized, "you cannot find peace by avoiding life," this reading-intensive course will examine how writers artistically respond to personal experiences of trauma and distress. Together we will close read Kurt Vonnegut's *Slaughterhouse-Five*, Toni Morrison's *The Bluest Eye*, Denis Johnson's *Jesus' Son*, and KCAI alum Casey Hannan's *Mother Ghost* to deepen our understanding of the process of external and internal confrontation and the path towards healing and catharsis. It will be our job throughout our weeks together to grasp how these writers are able to revisit certain atrocities that others may simply choose to ignore or forget.

LIT 3406

Topics in Narrative: Literature of the Absurd

In this course we will study the literature of the absurd from 1850 to the present. Through careful reading, writing, and discussion, we will work together to formulate essential questions about the relationship of the absurd to contemporary life. Our readings will include works by Herman Melville, Franz Kafka, Robert Walser, and Albert Camus, as well as work addressing similar themes.

LIT 3407/cross-listed with SOC 3103

Topics in Narrative: Utopias

Since ancient times, writers and thinkers have created images of ideal societies—"Utopias" or "no place lands." This course will explore this Utopian tradition in literature, philosophy, and film. Students will read and analyze texts ranging from philosophical classics to contemporary science fiction, as well as watch Utopian films. This course will culminate in a Utopian project through which students can develop their own fictional and philosophical ideal worlds.

LIT 3408

Topics in Narrative: Literature and Art of the Holocaust

In a terrible but understandable way, the Holocaust marks out our time, so much as to radically alter our conception of the human. For, as Elie Wiesel has convincingly stated, "at Auschwitz not only man died but also the idea of man." Holocaust literature is our record of what one critic called the

double dying, and an affirmation of a spirit that could not be vanquished. Just as Holocaust literature occupies a multiplicity of languages, so too has it found its way into all the generic forms of language. Thus in this course we will be reading a select group of novels and short stories, poems and plays, memoirs, diaries and journals in an attempt to adequately measure a chronicling of radical evil and the range of human responses to it. Themes that we will be discussing include the displacement of the consciousness of life by the imminence and pervasive-ness of death, the violation of the coherence and joy of childhood, the assault on physical reality, the disintegration of the rational intelligence, and the disruption of chronological time.

LIT 3409

Topics in Narrative: From the Beast to the Blonde

This reading-intensive course is devoted to the study of the historicity, the psychology, and the narratology of the fairy tale. We will study the differences between the oral tradition (transcribed by linguists, Jacob and Wilhelm Grimm) and the literary tradition (produced by Perrault). We will examine cultural differences in these ancient stories. And, we will consider contemporary treatments of the tales in fiction, poetry, film, music and art. Required text: Marina Warner, *From the Beast to the Blonde: On Fairy Tales and their Tellers*.

LIT 3600

Topics in Global/Comparative Studies: World Poetry (G/C)

“The lyric is the genre in which the poet, like the ironic writer, turns his back on his audience.”
—Northrop Frye

This course studies lyric poetry from the ancient to the ultra-contemporary. We will explore the nature, history, and function of the lyric, as well as learn various methods of reading and understanding poetry, including formal analysis and cultural/historical critique. Course material will include poems from Western, Eastern, and indigenous cultures, essays pertaining to lyric, and other readings applicable to this course. There will be some attention to longer poems but mostly we will be reading (and hearing) short works.

LIT 3601/cross-listed with HST 3007 and SOC 3600

Topics in Global/Comparative Studies: The Asian American Experience (G/C)

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No No Boy* and watch films such as Lee Ang’s *The Wedding Banquet*. The class will also examine political topics such as affirmative action, the “model minority” stereotype, and racial tensions in the history of Asians in America as well as explore pop culture phenomenon such as Amy Chua’s *The Battle Hymn of the Tiger*

Mother.

LIT 3602

Topics in Global/Comparative Studies: The Modern Japanese Novel

(G/C)

This course is the study of the major Japanese novels of the 20th century. An intense lecture/discussion course.

LIT 3603

Topics in Global/Comparative Studies: *The Tale of Genji*--Sex, Politics, and Skullduggery in the Golden Age of Japanese Literature

(G/C)

This reading-intensive class will use *The Tale of Genji* as an entry into Genji's world and the world of Heian literature. This approach will lead to an inquiry into Confucianism, Buddhism, Taoism, Shintoism, classic aesthetics, poetry, architecture, court politics and etiquette, sexual mores, the burgeoning samurai class, language structure, and all things borrowed from China. In addition to *The Genji*, this course will read and explore Sei Shōnagon's *The Pillow Book*, Shikibu Murasaki's diary and the *Sarashina Diary*, all written by women. The influence of Heian literature on contemporary Japanese literature is, as well, an important theme. Ivan Morris's *The World of the Shining Prince* will serve as a travel guide that will help us cross the bridge of dreams in our sojourn into this exquisite, exotic, erotic, and quixotic epoch.

LIT 3700/cross-listed with SOC 3500

Topics in Gender Studies: Gender and Society

This course explores the social construction of gender and its material, historical, and cultural effects. Through the careful study of feminist and queer theory, we will examine how sexuality and gender became meaningful categories in Western culture, as well as investigate how gender and sexuality are represented in cultural texts and artifacts.

LIT 3701

Topics in Gender Studies: The Monsters in the Closet--Film, Literature & The Social Unconscious

This course looks at figures of the monstrous in popular culture through the lens of feminist and queer theory. Using classic works of fiction and their translation into contemporary cinema we will look at the ways in which ideas about gender and sexuality underlie the visualization of our 'worst fears'. Theory: Carol Clover, *Men Women & Chainsaws*, Mulvey, *Visual Pleasure and Narrative Cinema*, Strayer, *Deviant Eyes Deviant Bodies*, Kristeva, *Powers of Horror*, Beschoff, *Monsters in our Closet: Homosexuality & Horror Film*, Books: Stoker, *Dracula*, Hawthorne, *The House of the Seven Gables*, Wilde, *The Picture of Dorian Gray*, duMaurier, *Rebecca*. Huxley, *The Devils of Ludun* Films: Murnau, *Nosferatu*, Hitchcock, *Psycho*, *Rebecca*, Demme, *Silence of the Lambs*, Hooper, *Texas Chainsaw Massacre*, Carpenter, *Halloween*, Argento, *Suspiria*, Russell, *The Devils*, Fleming, *The Craft*.

LIT 3702/cross-listed with SOC 3501

Topics in Gender Studies: Constructing the Woman Warrior

This course is a multidisciplinary study of the scholarship on women, with an introduction to

feminist theory and methodology. As Maxine Hong Kingston explains, a woman warrior must “make (her) mind large, as the universe is large, so that there is room for paradoxes.” This course will explore the various paradoxes involved in constructing the concept of the woman warrior by looking at historical and contemporary experiences of women at the micro level (personal and individual), the meso level (community, neighborhood, etc.), the macro level (national), and the global level. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman’s “The Yellow Wallpaper” and Hong Kingston’s *The Woman Warrior*. In addition, we will look at imposed standards of beauty (i.e., foot-binding) and social codes of conduct that contribute to the formulation of the ideal female image. Specific attention will also be given to how the construction of the concept of the woman warrior intersects with nationality, race, class and sexuality.

LIT 3800

Topics in Translation Studies: Constance Garnett and the Russian Golden Age

In this reading-intensive course, we study a few of the more than 70 books produced by revered and controversial translator Constance Garnett. Detested by writers such as Vladimir Nabokov and Joseph Brodsky, Garnett was championed by others such as Joseph Conrad and D.H. Lawrence. She single-handedly brought much of the Russian literature of the 19th century within reach of English-speaking writers of the 20th, whom it influenced deeply.

The course will function as a survey of 19th C. Russian “masterworks,” but it will also raise important questions about translation, authorship, and literary “greatness.” What is a “masterpiece” and how do we distinguish it from “ordinary” works of literature? What parts of it are translatable, and what are the translator’s responsibilities to the work? How do we know when we are reading Turgenev, and when we are reading Garnett? What can we learn from literatures whose language we do not speak, and what risks do we run by exploring them in translation? Coursework includes quizzes, midterm and final exam. Readings: Nikolai Gogol. *Dead Souls* (1846; tr. Garnett 1927).; Ivan Turgenev. *Rudin* (1856; tr. Garnett 1894).; Fyodor Dostoevsky. *Crime and Punishment* (1866; tr. Garnett 1914); Leo Tolstoy. *War and Peace* (1869; tr. Garnett 1904); and Anton Chekhov. *The Lady With The Dog and Other Stories* (1899; tr. Garnett 1917).

LIT 3801

Topics in Translation: Modern Chinese Narrative in Translation
(G/C)

This class will present a survey of the major authors and trends in Chinese narrative from the late 1910’s to the present. Students will read and study examples of Chinese narrative from various genres including short stories, novels, and reportage literature. The class will discuss how the fictional works reflect and offer critical commentary on social, political, and economic events and trends in contemporary Chinese history. In addition, we will look closely at how individual Chinese writers endeavor to develop their own artistic voice amidst the country’s struggle to establish and develop its national identity. Also, we will examine the impact that political ideologies and Chinese government policies such as political censorship have had on the development of Modern Chinese narrative. Viewing of Chinese films and readings of current literary criticism will also support study of the works. No prior knowledge of Chinese language or history is required.

LIT 3802

Topics in Translation: Magical Realist Fiction

This course is a study in magical realism, a term first coined in 1955 by Angel Flores, and a term vehemently objected to by the genius-translator Gregory Rabassa in 1973. We will consider the usefulness of that classification, as well as issues in translation, while reading a wide range of authors: Borges, Calvino, Cortázar, Kafka, Kundera, Márquez, Murakami, Paz, Schulz, and Walser. Weekly reading exams, weekly micro-essays, and informed and informative conversations comprise the requirements for this course.

LIT 3900/cross-listed with PHL 3900

Topics in Interdisciplinary Studies: Metaphors Be With You

This course is an introduction to conceptual metaphor theory, which treats metaphor not as mere literary device, but as a fundamental aspect of human thought. Contemporary metaphor theory is driven by a community of writers and researchers working in and across disciplines including philosophy, neuroscience, psychology, linguistics, and literature. Our goal in this course will be to establish a firm theoretical grasp of conceptual metaphor—basically, the process of understanding one concept in terms of another—and then to apply it to research or creative projects of our own design. Coursework includes in-class presentations, quizzes, midterm exam, and final project. Required texts: Geary, James. *I Is an Other: The Secret Life of Metaphor and How It Shapes the Way We See the World*. (Harper, 2011); Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003).

LIT 3901/cross-listed with PHL3901

Topics in Interdisciplinary Studies: Aphorisms and Parables

A reading-intensive course on the shortest forms in literature and philosophy. Readings include: Canetti, *Secret Heart of the Clock*; Cioran, *The Trouble With Being Born*; Davis, *Collected Stories*; Kafka, *Blue Octavo Notebooks*; Kunin, *Grace Period*; Lichtenberg, *The Waste Books*; Nelson, *Bluets*; Rochefoucauld, *Reflections: or Sentences and Moral Maxims*; Schopenhauer, *Essays and Aphorisms*; Waldrop, *Reproduction of Profiles*; Wittgenstein, *Philosophical Investigations*.

LIT 3903

Topics in Interdisciplinary Studies: Talking About Art (CASL)

This course is coordinated with the Current Perspectives Lecture Series and focuses on the critical role of language in the community of contemporary artists. Class meets either in the classroom, or at that evening's Current Perspectives presentation. Course capacity: 15 students.

Students will produce three short critical essays and one in-class presentation. Course readings include work by Andrea Fraser, Charles Baudelaire, Clement Greenberg, Gertrude Stein, Irit Rogoff, John Ashbery, Lucy Lippard, Michael Fried, Rosalind Krauss, Susan Sontag, TJ Clark, and Walter Benjamin.

*This course is a CASL course (Community Arts and Service Learning) for those students seeking the CASL certificate. For more information about CASL, please e-mail Julie Metzler at jmetzler@kcai.edu.

LIT 3999

Topics in Interdisciplinary Studies: The Charlotte Street Foundation Curator-in-Residence Course (Offered every spring semester)

Through a liaison begun in the spring of 2013 with the Charlotte Street Foundation, each spring semester, the Charlotte Street Foundation's Curator-in-Residence works with the Program Head of Creative Writing to develop a course for KCAI students. Course capacity: 15 students. Here are the past courses, along with the course descriptions:

Writing About Art (Spring 2013)

Instructor: Jamilee Polson Lacy, inaugural Curator-in-Residence for the Charlotte Street Foundation, 2012/2013

Art writing—description, analysis, exegesis, contextualization and judgment of art—serves a variety of purposes, and this course explores them all. The seminar-style course comprises of reading, writing, and discussion of artist and curatorial writing, art criticism, cultural commentary, and many field trips to visit area exhibitions, curators, and artists. Current states of art writing and publication are assessed by readings of exhibition catalogs, contemporary art writing in journals, weeklies, daily newspapers and the web. Special attention is devoted to understanding varying audiences for practical as well as theoretical reasons. Emphasis is placed on developing critical strategies to address new types of artistic practice, such as installation, video, digital media, interactive and socially engaged projects and service oriented practices, journals, 'zines, the Internet and more. This is accomplished through visiting and reacting to art exhibitions, discussion of critical strategies and in-class workshops. At the end of the course students will have developed a broad portfolio of art writing that includes a biography, an artist/curator statement, a short-form review, press release, exhibition didactics, artist interview and one analytical research paper or exhibition essay.

The People's Art (Spring 2014)

Instructor: Danny Orendorff, Curator-in-Residence for the Charlotte Street Foundation, 2013/2014

This writing-intensive course will consider the intersections of art and activism by exploring how artists have participated in, intervened, and/or documented myriad civil rights and social justice movements in America since the 1940s. Under consideration will be unconventional and socially-situated artist practices that directly relate to revolutionary developments in anti-war, anti-racist, worker's justice, feminist, queer, and post-colonial politics and theory. Inspired by Howard Zinn's *A People's History of the United States*, this course aims to similarly dismantle master narratives of American (art) history by focusing on street-level and non-institutional art practices. Additionally, contemporary artist practices exploring, expanding and/or complicating activist archives and histories will serve as entryways into considerations of how unfinished or ongoing activist work persists, via artwork, into the present.

LIT 4000

A Heidegger Seminar/cross-listed with PHL 4000

Martin Heidegger's influence on art theory in particular and political theory in general is massive. His speculations have generated foundational notions for art as form, abstraction, concept, site, performance, happening, transgressive art, and installation. In politics he has contributed to the influence of situation ethics, existential psychology, cultural subjectivity, the radical Left, and green theory. We will examine his primordial notion of language as a state of being by closely reading his seminal essays in his book, *Poetry, Language, Thought*, while comparing his ideas to Kant, Hegel, and Nietzsche. Each student will write a paper on the relation of Heidegger to one of the other thinkers considered. Class participation will be an important part of the grade, in addition to the paper, which, after being critiqued in class, will be revised in light of the totality of the course. Course capacity: 15 students.

LIT 4400

Seminar: The Ecstasy of Influence

In this course, we will study the issues regarding adaptation and appropriation in literature, art, film and music. We will examine multiple treatments of the same subject by different writers, artists, filmmakers and musicians—D.H. Lawrence→Raymond Carver, Jane Austen's *Emma*→Amy Heckerling's *Clueless*, DaVinci→Dali, DaVinci→Duchamp, Carravaggio→Cindy Sherman, Shakespeare's *Macbeth*→Billy Morrisette's *Scotland, PA*, Disney's *Fantasia*→Bill Morrison's *Decasia*, Marilyn Monroe→T-Bone Burnett, Sinatra→Sid Vicious, Sonny and Cher→The Raconteurs—in order to examine how and why writers and artists adapt, appropriate, and outright steal both language and imagery, consciously or subconsciously (cryptomnesia), resulting in 'original' work. Our conversation begins with Jonathan Lethem's "The Ecstasy of Influence," for which this course is named. Required text: *Everything That Rises: A Book of Convergences* by Lawrence Weschler. Course capacity: 15 students.

LIT 4401

Seminar: Publishing the Book

How choosing, editing, and promoting literary authors' work grew into a creative force in its own right that has reshaped the cultural landscape from Gutenberg to the present. The published book has become a key force in building author reputations and livelihoods, in inspiring films and other works, in confronting barriers to censorship and free speech, in protecting intellectual property, in reshaping artistic sensibilities, in capturing the imagination, and in challenging the conscience. We will trace how books shifted from handmade artifacts in monasteries to "mechanically reproducible works of art," as Walter Benjamin states. We will read stories of how publishers have selected some key titles and won fame and respect for them through great editing, design, and promotion. Finally we will consider how literary book publishing works today and its artistic, technological, and economic challenges. Course capacity: 15 students.

PHILOSOPHY ELECTIVES:

PHL 3000/cross-listed with LIT 3000

Topics in Aesthetics: A Triumph of Aesthetics

Hegel argued that profound thinking must survive a process of “dismemberment” by confronting the fact of death. In response, Nietzsche and Heidegger’s critique of reason obliges philosophy to see all philosophic ideas in terms of aesthetics. Only in art can we face our ultimate questions and their unconscious effects. What happens then when even ethics is defined as a form of art? We’ll examine these and other ideas, especially Kant’s influence on Formalism that has dominated aesthetic philosophy in the 20th century.

PHL 3001/cross-listed with LIT 3001

Topics in Aesthetics: Sense & Sensibility

That life makes sense in terms of the sense impressions it offers, rather than in terms either of just logic or cultural subjectivity, is an idea with a long history in the West. Camus once proposed that a truth, to be true, requires both “lyricism” and “evidence,” both aesthetic force of eloquence and the mundane force of experience. We’ll look at theories of art that claim to expose people to the immediate “form and pressure” of life. Is art a kind of temperament, a sensibility? Is ethics a function of the natural sympathies of social association? Is thinking itself a kind of “intellectual sympathy”? Is there a kind of profound tearfulness?

PHL 3002/cross-listed with LIT 3002

Topics in Aesthetics: The Problem of Beauty

What is beauty? Is beauty the aim of art? Is beauty always good? Is beauty fair? What is the relationship of contemporary experience to beauty? Is beauty ever political? Our class will read, discuss, and write about aesthetic theory from the classical to the contemporary in an attempt to find answers for these questions.

PHL 3100

Topics in Analytical Philosophy: Introduction to Logic

This course is designed to provide an introduction to the theory and practice of logical analysis. Logic, as a discipline, is the science of arguments. We encounter arguments every day. Logic provides us with tools to evaluate others' arguments and methods to help us construct our own arguments. Because the need to think critically pervades practically every facet of our lives, the study of logic is considered to be an important part of every student's education.

PHL 3500

Topics in Philosophy and Ethics: Freedom and Ethics

In the 17th century, the first radical vision of modern democracy was produced by Spinoza, who believed that the deterministic force of nature precluded free will. Reconciling this paradox, among others, with the notion of ethics should be intriguing. To what extent, we might ask, does religion actually impede ethical thinking? When is the idea of multiculturalism concealing a form of

intolerance and when not? When is ethical thinking a sign of a kind of mental illness and when not? Hume, Kant, and Nietzsche on ethics will also be considered.

PHL 3501

Topics in Philosophy & Ethics: Ethical Theory

This course is designed to explore the fundamental factors involved in moral decision-making and the discovery of ethical principles, in order to achieve a critical and reasoned understanding of the meaning and basis of morality. The course will include a rigorous examination of ethical theory, and a study of the derivation of moral principles and values and their application in ethical decision-making. Throughout the course, we will seek not so much to form judgments about specific moral issues, but to improve our thinking about the considerations that may count as reasons for and against particular moral judgments. The required texts for this course are Russ Shafer-Landau's *The Ethical Life: Fundamental Readings in Ethics and Moral Problems*, 2nd ed. (Oxford University Press, 2012; ISBN: 978-0-19-977352-7) and Russ Shafer-Landau's *The Fundamentals of Ethics*, 2nd ed. (Oxford University Press, 2012; ISBN: 978-0-19-977355-8).

PHL 3600

Topics in Global/Comparative Studies: Eastern Thought I (G/C)

This course will focus on Asian philosophical and religious traditions originating in and/or associated with India and Southeast Asia. We will focus primarily on Hinduism and Buddhism, but will also include Jainism, Sikhism, Islam and Christianity in the East, and secular traditions of thought.

PHL 3601

Topics in Global/Comparative Studies: Eastern Thought II (G/C)

In this course, we will study Asian philosophical and religious traditions originating in and/or associated with China and Japan. We will focus primarily on Confucianism, Taoism, and Buddhism, but will include, in our study, Shinto, Christianity in the East, and secular traditions of thought such as Maoism.

PHL 3800

Topics in Philosophic Problems: Skepticism

At least since Protagoras debated Socrates, skepticism has been the Other of Western philosophy. Against religious, rational, and empirical truth, the questions generated by skepticism have helped define the outer limits of all positive assumptions. We'll trace the various shapes of skeptical arguments within the history of certain great thinkers, which will include the following, either as texts or as references: the Buddhists, the Sophists (in Plato), Montaigne, Hobbes, Hume, Schopenhauer, Nietzsche, William James, Wittgenstein, Beckett, Derrida, John Gray and Houellebecq. One movie is included: *Thank You For Smoking*.

PHL 3900/cross-listed with LIT 3900

Topics in Philosophy & Literature: Metaphors Be With You

This course is an introduction to conceptual metaphor theory, which treats metaphor not as mere literary device, but as a fundamental aspect of human thought. Contemporary metaphor theory is driven by a community of writers and researchers working in and across disciplines including philosophy, neuroscience, psychology, linguistics, and literature. Our goal in this course will be to establish a firm theoretical grasp of conceptual metaphor—basically, the process of understanding one concept in terms of another—and then to apply it to research or creative projects of our own design. Coursework includes in-class presentations, quizzes, midterm exam, and final project.

Required Texts: Geary, James. *I Is an Other: The Secret Life of Metaphor and How It Shapes the Way We See the World*. (Harper, 2011); • Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003)

PHL 3901/cross-listed with LIT 3901

Topics in Philosophy & Literature: Aphorisms and Parables

A reading-intensive survey of the very short form in literature and philosophy. Readings include: Canetti, *Secret Heart of the Clock*; Cioran, *The Trouble With Being Born*; Davis, *Collected Stories*; Kafka, *Blue Octavo Notebooks*; Kunin, *Grace Period*; Lichtenberg, *The Waste Books*; Nelson, *Bluets*; Rochefoucauld, *Reflections: or Sentences and Moral Maxims*; Schopenhauer, *Essays and Aphorisms*; Waldrop, *Reproduction of Profiles*; Wittgenstein, *Philosophical Investigations*.

PHL 4000/cross-listed with LIT 4000

A Heidegger Seminar

Martin Heidegger's influence on art theory in particular and political theory in general is massive. His speculations have generated foundational notions for art as form, abstraction, concept, site, performance, happening, transgressive art, and installation. In politics he has contributed to the influence of situation ethics, existential psychology, cultural subjectivity, the radical Left, and green theory. We will examine his primordial notion of language as a state of being by closely reading his seminal essays in his book, *Poetry, Language, Thought*, while comparing his ideas to Kant, Hegel, and Nietzsche. Each student will write a paper on the relation of Heidegger to one of the other thinkers considered. Class participation will be an important part of the grade, in addition to the paper, which, after being critiqued in class, will be revised in light of the totality of the course.

PHL 4200

A Nietzsche Seminar

The ideas of the German philosopher Friedrich Nietzsche set the stage for the development of Existentialism in the first half of the 20th century and influenced Postmodernism in the second half, even though the latter supposedly supplanted the former. We'll examine Nietzsche in terms of the counter-class of Hume, Kant, Hegel, Freud, Darwin, and Marx and trace Nietzsche's influence on Heidegger, Derrida, Foucault, and Cioran. Required texts: Nietzsche's *The Gay Science*, *Beyond Good and Evil*, *The Will to Power*, David B. Allison's *The New Nietzsche*, and Michel Foucault's *Language*,

ELECTIVES IN THE SCIENCES:

SCI 3000

Topics in Environmental Science: Human Ecology

This course deals with the relationship of humans to their physical and biological environment. Strong emphasis is placed on the damage the planet is incurring due to the activities of human societies and what needs to be accomplished to counteract environmental damage. Examples of topics include overpopulation and resource depletion, climate change, energy production, pollution, biological diversity, and the effect of various cultures on the environment. The basics of environmental biology are also a part of this course.

SCI 3100

Topics in Life Science: Personal and Community Health

This course is an examination of the factors in the physical, biological and social environment that influence the magnitude and character of health problems, goals and solutions. Personal health topics include wellness and health promotion, nutrition, weight management, pregnancy and child health, communicable diseases, mental health, ageing and chronic diseases. Community health issues include the identification of and analysis of community health problems and programs, organizational patterns and functions of voluntary and governmental health agencies, environmental quality, and building collaborative community-based health plans.

SOC 3000

Topics in Political Science: Contemporary Issues/Current Perspectives

A reading/discussion seminar class in which students will study various controversial issues facing today's society, enabling them to discover their values and responsibilities as informed and engaged citizens of the world. For this semester, we will focus primarily on the issues surrounding the 2016 Presidential election; active participation in the election process will be a requirement for this course.

SOC 3100

Topics in Sociology: Peace and Conflict Resolution

This course will explore the nature of conflict, peacemaking, and conflict resolution from various perspectives and prepare students with conflict resolution and change skills to participate actively and creatively in building a global society based on peace, justice, and the nonviolent resolution of conflicts. We will come to see that peace is not the absence of conflict; it is a way of responding to conflict. Conflict resolution, the technology of peace, is therefore an integral part of any peacemaking process. A variety of techniques will enable students to both understand and analyze peacemaking and conflict resolution skills including presentation of major concepts, readings, discussions, films, and skill demonstrations and practice. The course capacity for this class is 15.

SOC 3101

Topics in Sociology: Digital Society

This course will examine the impact of digital culture on human social experience. Students will investigate social networking, trolling, the deep Internet, gaming, privacy, online romance, information overload, techno-nostalgia, artificial intelligence, and more. The approach of this course is to provide a balance between contemporary theory, mass media, and experiential learning; it will culminate in a digital project applying the ideas discussed in class.

SOC 3102/cross-listed with LIT 3403

Topics in Sociology: Western Attitudes Towards Death and Dying

As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present," Ernest Becker's *The Denial of Death*, Leo Tolstoy's *The Death of Ivan Ilyich*, Don DeLillo's *White Noise*, Matt Rasmussen's *Black Aperture*, Wim Wenders' *Lightning Over Water* and *Wings of Desire*, Ingmar Bergman's *The Seventh Seal*, Tamara Jenkins' *The Savages*, and Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*. Students will write three short response papers and produce a final creative project accompanied by a detailed artist statement.

SOC 3103/cross-listed with LIT 3407

Topics in Sociology: Utopias

Since ancient times, writers and thinkers have created images of ideal societies—"Utopias" or "no place lands." This course will explore this Utopian tradition in literature, philosophy, and film. Students will read and analyze texts ranging from philosophical classics to contemporary science fiction, as well as watch Utopian films. This course will culminate in a Utopian project through which students can develop their own fictional and philosophical ideal worlds.

SOC 3600/cross-listed with HST 3007 and LIT 3601

Topics in Global/Comparative Studies: The Asian American Experience (G/C)

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore "Asian American" experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston's *Woman Warrior* and John Okada's *No No Boy* and watch films such as Lee Ang's *The Wedding Banquet*. The class will also examine political topics such as affirmative action, the "model minority" stereotype, and racial tensions in the history of Asians in America as well as explore pop culture phenomenon such as Amy Chua's *The Battle Hymn of the Tiger Mother*.

SOC 3700/cross-listed with LIT 3700

Topics in Gender Studies: Gender and Society

This course explores the social construction of gender and its material, historical, and cultural effects. Through the careful study of feminist and queer theory, we will examine how sexuality and gender became meaningful categories in Western culture, as well as investigate how gender and sexuality are represented in cultural texts and artifacts.

SOC 3701/cross-listed with LIT 3702

Topics in Gender Studies: Constructing the Woman Warrior

A multidisciplinary study of the scholarship on women, with an introduction to feminist theory and methodology. As Maxine Hong Kingston explains, a woman warrior must “make (her) mind large, as the universe is large, so that there is room for paradoxes.” This course will explore the various paradoxes involved in constructing the concept of woman by looking at historical and contemporary experiences of women in both public and private spheres. The class will study feminist theory by reading the groundbreaking works of women such as Simone DeBeauvoir, Virginia Woolf, Julia Kristeva and Helene Cixous. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman’s “The Yellow Wallpaper” and Hong Kongston’s *The Woman Warrior*. In addition, we will look at imposed standards of beauty (corsets, footbinding) and social codes of conduct that contribute to the formulation of the ideal female image. The class will study the significance of popular female icons throughout history and in the media. Specific attention will also be given to how the construction of the concept of woman intersects with nationality, race, class and sexuality.

OTHER LIBERAL ARTS ELECTIVES - COURSES IN JAPANESE LANGUAGE AND CULTURE:

JLC 2600

Japanese Language and Culture I

(G/C)

(There are no pre-requisites for this course.)

This is an intensive introduction to the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

JLC 3600

Japanese Language and Culture II

(G/C)

(Pre-requisite: JLC 2000, or permission of the instructor)

This is the second in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts

Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

JLC 4600

Japanese Language and Culture III

(G/C)

(Pre-requisites: JLC 2000 and JLC 3000, or permission of the instructor)

This course is the third in a series of Japanese Language & Culture courses. Emphasis is on complex grammar patterns and intensive Kanji study that will allow the students to explore the culture using authentic source materials such as advertisements, magazines, and websites.

JLC 4601

Kanji I: Reading Japanese Characters

(This is an online course.)

(There are no pre-requisites for this course.)

(G/C)

This is an online course, introducing the meaning and writing of Japanese characters using the first step in the Heisig Method for Kanji acquisition. Topics include the historical development of the characters, identification of Kanji in historical and modern settings, and brush calligraphy styles. Rigorous participation in online forums, written assignments, online research, and submission of the Kanji journal project at the end of semester are required. **NOTE: students do NOT need prior language experience to participate successfully in this course.** Students interested in the written Chinese language are encouraged to enroll although there are some differences between the simplified Chinese and modern Japanese characters.

JLC 4602

Kanji II: Reading Japanese Characters

(This is an online course.)

(Pre-requisite: JLC 4001)

(G/C)

Kanji II is a continuation of the Kanji I course. Students will explore the "ON" pronunciations of Kanji introduced in Kanji I, focusing on those characters and vocabulary found in levels 2-5 of the Japanese Language Proficiency Test. Pre-requisite: LAEL 2616-40 Kanji I; Reading Japanese Characters.

Study abroad opportunities with a liberal arts component

Buenos Aires Study Abroad Program – email Dr. Reed Anderson at sanderson@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

China Study Abroad Program (in the planning stages) (G/C)– email Dr. Jan Kennedy at jkennedy@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Florence Study Abroad Program (SACI) - email Dr. Phyllis Moore at pmoore@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Hungary Study Abroad Program (International Ceramics Studio in Kécskemet) – email Dr. Phyllis Moore at pmoore@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Paris Study Abroad Program – email Dr. Phyllis Moore at pmoore@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Vietnam, Cambodia, Laos Study Abroad Program (G/C) – email Dr. Hal Wert at hwert@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Other opportunities for completing liberal arts requirements

Directed Individual Studies

Internships

The Yale/Norfolk Award

The New York Mobility Award

Mobility programs to other schools

For more information on these opportunities, please contact Dr. Phyllis Moore at pmoore@kcai.edu.

The School of Fine Arts

The School of Fine Arts at KCAI includes all fine arts majors: ceramics, fiber, painting, printmaking and sculpture. The focus of the school includes not only the mastery of discipline-specific skills and techniques, but also the achievement of critical thinking and conceptual development. Students are also expected to explore tools outside of their designated discipline that will foster growth in their work and to research artists and thinkers who will stimulate ideas and advance concept formation. Students work closely with faculty members who are active in their own creative pursuits. In the School of Fine Arts, students may pursue a traditional or interdisciplinary approach to their work. These approaches result in a highly diverse convergence of artistic expression. This diversity leads to an energetic atmosphere in the studios and classrooms. The curriculum across the designated disciplines supports lifelong learning with a focus on core competencies that include research and problem solving skills, critical thinking, experimentation and risk-taking, oral and written communication skills and using a studio for the production of innovative artwork. Students must

integrate scholarship with their artistic work, and the liberal arts curricular goals are vital for their growth in understanding the world around them as artists in a global and culturally diverse society. Understanding the history of art as well as engaging with issues of contemporary art is a value of the School of Fine Arts faculty.

Faculty members in the School of Fine Arts take a serious approach to assessment of student learning, and this process allows faculty to engage in an in-depth dialog with their students about their progress. The professional practice program of the school is another focus. Students learn about career development in the studios, and this is augmented by a school-wide professional practice program. The thriving visiting artist and scholar program at KCAI is open to the internal and external communities, and representatives from each of the four schools at KCAI, along with the director of the H&R Block Artspace, work together to plan the lecture series and to attract stellar contemporary artists and scholars. In addition to the artists and scholars brought to campus by the committee, each department chair, school director or program head invites guest artists into their departments, providing students another valuable voice in the critique. Both the professional practice and visiting artist programs are aimed at promoting students' lifelong engagement in reflective inquiry and stimulating their awareness of professional issues.

Another avenue of applied learning occurs through KCAI's professional internship program in which students have a professional experience with a working artist. Sites include galleries, museums, studios and other arts-related venues as well as small businesses and large corporations where artists are contributing as makers and thinkers. An internship experience is required of students in photography, digital filmmaking and ceramics and is encouraged in all fine arts majors. Students in the School of Fine Arts have access to a variety of technologies to support their creative work. It is the goal of the fine arts faculty to offer students a broad experience with a variety of media, including innovative technology. The curriculum provides flexibility for students to incorporate technology in their work even in the most traditional of disciplines.

The School of Design and Electronic Arts

The School of Design and Electronic arts at KCAI provides comprehensive instruction to students majoring in animation, digital media, illustration, photography, digital filmmaking and graphic design. The focus of the school includes visual problem-solving and preparation for professional careers in emerging media and client-driven need. Students work in interdisciplinary practice to tell stories or communicate ideas using photography, drawing, typography, three-dimensional form or writing. Students bring life to images and solve complex visual and textual design problems by telling stories, informing, educating and branding. Core competencies include visual problem-solving, critical thinking, experimentation, verbal communication, research, narrative, fluency with creative technology and image-making. Classes consist of lecture, critique, demonstration and screenings. Student work is shared each semester in public screenings or portfolio reviews.

Summer and Winter Intersessions

In January, June and July, KCAI offers students the opportunity to take 3-credit-hour liberal arts or studio classes in a condensed format. Intersessions run for three weeks in January and for four weeks in June and July. The classes are offered daily and are significantly less expensive than courses offered during the fall and spring semesters. Students who take these classes often do so to meet requirements needed for graduation or just to enjoy the focus the classes offer. Enrollment for January opens in October, and enrollment for June and July opens in March.

The majors

Animation

KCAI's animation major provides students with the quality education, technical expertise and career skills necessary to realize their artistic visions and to succeed upon graduation. Animation students receive intensive instruction in classical, experimental and computer animation, but one solution is never emphasized over another. Instead, our approach is based on mentorship, creative exploration and self-direction.

The animation curriculum is prioritized into a suite of sequential classes that emphasize the creative process by combining aspects of animation principles, concept modeling, production methods, history, theory and technique into each project. Courses within the major have planned synergies that develop over three years the essential skills necessary for students to identify and solve problems in physical, virtual, cognitive and cultural contexts. In addition, students complement their studio practice with courses covering drawing, composition, pre-production, stop-motion, storyboarding, narrative development and sound design.

To reflect the diversity of the discipline and to develop a significant personal work, senior animation students are offered a combined six-hour studio each semester. This approach prepares them to enter the field with a strong sense of artistic integrity and professional practice. Graduates display conceptual, technical and aesthetic innovation and excellence. Professional practice seminars are a compulsory part of studio practice, and all three levels (sophomore through senior) benefit from exposure to and interaction with visiting artists and other animation professionals, who present lectures, demonstrations and engage with students in interactive, hands-on critiques and workshops. Upon graduation, students will be prepared to enter the animation industry, to seek and create opportunities as a freelance independent artist or to further their studies in graduate school. Professional opportunities include: animation studios, feature films/television production, independent short-form films, exhibition, installation and corporate media.

The animation department features technologically integrated classrooms and studios. Students work in environments designed to facilitate creativity and interdisciplinary approaches to image-making.

The studios include a dedicated computer lab and render farm running state of the industry software applications, light-box work stations, down shooting systems and laptop stations for testing and digitizing.

The animation curriculum is prioritized into a suite of sequential classes that emphasize the creative process by combining aspects of animation principles, concept modeling, production methods, history, theory and technique into each project.

Sophomore year	Fall credit hours	Spring credit hours
Sophomore Studio: Principles of Animation	6	
Sophomore Studio: Digital Methods		6
Sophomore Studio: History of Animation	3	
Character Design for Animators		3
Studio elective	3	6
Liberal arts	6	6
Total:	15	18

Junior year	Fall credit hours	Spring credit hours
Junior Studio: Explorations in Animation	6	
Junior Studio: Ideas in Motion		6
Junior Studio: Introduction to Maya	3	
Junior Studio: Intermediate Maya		3
Studio elective	6	3
Liberal arts	6	6
Total:	18	15

Senior Year	Fall credit hours	Spring credit hours
Senior Studio: Grad Animation 1	5	
Senior Studio: Grad Animation 2		6
Senior Workshop	3	3
Studio Elective	3	3
Open elective	0	3
Liberal arts	6	6
Senior professional practice	1	
Total:	15	15
Required studio elective: <ul style="list-style-type: none"> Drawing (fulfills 6 credit hours of studio electives and can be taken any time over the course of three years) 		
Recommended studio electives: <ul style="list-style-type: none"> Sound for animation History of Motion Graphics 		

Courses within the major have planned synergies that will develop over three years the essential skills necessary for students to identify and solve problems in physical, virtual, cognitive and cultural contexts. Studio electives may include any departmental studio electives or internship. Two of the studio electives must be drawing courses.

ANIM210 01 and ANIM210 02

Sophomore Studio: Principles of Animation (6 credit hours)

Animation is the art and design of motion. This course represents a comprehensive and intensive introduction to the principles and production methods of animation. Instruction emphasizes creative discipline and practice of traditional hand drawn techniques. Studio work time will allow students to successfully produce weekly skill building assignments and to establish and solid foundation for the creation of future work.

ANIM215 01

Sophomore Studio: History of Animation

(3 credit hours)

It is impossible to create work within a vacuum, unaware of who and what has come before you. Covering more than 120 years of key historical figures, films, movements, studios and technological milestones, students use this course to gain a working knowledge and comprehensive overview of animation history from a global perspective. Students also will learn to understand how that history informs their creative work. Course structure: lectures, screenings, readings and discussions. Students will participate in active and ongoing research as well as written essays and the completion of a final project.

ANIM220

Sophomore Studio: Digital Methods

(3 credit hours)

This course represents an intensive introduction to 2-D computer animation using Adobe Photoshop and After Effects Software. Introduction emphasizes basic mastery of the Photoshop and After Effects software interfaces, tool sets and animation capabilities. Additionally, students will learn how to incorporate various digital and analogue techniques to create hybrid forms of 2-D animation. Students will creatively explore all aspects of the technology through assignments and will complete a finished sequence of animation.

ANIM225 01

Studio Elective: Animation and Expanded Documentary Practice

(3 credit hours)

This class will allow students to work on projects that explore experimental means of documentary expression in film and animation. We will consider the role of documentary art within contemporary visual culture and investigate non-traditional modes of factual film from a historical and theoretical perspective. Examples of animated documentaries, essay films and factual film and video art will be discussed. Different types of media will be analyzed toward their medium-specific abilities to represent and reinterpret original material. Students will conceive and produce collaborative experimental documentaries as a final project.

ANIM230 01 and ANIM230 02

Studio Elective: Drawing for Animators

(3 credit hours)

The act of drawing undergoes a profound evolution when applied to the art of animation. Instead of crafting single static images, animators must learn to render multiple incremental images that, when comprised, present the believable illusion of motion over time. Strong 2-D life-drawing and observational skills create the essential artistic and expressive foundation for all styles of animation, no matter the application or technology. This course will teach animators to isolate the human figure as well as objects in the environment as they apply to both the creation of special composition and motion design. Additionally, students will learn to progress and strengthen the traditional concepts of proportion, perspective and form as they apply to the medium. Classes are studio based and are

solely focused on the act of drawing.

ANIM310 01 and ANIM310 02

Junior Studio: Explorations in Animation

(6 credit hours)

The goal of this course is to foster a creatively fluid studio environment in order for students to explore new ideas. Through weekly lectures, critiques and screenings, students will be mentored through the creative development of their original concepts, approaches and techniques. Students will be encouraged to experiment and incorporate various approaches as well as to push the limitations of the medium through bi-weekly topic-based projects and culminating with a collaborative final sequence of animation.

ANIM302

Junior Studio: Introduction to 3-D

(3 credit hours)

This course provides students with a clearly outlined and easy to process introduction to the 3-D software interface, environment and animation tool sets. Instruction emphasizes the creative exploration and practice of 3-D computer animation techniques and means of production. Students will cultivate a working knowledge in order to creatively begin applying the medium to their current art practice through short assignments and creating their own final project animation.

ANIM304

Intermediate 3-D Modeling

(3 credit hours)

This course is a continuation of 3-D digital production skills. Students will explore advanced 3-D animation, modeling, lighting and rendering through lectures, demos and assignments. Introduction emphasizes intermediate mastery of these topics as well as proper workflow and the 3-D production pipeline. In addition, students will be introduced to particles and deformers.

ANIM312

History of Motion Graphics

(3 credit hours)

This course will introduce students to the Cinema 4-D and Adobe After Effects software applications as they relate to animation and motion graphics. Instruction will emphasize the basic mastery of the interface, tool sets, animation capabilities and basic production strategies. To build a working understanding of the software and to establish essential skills and work habits, students will create a variety of short projects and finish a final sequence of animation.

ANIM320 01 and ANIM320 02

Junior Studio: Ideas In Motion

(6 credit hours)

Students will learn to fuse the development of their concepts and projects with established industry production pipelines. The goal of this course is to prepare the students to fully manage larger scale, multifaceted projects. Through the study and practice of industry standards, students will craft unique approaches to pre-production, animating and final output. Additionally, students will learn to self-evaluate their own strengths and weaknesses by designing short individualized assignments and projects. Class will culminate with the full completions of all pre-production materials for the senior graduation animation.

ANIM351

Sophomore Studio: Character Design for Animators

(3 credit hours)

The mastery of expressive character design is central to narrative-based animation. This project-based class will develop the necessary skills for students to creatively conceive, design and control their own dynamic characters. Industry-based standards and practices and experimental approaches will be examined and explored through weekly lecture, workshops and assignments. Additionally, students will be introduced to documentary animation through a collaborative final project.

ANIM375

Elective: Kinetic Aesthetic

(3 credit hours)

This course will explore time and motion as concepts of infinite expression. Taking a survey approach to kinetic mediums, students will explore a wide range of processes from experimental sequential image-making to kinetic sculpture and performance. Demonstrations and small experimental assignments will populate the first half of the semester. The course will conclude with a seven-week project of the student's design in response to the exposure of the concepts explored.

ANIM415 01 and ANIM 415 02

Senior Studio: Senior Workshop 1

(6 credit hours)

This course provides dedicated studio work time under the guidance of an experienced mentor in order to aid in the production the graduation animation project. Students will work on their projects under supervised conditions, participate in bi-weekly discussions and critiques and be expected to meet all deadlines.

All animation seniors are required to produce and complete a three-minute animated film, installation or presentation in order to graduate at the end of their spring semester. This course represents part one of this yearlong process and is designed to provide the structured studio environment and mentorship necessary for students to successfully achieve this critical goal. Students are expected to fulfill a series of set production deadlines and progress towards the

completion of at least 50 percent of the principal animation for their graduation animation projects. Additionally, through critique and lecture, students will forge a deeper understanding of their work and how it relates to the world.

Art history

Art history at an art college is intrinsically different. At KCAI, the art history program reflects a unique approach that combines academic rigor with an understanding of studio practice. Many members of the art history faculty are also art makers. This infuses the program with a deep understanding of media, technique and the dynamics of art-making in tandem with the history and theories of art. The art history program is structured to stimulate and enrich critical thinking, intellectual inquiry, investigation, research and analysis between liberal arts and the studio disciplines, as well as throughout the campus community. Investigating art historical methodology and scholarship within the context of a studio-based environment provides the student with insights into and perspectives on the relationships between concept and practice.

As an art history major at KCAI, students have opportunities to enrich their academic experience with internships, directed individual research, travel and writing. Recent hosts for internships have included the Nelson-Atkins Museum of Art, the Kemper Museum of Contemporary Art, the H&R Block Artspace and other local, national and international organizations. Graduates of the art history program at KCAI work in museums and galleries and as educators, writers and editors. They become the critical thinkers of the art world — people who put past and present work into perspective.

As students progress in the major they have opportunities to select from a wide variety of upper level courses, such as “History of Ceramics,” “Constructivism and the Bauhaus,” “Spiritual Landscapes,” “Film Noir,” “Seminar in Postmodernism,” “Japanese Prints” and “American Film of the 1970s,” to name only a few. Dovetailing with the college’s Community Arts and Service Learning certificate program, the art history curriculum includes courses that examine the artist’s role in society.

Dedicated to their teaching, the full-time art history faculty are also active as scholars in their fields — curating, publishing, working with museums and serving on boards of leading professional associations and societies. In the classroom and in professional practice sessions, which junior and senior year students attend as a means of career preparation, art historians talk with students about the symbiotic relationship between studio artists and art historians. Discussion focuses on how the two interact professionally throughout their careers, intersecting in virtually all art venues, including grant-making agencies, critical journals and newspapers, collegiate and university art departments, art galleries and museums and public art programs.

Studies stress content, examination of texts, research and writing. Concurrently, students stay actively involved in the studio.

The student learning outcomes for art history are:

1. Effectively communicate and express ideas orally and in writing
2. Apply creative and critical thinking and integrate ideas from multiple approaches and perspectives
3. Possess skills of independent inquiry and effective research through critical engagement with sources of information
4. Demonstrate the ability to visually analyze works of art—style, technique and process
5. Demonstrate the ability to understand artwork from historical, social, theoretical, material and technical perspectives.
6. Have the capacity to address art with cultural awareness and global understanding

Art history major with studio minor	
Art history	30 credit hours
Liberal arts	27 credit hours
Studio	63 credit hours
Open elective	6 credit hours
Total:	126 credit hours

Art history major with studio major (double major)	
Art history	30 credit hours
Liberal arts	27 credit hours
Studio	78 credit hours
Open elective	6 credit hours
Total:	141 credit hours

The 30 credit hours in art history include: three hours of Western Art I, three hours of Western Art II, three hours of either Ancient or Medieval Art, three hours of either Renaissance or Baroque Art, three hours of Modern Art, three hours of Contemporary Art, three hours of Global/Comparative

Art, three hours of Senior Seminar and six hours of art history electives.

The 27 credit hours of liberal arts include: three hours of First-Year Seminar, three hours of Western Thought I, three hours of Western Thought II, three hours of history, three hours of literature, three hours of philosophy, three hours of science or social science and six hours of liberal arts electives (to be taken from any of the six disciplines: art history, history, literature, philosophy, science or social science).

The 66 credit hours of studio are governed by that particular studio's requirements and are required of students majoring in art history and minoring in a studio. The 81 credit hours of studio are required of students double majoring in art history and a studio.

The three hours of open elective can be either a studio elective or a liberal arts elective.

Lower-division art history required courses

AHS 1001

Western Art I

This course provides an introductory survey of the art and architecture of the Western world from prehistoric times through the medieval era. Because of the extensive time range and number of civilizations being examined, we will focus on those art objects and monuments most representative and significant for each art historical period. In the course we will study a broad range of art forms including architecture, sculpture, ceramics, painting, textiles, and metalwork. In order to understand the meaning and importance of these monuments and art objects for the people who created them, our study will approach these artworks in terms of their cultural and historical contexts, with reference to pertinent political, social, religious, and cultural institutions. Course capacity: 30.

AHS 1002

Western Art II

This course examines the art of the Western world, from the Renaissance era to the advent of Modernism in the last half of the 19th - through the 20th- centuries. Particular emphasis is placed on art since 1945.

Upper-division art history electives:

AHS 2001

Survey of Ancient Art

In this course we will study the art and cultures of the ancient world, with emphasis on the Middle East and Europe. While a survey, this course will consider these cultures in greater breadth and depth than the freshman art history survey. In addition to the usual considerations of art history including iconography, site, materials, technology and religion, we will also consider more contemporary considerations such as cultural identity, gender roles, art theft, the legal issues of repatriation, conservation and restoration.

AHS 2100

Survey of Medieval Art and Architecture

This course explores the artistic traditions of the Western medieval world, from the fourth to fifteenth centuries. It considers major artistic movements and developments in architecture, sculpture, painting, and graphic arts and positions these within their original social, political, and spiritual contexts. Moreover, it traces the ways in which these developments were defined and perceived over time. Topics include: the cultural transformations of the late Roman Empire with the rise of Christianity, Byzantine art and the representational crisis of Iconoclasm, the impact of Islam on art and architecture, Western European traditions of the Carolingians and Ottonians, pilgrimage and Crusade during the Romanesque period, and the social and artistic changes associated with the Gothic period throughout Europe.

AHS 2300

Survey of Baroque Art

This course will survey art produced in 17th-century Europe. We will examine architecture, sculpture, paintings and prints made in Italy, The Netherlands, England, France and Spain. While the course will cover a wide range of art and artists, particular attention will be paid to Caravaggio, Bernini, Rubens, Rembrandt and Velasquez.

AHS 2400

Survey of Modern Art and Architecture

This course will examine painting, sculpture, architecture, photography, and film of the late nineteenth and twentieth centuries. We will study the artists and artworks that propelled and shaped the profound stylistic changes that characterize this period in art history through a variety of frameworks including formalism, psychoanalysis, and social history. Furthermore, as we trace the chronological history of modern art, we will read and discuss essays by critics, art historians, and the artists themselves on what it means to be “modern.”

AHS 2401

Survey of American Art I

This course will explore the history of American art and culture from the colonial period to the close of the nineteenth century. Lectures will analyze how forms of Native American art and European art affected the development of American architecture, sculpture, painting, printmaking, the decorative arts, photography, and the early cinema. Equal consideration will be given to the rise of post-Revolutionary American artists' involvement in established international art movements such as Romanticism, Realism, and Impressionism.

AHS 2402

Survey of American Art II

1900 to 1945 is one of the most dynamic and fascinating periods in American art. At the dawn of the twentieth century French Impressionism still exerted a powerful influence on American artists, many of whom used this imported style to document the gentility of the Gilded Age. But revolution

was in the air. In ever-increasing numbers American artists became involved with issues concerning national identity and modernity. They sought to create a distinctly American form of modern art; one that expressed contemporary American life and values, and perhaps most importantly, one that owed no debt to European art and culture. This course will investigate this momentous shift that occurred in American art as seen in the paintings, sculptures, photographs, prints, and architecture of the period.

AHS 2500

Introduction to Museum Studies

This course will provide students with a survey of museology and the field of museum studies. Topics covered include: the history of the museum, contemporary museum practice, and theories of representation. We will explore the role of museums in society through readings, lectures, and site visits.

AHS 2501

Survey of Architectural History

This course will survey architecture and notable built environments from ancient to modern times, focusing on what is generally accepted as the “Western tradition” of architecture. This course will also advance empirical understanding of natural forces as they both shape and affect buildings, including gravity, wind, light, heat, sound, and fluids. Emphasis will be given to the formal principles used in the designed environment (landscapes, cities, and buildings) and their place in cultural history. Past, present, and emerging ideas of how the architect responds to physical and social contexts will be discussed. Formal languages from various eras and places will be studied with twentieth century architecture serving as the focus of this study.

AHS 2600

Survey of African Art

(G/C)

This course serves as a survey of the arts and cultures of Africa. Lecture topics will include the arts of initiation, masquerade, figure sculpture, textiles, ceramics, architecture, royal regalia, female artistic production, African systems of belief, contemporary art in Africa, and issues related to the collecting and exhibiting of African art. The organization of the course attempts to aid students in identifying major artistic styles in Africa. Course content will also demonstrate how historical background and belief systems influence and inform artistic production. We will discuss the collecting and display of African art in order to examine issues surrounding Western perceptions of African objects when viewed outside of their intended contexts. The course goal is to teach recognition of objects from Africa and place them in context, resulting in a better understanding of historical and contemporary cultures, promoting greater awareness and sensitivity to issues of diversity, respecting different viewpoints, appreciating new concepts and expanding an understanding of the world and the meaning of art.

AHS 2601

Survey of Asian Art

(G/C)

In this course we will examine art produced in India, China and Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture, and architecture will be examined both chronologically and thematically, noting the spread of various styles throughout India, China, Japan, Korea and Southeast Asia. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 2602

Survey of Chinese Art

(G/C)

In this course we will examine the art of China beginning with its emergence in the Neolithic period through modern times. We will discuss the great burial finds of such periods as the Shang, Qin and Han Dynasties, see the development of art related to Buddhism and Daoism (Taoism), and explore the variety of paintings and ceramics produced in the Song Dynasty and the periods that follow. Paintings, sculptures, bronzes, ceramics, jades and lacquer ware will be examined both chronologically and thematically. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 2603

Survey of Islamic Art and Architecture

This course will trace the history of Islamic art and architecture beginning with its formation in the seventh century. We will consider a wide variety of media—including textiles, ceramics, manuscripts, and metalwork—as we explore this diverse culture. Emphasis will be placed on understanding artworks within their religious, political, and cultural contexts.

AHS 2604

Survey of Japanese Art

(G/C)

In this course we will examine art produced in Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture, and architecture will be examined to some extent in a chronological sequence, but often by topics concerned with a dominant theme or type of art. Throughout the course, we will be taking into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 2605

Survey of Native Art of the Americas

(G/C)

This course explores the arts of the native Americas, including the Olmec, Maya, and Aztecs of Mesoamerica, the Nasca, Moche and Inca of South America, and North American cultures of the Southwest, Eastern Woodlands, Plains and Northwest Coast regions. Students will have the

opportunity to learn about a diverse range of prehistoric to contemporary Native American art forms—monumental earthworks; sculpture and masking; clothing and adornment; basketry and ceramics; drawing and painting; and dance and ritual. We will investigate the role of native arts in traditional social and ritual life and explores such topics as the politics of collection and exhibition, and the dynamics of commoditization and tourism. The goal of this course is to teach recognition of objects from the Western Hemisphere and place them in a cultural context, resulting in a better understanding of historical and contemporary cultures, promoting greater awareness and sensitivity to issues of diversity, respecting different viewpoints, appreciating new concepts and expanding on an understanding of the world and the meaning of art.

AHS 2606

Survey of Oceanic and Aboriginal Art (G/C)

This course will introduce the arts of Oceania (the Pacific Ocean islands of Polynesia, Micronesia and Melanesia) and traditional arts of Australian aborigines by exploring the visual and performance arts from the earliest archaeological finds to contemporary creations. The organization of the course attempts to aid students in identifying major artistic styles in these regions. The arts of sculpture, masquerade, textiles, pottery, architecture, regalia, and body art will be discussed within the historical and cultural context of the creators. The Western view of these cultures and the collecting of Oceanic and Australian art will also be discussed.

AHS 3000

Topics in Ancient Art: Bronze Age Aegean

This course will cover those civilizations of the Bronze Age which have come to be known as the Cycladic, Minoans and Mycenaeans. The civilization which Sir Arthur Evans unearthed on Crete reveals a startlingly sophisticated culture which appears to have peacefully coexisted with the warlike Mycenaeans on the mainland of Greece. Evans' and Schliemann's excavations and conclusions, the artwork revealed and its interpretations will be examined in light of new scholarship.

AHS 3001

Topics in Ancient Art: The Greeks

In this course, we will examine the culture of ancient Greece through its art and through its texts, in an attempt to fulfill the Greek ideals of polymathy (Heraclitus: "Those who would be wise must be good inquirers into many things") and autognosis (Delphic oracle: "Know yourself"). One of our persistent themes will be the influence of tragedy and the abiding belief in moira (fate) on all the visual and verbal forms of self-expression employed by the Greeks.

AHS 3002

Topics in Ancient Art: The Egyptians (G/C)

Even to the classical Greeks, the Egyptian culture was "ancient." Pausanias and Herodotus described its monuments with awe. This course will examine the painting, sculpture, architecture and crafts of the Egyptians, which vividly portray their complex mythology, belief in the afterlife and, in

general, their rich history from Neolithic times through the Late Period.

AHS 3003

Topics in Ancient Art: Architecture of the Ancient World

This course consists of an historical and analytical examination of the architecture of the ancient cultures, primarily of the West. We will briefly touch on the Neolithic cultures of Anatolia and Israel and then move onto the significant contributions made by the Egyptians, Minoans, Mycenaeans, Greeks, Romans and the Early Christians. Emphasis will be placed on the engineering, materials, design, meaning and function of architecture in each culture.

AHS 3004

Topics in Ancient/Medieval Art: History of Ceramics I

This course covers ceramics of the Western world from prehistory to the 18th century. Emphasis is on aesthetics and materials as well as the way in which ceramic work reflects the politics, religion and other art forms of culture.

AHS 3005

Topics in Ancient/Medieval Art: History of Textiles I

This course is designed as a survey of the fiber arts from what survives of ancient works through the Medieval and Renaissance periods. Works will be discussed from cultural, aesthetic and technical points of view. Primary focus will be on the west.

AHS 3200

Topics in Renaissance Art: Early Renaissance

The monuments of painting, sculpture and architecture of the early Italian Renaissance, from Giotto to Botticelli are examined in this course. Special emphasis is placed on the role of philosophy, politics and religion in the shaping of the life and artwork of this period.

AHS 3201

Topics in Renaissance Art: Michelangelo

Michelangelo Buonarroti was one of the towering figures of the Italian Renaissance. This course will explore his life, his artwork and writings viewed against the backdrop of the culture of late 15th and early 16th-century Italy.

AHS 3202

Topics in Renaissance Art: Northern Renaissance

This course will examine the arts of Northern Europe from the late 14th through the late 16th century. Emphasis will be placed on German and Netherlandish artistic traditions with additional attention directed toward French and English art. We will study a variety of media including illuminated manuscripts, panel painting, prints, and sculpture. Course lectures will also address issues of methodology in the study of Northern Renaissance art, including the debate regarding “hidden

symbolism” in works of the period. While many Northern Renaissance works of art are religious in subject matter, consideration will also be made regarding secular traditions such as landscape and portrait painting.

AHS 3203

Topics in Renaissance Art: Italian Renaissance Sculpture

This course will examine sculpture produced in Italy between c. 1400 and 1600. Through both primary sources and recent secondary scholarship, we will study the history of Italian Renaissance sculpture through works by artists like Donatello, Ghiberti, Michelangelo, and Cellini. We will explore a variety of issues including technique, stylistic change, the artist’s workshop, and the relationship between patron and artist for both public and private commissions.

AHS 3204

Topics in Renaissance Art: The Art of Venice, 1400-1800

La Serenissima, the Most Serene Republic – at the height of its power during the Renaissance, Venice developed its own distinct society, political system, religious traditions, and art. For centuries, numerous painters, sculptors, and architects contributed to Venice’s fame. In this course, we will examine the arts of Venice from about the 14th century through the 18th century. Emphasis will be placed upon great artists like Giovanni Bellini, Giorgione, Titian, Tintoretto, and Veronese who developed a rich “colorist” approach to painting that rivaled the painting traditions of Florence. While many Venetian works are religious in subject matter, discussions will also concern mythological and pastoral traditions, portraits, landscapes, and, of course, fine examples of sculpture and architecture. The art will be studied within the context of Venice’s culture, addressing such topics as the impact of the various *scuole* upon the arts, the “myth of Venice,” and the influence of the theater.

AHS 3300

Topics in Baroque Art: Northern Baroque

This course will examine the art produced in northern Europe (England, France and the Netherlands) during the seventeenth-century. Our primary focus will be on some major artists such as Poussin, Rembrandt, Rubens, Van Dyck and Vermeer, but we will also explore important developments in still life painting, landscapes, portraiture, and scenes of everyday life. We will consider the historical, cultural, religious, and economic factors that influenced the art as well as discuss how some specific interests in optics and cartography may be manifested in some artists’ works.

AHS 3301

Topics in Baroque Art: Southern Baroque

This course examines the style, meaning and function of baroque art in Italy in its cultural and historical context. The work of major seventeenth-century Italian architects, sculptors and painters will be covered, including in-depth analysis of the lives and works of Caravaggio, Bernini, and

Velasquez.

AHS 3400

Topics in Modern Art: Romanticism

Romanticism arose in Europe and North America during the turbulent late eighteenth century. Today the term is often used to describe a noticeable and irreversible shift in human consciousness and thought that accompanied the arrival of the modern world. Confirmation of this change can be seen in the arts as the subjective experiences and feelings of artists, writers, and musicians takes on greater importance and value. They advocated the use of free, spontaneous, direct expression to explore a mixed bag of human emotions and sensations, which characterizes the art of this period. Employing a thematic framework this course will attempt to analyze the achievements and failures of the artists associated with the Romantic generation.

AHS 3401

Topics in Modern Art: Realism

In his review of the 1846 Paris Salon Charles Baudelaire asked if there were any artists capable of creating a truly modern art, one that represented contemporary life and manners. He was echoing a concern expressed by artists such as Honoré Daumier, who had declared just a few years earlier “Il faut être de son temps” (one must be of one’s time). The Realist Movement of the mid-nineteenth century was a response to such concerns. The Impressionist Movement, which followed in its wake, raised important questions about the relationship between art and nature, perception and reality, the nature of reality itself. In all cases, be they Realists or Impressionists, artists sought to free themselves from academic formulas, the ready-made solutions to the problems of art, in order to follow their personal visions and create artistic metaphors for reality as they experienced it.

AHS 3402

Topics in Modern/Contemporary Art: History of Ceramics II

This course examines the history of ceramics work from the Arts and Crafts movement to Voulkos. Although major emphasis is on British and American ceramics, international influences, particularly from the East, are discussed.

AHS 3403

Topics in Modern Art: Constructivism and the Bauhaus

This course will deal with the utopian experiments in art and theory to emerge from the Russian Constructivist movement and the German Bauhaus academy in the years between the two World Wars. In both Constructivism and The Bauhaus, one finds some of the most influential ideas on the integration of art and everyday life in history—affecting our world to this very day—which we will study through the objects and writings created by the artists associated with each. Since the course deals as much with history as with art, we will also be exploring the different historical events, artistic media and philosophical theories that inform the artworks presented in the class.

AHS 3404

Topics in Modern Art: History of Graphic Design

Graphic design pervades our day-to-day existence and although it is influenced by a variety of cultural forces, it has also come to shape the world in which we live. This course, which is structured on a thematic framework, will introduce students to some of the major developments, movements, and practitioners associated with the history of graphic design.

AHS 3405

Topics in Modern/Contemporary Art: History of Textiles II

This class will examine the reemergence of Fiber as a vital and independent art form. We will begin with the Arts and Crafts movement of the 19th century and continue to explore the evolution of the medium to the present.

AHS 3406

Topics in Modern Art: Nineteenth-Century French Art

During the nineteenth century France was shaken by a series of revolutions. These insurrections occurred not only in the realm of politics but also in the visual arts. Paris became the undisputed art capital of the Western world. The avant-garde arose bearing the banner of modernism and successfully challenged conventional notions of art and art making. This course will trace the evolution of French art as it progressed from Romanticism to Realism, Impressionism, Symbolism, and Post-Impressionism. In order to gain the fullest appreciation and understanding of nineteenth-century French art, this course will explore not only painting, sculpture, and architecture but also music, literature, fashion, prints, photography, the decorative arts, and the early French cinema.

AHS 3407

Topics in Modern Art: A Moveable Feast—French Art and Culture

Paris, France, is indeed a work of art, as Guillaume Chastenet declared in 1909, which helps to explain its preeminent position in the world of art. With its many world-class museums, which house objects that span the entire history of art, and its numerous landmarks, Paris has become a pilgrimage site, a Mecca, for any serious student of the visual arts. Students taking this study abroad course will receive an in-depth introduction to the art and culture of France and, perhaps more importantly, the city of Paris. This will be accomplished through numerous site visits — students should bring their best walking shoes — various cultural activities, assigned readings and a variety of writing assignments. Visits to museums and the major monuments in Paris will emphasize the cultural, historical and political significance of the art and architecture we will explore. (Offered on the Paris Study Abroad Program; for more information, please e-mail Reed Anderson at sanderson@kcai.edu or Dr. Phyllis Moore at pmoore@kcai.edu)

AHS 3500

Topics in Contemporary Art: History of American Cinema

History of American Cinema is a lecture course, which examines the developments in American cinema from its inception through its contemporary expression. Lecture topics will include Early Cinema, The Silent Era, Technological Advances, The Development of Classical Hollywood, American Film

Genres, The New Hollywood and Underground, Experimental Film.

AHS 3501

Topics in Contemporary Art: American Films of the 1970s

Many film critics have dubbed the decade of the 1970's as the Hollywood Renaissance. It was this decade that spawned or nurtured the careers of directors such as John Cassavetes, Robert Altman, Francis Ford Coppola, Martin Scorsese, Hal Ashby, George Lucas, Steven Spielberg, Woody Allen, et. al. *American Films of the 1970's* will critically examine prominent films of the period, with respect to their significance within cultural and film history.

AHS 3502

Topics in Contemporary Art: Foreign Film Since 1960

In this course, we study films produced and developed outside of the American system of filmmaking. Emphasis will be placed on film as a narrative and visual art form. A number of films from a variety of directors will be selected for analysis. Such selections may include, but are not limited to; Ingmar Bergman's *The Seventh Seal*, Jean-Jacques Beineix's *Diva*, Roman Polanski's *Knife in the Water*, Federico Fellini's *8 1/2*, Werner Herzog's *Fitzcarraldo*, Wim Wender's *Wings of Desire*, Jocelyn Moorhouse's *Proof*, Patricia Rozema's *I've Heard The Mermaids Singing*, Peter Weir's *Picnic at Hanging Rock*, Alejandro González Iñárritu's *Amores Perros*, Karel Reisz's *Morgan*, Nicolas Roeg's *Bad Timing*, and Masayuki Suo's *Shall We Dance*. Some directors whose historical film accomplishments are considered precursors to this period of film making such as Akira Kurosawa, Jean Cocteau, Vittorio De Sica, et. al., may be presented.

AHS 3503

Topics in Contemporary Art: Film Noir

Film Noir, a French term literally meaning "black film", has become a term employed to reference an historical period of the American crime film (1940s and 1950s) and as descriptive of a film genre independent of historical boundaries. Film noir echoed the changing attitudes toward gender, definitions of evil, concepts of the family, psychoanalytical descriptions of behavior, etc., in American society after World War II. This course will examine the history of the film noir genre and the influences the genre has had upon subsequent film directors. The literature from which film noir is derived will also be considered.

AHS 3504

Topics in Contemporary Art: Pulp Cinema

Within each film genre, one can find movies that have received negative critical press, bombed at the box office, simply gone unnoticed, or become extremely popular. Some of these films have been celebrated as masterpieces. This course analyzes a selection of movies from various genres (Comedy, Film Noir, Horror, Melodrama, etc.) rising from B status or culturally popular to serious attention and study through the dedication of film fanatics, revision of history, or changing cultural interests. In the words of Danny Peary, this course will examine "the Classics, the Sleeper, the Weird and the

Wonderful.”

AHS 3505

Topics in Contemporary Art: The Photograph and Contemporary Art

Old number: -ARTHI 3708-03 Topics in Photography: The Photograph and Contemporary Art

Traditionally, the history of photography has been understood through a timeline of technological innovations and printing techniques. This course expands the notion of photography by defining a series of fundamental photographic concepts and identifying their presence within cross-disciplinary contemporary art practice. Along with presentations, discussion and readings, the course will include conversations with guest curators, artists, and writers to facilitate concentrated analyses of the relationship between the photograph and contemporary art.

AHS 3506

Topics in Contemporary Art: Contemporary South American Art

Buenos Aires, Argentina is often called “the Paris of South America” and for many good reasons. Both are large cosmopolitan cities, both are home to world-class museums and galleries, and both house large immigrant populations. In the first three decades of the twentieth century immigration to Argentina soared as wave upon wave of European immigrants from Spain, Italy, England, Ireland, France, and to a lesser extent Germany and Russia, arrived in Buenos Aires. The émigrés were responsible for laying the foundation of a wealthy, modern, and cosmopolitan culture that would redefine European aesthetics in Latin America. One of the objectives of this course is to examine the effects of immigration on modern and contemporary Latin-American art. We will visit many art centers, museums, galleries and cultural landmarks in order to better understand the contemporary art scene. We will consider the importance of private collectors and collections and the effects of the Argentinean government’s lackluster support of the visual arts. In addition, we will explore how contemporary Latin American artists like Leon Ferrari, Oscar Bony, and Graciela Sacco are responding to political, social, and environmental concerns in their work. Issues of ethnicity and identity are prevalent also, especially in the works of a new wave of immigrant artists from Bolivia, Brazil, and Paraguay. (Offered on the Buenos Aires Study Abroad Program; for more information, please e-mail Reed Anderson at sanderson@kcai.edu)

AHS 3600

Topics in Asian Art: Asian Animation

(G/C)

In this course we will examine, through viewing and discussing various animations, the development and relative popularity of animation in Asian countries, particularly in China and Japan. We will consider differences in political and social conditions that had an impact upon animation in these countries as well as influences from the west. The nature of animation before and after the Cultural Revolution in China will be addressed, noting the dominance of Japan’s animation production in more recent times. We will discuss the place of animation within the culture of post-war Japan and the shifting societal perspectives that affect the content and style of animation. Issues of identity,

sexuality and gender within the Japanese anime subculture will also be explored.

AHS 3601

Topics in Asian Art: Asian Ceramics

(G/C)

In this course, we will examine the history of ceramics in China, Japan and Korea. We will study the simple to complex forms of Neolithic pottery produced by the Yangshao and Jomon cultures to refined examples of celadons from the Chinese Song and Korean Koryo Dynasties. Our concerns will range from an understanding of the elegantly defined Ming Dynasty porcelains and the market for them, to effects of *sakui* in the rustic Bizen tea ware of Momoyama period Japan. We will also consider how contemporary ceramists respond to tradition or experiment with technical innovations and new styles. Discussions will focus on examining historical contexts, materials and techniques, aesthetic concerns, and utilitarian to expressive, spiritual functions.

AHS 3602

Topics in Asian Art: Text and Image

(G/C)

Text and image have a long and closely related history in East Asian art. In this course we will examine the relationship between text and image in a variety of forms such as The Three Perfections (poetry, calligraphy and painting), hand scrolls and narrative texts, and short stories and film. We will read a sampling of textual sources and examine related painting, calligraphy, prints, and film.

AHS 3603

Topics in Asian Art: Buddhist Arts of Asia

(G/C)

This course will explore topics in the study of the art and architecture of the Buddhist faith. Encompassing geographic areas such as India, China, Korea, Japan, and Southeast Asia, we will study themes including icons, relics, ritual function, pilgrimage, patronage, and temple architecture, to better understand the diverse visual forms of the Buddhist tradition.

AHS 3604

Topics in Japanese Art: Japanese Prints

(G/C)

In this course we will examine Japanese woodblock prints from their inception during the seventeenth century to the twentieth century. Particular emphasis, however, will be placed upon the study of ukiyo-e ("Pictures of the Floating World") produced during the Edo period (1615-1868). We will examine the history of prints, their subject matter, major artists, printmaking techniques, issues of print connoisseurship and collecting, as well as the connection of prints to kabuki and other cultural and political influences. Additionally, we will study the influence of woodblock prints on Western art during the end of the 19th century and discuss how modern Japanese prints reflect the growing internationalization of the 20th century art world.

AHS 3605

Topics in Japanese Art: Art of the Edo Period

(G/C)

When Tokugawa Ieyasu assumed the title of shogun and established Edo as his seat of power, a new era of stability emerged. Despite the closure of Japan to foreign contacts early in the seventeenth century, the Edo Period (1603-1868) became an artistically rich and diverse time period. This seminar course explores a range of art from schools and artists who enjoyed the patronage of the aristocracy and shoguns, to the emergence of art that appealed to the burgeoning urban culture of Edo itself. We will study the variety of art produced during the Edo Period including Kanō and Tosa school works, *Rinpa*, *Ukiyo-e*, Zen, *Nanga* (*Bunjinga*), and western-influenced art. We will examine paintings, prints, architecture, gardens, ceramics, calligraphy and textiles, taking into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 3606

Topics in Japanese Art: Contemporary Japanese Art

(G/C)

This course will examine the art of Japan from primarily the 1960s to today, with some consideration of artistic movements that arose after World War II such as the Gutai Bijutsu Kyokai (Gutai Art Association). We will study various groups and individual artists who respond to natural materials and spiritual sources that have long been a part of the traditional Japanese aesthetic, such as the Mono-ha group, to movements that reflect a dialogue with the global context of avant-garde art. We will explore the unique qualities of many contemporary Japanese artists' works that reference the legacy of Japanese art history while creating a dynamic interplay with such popular cultural phenomena as *manga* and anime. Discussions will focus on issues of nationalism, cultural memory, spatiality, temporality, Western influences, imaging violence and cuteness, gender, and popular culture.

AHS 3700

Topics in Art & Gender Studies: Gender in Japanese Art

(G/C)

In this course we will use gender as a point of departure for examining works of art in the Japanese tradition. We will address a variety of theoretical approaches and will consider the varying interpretations of gender through time and across cultures, as well as issues associated with applying contemporary gender theory to pre-modern works. Topics will include, but are not limited to: Buddhist ideas of the feminine, voyeurism in Ukiyo-e (woodblock prints), moga (modern girls), and contemporary pop culture.

AHS 3701

Topics in Art & Gender Studies: Sexuality and Art

Human sexuality, which is expressed in a myriad of ways, has been a constant theme in the history of Western and non-Western art. It has preoccupied artists from prehistory to the present, and almost every type of sexuality—heterosexual, homosexual, bisexuality, et al—has been investigated

and portrayed in the visual arts. In many instances sex is portrayed openly, but at other times it is hidden and represented covertly due to the nature of the sexuality being expressed and the cultural prohibitions of the time. Also, what might appear to one person to be a work of fine art may be perceived as straightforward erotica or offensive pornography by another. This course will explore this subject thematically, examining representations of sex across time and among different cultures.

AHS 3702

Topics in Art & Gender Studies: An American Girl

In this course we will explore representations of women in American art and culture. Utilizing a thematic framework, a spotlight will be trained on images of the ubiquitous “girl next door,” “the farmer’s daughter,” and of course her big-city counterpart “the working girl.” Additionally, the course will examine the many portrayals of American women in painting, sculpture, photography, film, advertising, and literature that characterize them as a help-mate, a civilizing force, and as a sex object. Finally, since male artists are responsible for producing much of the imagery we will be considering in this course, it will be necessary that we set aside some time in order to explore the many ways in which women have chosen to represent themselves in the history of American Art.

AHS 3800/cross-listed with CASL 381-01 (Community Arts and Service Learning certificate program)

Topics in Art & Society: The Artist’s Role in Society

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. While Danto’s claim may have some validity in regards to the “fine arts” of painting, sculpture, and architecture, it is unquestionably problematic due to his decidedly modernist and dare I say, inaccurate concept of what constitutes “art.” This course, which is rooted in a Darwinian theory of art, will show that artists have long assumed countless roles within Western and non-Western societies, as they do today. Moreover, the art they produced has contributed significantly to our evolution as a species. As this course will demonstrate, artists have forever altered the fabric of human society and contributed greatly to its development; and they continue to do so. Lastly, to underscore the last point, particular emphasis will be given to the many roles artists play in contemporary American culture.

AHS 3801

Topics in Art and Religion: Spiritual Landscapes

Secular landscape painting emerged as a genre of painting during the Renaissance and Baroque, yet often could be interpreted on a spiritual level. Even earlier, Chinese and Japanese artists used brush and ink to express intangible relationships between man and nature. In this course, we will discuss spiritual associations within these early landscapes (Western and Asian), as well as explore the broad range of spiritualized landscape conceptions, from the 18th and 19th century images invested with notions of the sublime to the 20th century expanses of Newman and Rothko. Discussions will focus on issues of construction, artificial and natural boundaries, nature as moral exemplar, individual journeys and cultural memory.

AHS 3802

Topics in Art & Society: Renaissance Rivals

This course will examine late Italian Renaissance art framed by the rivalry between Leonardo, Michelangelo, Raphael, and Titian. Through both primary sources and recent secondary scholarship, we will study how their competitive natures and egos led them to be the most successful artists of their time. We will explore a variety of issues including technique, stylistic change, and patronage, as we learn about these artists and this intense period of artistic change in Italy.

AHS 3803

Topics in Art & Society: At Home in the Italian Renaissance

For fifteenth- and sixteenth-century Italians, status and appearance meant everything. Thus, they filled their homes (inside and out) with lavish objects that celebrated events from betrothals and weddings to childbirth. This course will explore domestic art in Renaissance Italy as we consider what these objects said about both the specific owners and society at large. How did people view love and marriage in the Renaissance? What were the roles and expectations of women in the home? Of men? Of children? These questions, and many more, will be examined through the lens of surviving primary source documents such as wills, inventories, letters, and diaries as well as visual culture (prints, paintings, decorative arts, sculptures, textiles, etc.).

AHS 3804

Topics in Art & Society: Papal Patronage and Power

As the head of the Catholic Church, the pope wields immense power and influence that reaches worldwide. This course will examine the history of papal commissions and collections from the medieval period to the present. Topics will include large-scale commissions such as Michelangelo's Sistine Chapel ceiling painted under Pope Julius II as well as the much more recent papal collection of modern and contemporary religious art. We will explore a wide variety of works as we consider how popes throughout history have used visual imagery to convey both religious and political agendas.

AHS 3805

Topics in Art & Society: Braies to Boxers—The History of the Undergarment

This course will explore the history of the undergarment in the West—both men's and women's—from ancient to modern times. We will study the development of the undergarment, over time--their cultural, historical, and psychological significance, as well as their basic construction, materials, and functionality. This reading-intensive course will rely on the student's ability to use primary source material to research a project of their choosing.

AHS 3806

Topics in Art & Society: Food in Art—An Edible History

This course will examine the significance of food in human history as depicted in works of art: mosaics, frescos, paintings, sculpture, prints, drawings, photographs, and contemporary installation and performance art. The history of human civilizations is inextricably bound to the history of food.

Using objects of visual and material culture, we will survey the history of food and eating chronologically, from Prehistoric times to the present, and we will examine the role of food topically, analyzing its place in such aspects of human life and society as agriculture and commerce; famine and war; religion, ritual, and taboo; medical theory and diet; hospitality and power; eating and manners; technology and the household; age and gender; wealth and poverty; class and ethnicity; popular culture and national identity; changing tastes and the evolution of fashion; and myth and memory.

AHS 3807

Topics in Art & Society: Public Art

This course will examine issues in modern and contemporary public art including those of scale, function, and audience, and public participation. Also addressed will be art and ownership, art and its relationship to time (lasting vs. ephemeral), art and public space, and art and technology as it relates to interactivity. Students will use research, course readings, and hands-on activities to explore the meaning and varieties of art created in and for public places. Over the course of the semester, students will learn to be able to articulate issues in contemporary public art, become familiar with the process of creating a public work of art (including the process of funding), and develop the ability to analyze and deconstruct public works of art, as well as to present and be critical of public art. One group project, a Flash Mob, will be a major component of the course. Students will also individually be responsible for creating a proposal for a real or imagined public work of art.

AHS 3808

Topics in Art & Society: The Arts and Crafts Movement

This course will explore the Arts and Crafts Movement of the 19th and early 20th centuries from the Exhibition of 1851 to Art Nouveau. We will discuss the artwork of all media in terms of philosophy, politics and craft. Major figures such as William Morris and John Ruskin will be examined in depth.

AHS 3809

Topics in Art & Society: Art History on Film

You see them everywhere – films about art history. They appear on PBS, the History Channel, the Discovery Channel and, particularly recently, in our local movie theater. In the 1950s and 60s movies such as *The Agony and the Ecstasy*, *Moulin Rouge* and *Lust for Life* depicted that era's version of the lives of famous artists Michelangelo, Toulouse Lautrec and Vincent Van Gogh. More recently, *The Da Vinci Code*, *Angels and Demons*, *The Rape of Europa* and *The Cave of Forgotten Dreams* have been released. Because these films have become so common, it is important for us to be good consumers of this entertainment and infotainment. In this class we will view many of the films from the television channels most commonly showing "historical documentaries" as well as some of the theater releases and then explore the accuracies and inaccuracies contained in them, as well as the kinds of half-truths which sell tickets and raise ratings. Beyond viewing films and discussion, there will be readings, a few short papers and one longer paper based on a film of your own choosing.

AHS 3900

Topics in Theory & Criticism: Contemporary Art and Theory

This course is a study of significant philosophical and critical theories that influence aesthetic debates in visual art and culture. Knowledge and understanding of the various methodologies used

to create and interpret works of art is emphasized, with special attention given to the emergence of New Art History. Students will gain the skills and knowledge necessary to apply these methodologies to their studio practice through course content, readings, writing assignments and discussions in class.

AHS 4000

Art History Seminar: The Greeks

The ancient Greek civilization produced philosophers, playwrights, poets, politicians and artists whose work have had enormous impact on contemporary Western thought and art. This course is designed to examine the artwork of this culture, including how it reflected the politics, literature, religion and other arts of the time. This is a seminar class, designed for art history majors. It is student-driven, meaning that you will be doing the majority of the classroom discussion. It is also a reading and research-intensive class. **(A version of this course is offered at the 3000 level. See course description for AHS 3002.)**

AHS 4500

Art History Seminar: Art of the Sixties

This seminar on the 1960s, a celebrated and controversial decade, will focus on the following art movements: Nouveau Réalisme, Pop, Happenings, Fluxus, Minimalism, Post-Minimalism, Arte Povera, the BMPT group, and Conceptual art. Topics addressed in the readings, class discussions and writing assignments will include: art, irony, and spectacle; consumerism and mass culture; politics and the war in Vietnam; labor and industry; time and technology; and anti-form and the dematerialization of the art object. We will examine a broad range of artists working in Europe and America, and the readings will include primary source material as well as recent scholarship. y: 15

AHS 4501

Art History Seminar: Abstract Expressionism

This seminar on Abstract Expressionism, one of the major American art movements of the twentieth century, will be organized around methodological questions and critical debates. The readings, class discussions, and writing assignments will address the following topics: Clement Greenberg's legacy and its critiques; Cold War politics; postwar artistic subjectivity; structuralism, semiotics and abstraction; post-structuralism and abstraction; and identity and abstraction. Artists to be considered include Jackson Pollock, Lee Krasner, Willem de Kooning, Barnett Newman, Mark Rothko, Helen Frankenthaler, Morris Louis and others.

AHS 4502

Art History Seminar: Race, Postcolonialism, and Contemporary Art

This seminar examines the work of important contemporary artists within the context of the histories of colonialism, imperialism, and the construction of race. Artists to be considered include Glenn Ligon, Kara Walker, Fred Wilson, Byron Kim, William Pope.L, Subodh Gupta, El Anatsui, Yinka Shonibare, and others. The requirements for this course include active participation in class discussions, weekly response papers, and a 15-18 page research paper.

AHS 4600

Art History Seminar: Life Beyond – Ghosts, Demons & Death (G/C)

In this course we will examine Asian and Western art that concerns the end of life and the afterlife – or some alternative demonic realm. We will see art depicting witches who summon demonic forms, elaborate sarcophagi that honor the dead yet speak to the living, depictions of ghosts who the living failed to appease, and images of wronged spirits seeking retribution. We will discuss religious ideas, such as found in Buddhism and Christianity, that often foster such representations, in addition to folk tales and legends that have contributed to the iconography. Since this is an art history seminar, there will be an emphasis upon class discussion and written work instead of exams. Along with some short papers in response to readings, a research paper will be required.

AHS 4601

Art History Seminar: East Meets West (G/C)

This course will examine the intersections between European-American and East Asian art. Focusing our study between c.1500-1950, we will explore how the cultures stimulated each other, and how artists responded to perceived conflicts and cultural differences. Some questions we will address include, how do we define imitation or inspiration in the historic context? How do tradition and modernity interact in a global world? Does artistic imitation lead to cultural understanding or stereotyping?

AHS 4602

Art History Seminar: Art of Zen (G/C)

This course will examine the various forms of artistic expression associated with Zen Buddhism. Zen practices were introduced from India to China in the 6th century and entered Japan in about the 13th century. We will study manifestations of Zen philosophy seen in paintings, calligraphy, the tea ceremony, and the architecture and gardens of Zen monasteries. We will explore topics such as the historical and cultural contexts of each country, themes, symbols, metaphors and *koan*, as well as aesthetic principles that inform Zen art.

AHS 4800

Art History Seminar: Outsider Art

In 1972 art historian Roger Cardinal coined the term “outsider art” to describe certain forms of extreme untutored art. In essence a creation of art historians, art critics, and collectors, the term outsider art has since become a catch-all phrase used to describe and categorize everything that is ostensibly raw, untutored, and irrational in the visual arts. Once the hobby of a few collectors outsider art has, in recent years, achieved a remarkable status within the mainstream art world with its canon of “classic” artists and their works, dealers, landmark exhibitions, and museums. Precisely what outsider art is no one can say for sure, since there are no real aesthetic criteria or guidelines one can use to evaluate it. Taking full advantage of local outsider art and key monuments in the region,

this seminar will examine all of these issues and more.

AHS 4801

Art History Seminar: American Art, the 1930s

The 1930s was one of the most fertile decades in the history of American Art. The decade opened with the United States plunged into an economic depression, compounded by catastrophic climatic changes. The decade closed with the New York World's Fair proclaiming that the country stood on the brink of "The World of Tomorrow." American artists, supported in large part by unprecedented government patronage of the arts, documented this historic time period in countless paintings, prints, sculptures, photographs, and films. Whether they relied on the native strain of American Realism or chose to embrace aspects of European modernism, American artists produced an incredibly rich and diverse body of work that gives shape and definition to this momentous decade.

AHS 4802

Art History Seminar: Spanish Art, 1600-1945

At the outset of the Baroque, Spanish art was experiencing its first Golden Age, supported by the vast wealth and political power of the Spanish Empire and the Catholic Church. Artists like Murillo, Ribera, Velasquez, and Zurbarán achieved international fame. By the close of the seventeenth century the power and prestige of Spanish Empire was in a state of decline and its influence in the art world had also deteriorated. However, Spanish art would rise to international prominence again with the appearance of Goya, whose long and brilliant career anticipated a second Golden Age in Spanish art, which arrived in the late nineteenth and early twentieth centuries as seen in the works of such celebrated artists as Dalí, Gaudí, Gris, Miró, and Picasso. This seminar will examine Spanish art from 1600-1945, specifically painting, sculpture, architecture, literature, prints, photography, and the decorative arts.

The Asian Studies Certificate Program

Students participating in KCAI's Asian Studies Certificate Program study the language, art, aesthetics and creative activities of China and Japan. Students pursue an intensive study of East Asia through designated courses in language, art history, literature, history and philosophy, along with a studio component. Fifteen credit hours are required to attain the certificate. In addition, students completing the program write a 1,000-word "reflection paper" and give a short presentation at the end of their studies in which they discuss their experiences and communicate ideas that indicate a more comprehensive understanding of the nature of Asian studies.

Students in the program are required to take an Asian language (multiple levels of Japanese language are offered at KCAI), a survey-level Asian art history course (Survey of Asian Art, Survey of Chinese Art or Survey of Japanese Art), two liberal arts electives that have an Asian emphasis and a studio elective where students complete a studio project with an Asian emphasis.

A variety of liberal arts electives have an Asian emphasis, counting toward the Asian Studies Certificate requirements. Some of these courses enable students to explore multiple Asian cultures, such as “Survey of Asian Art,” “Topics in Asian Art: Text and Image,” “Buddhist Arts of Asia,” and “Eastern Thought I,” and “Eastern Thought II.” Other courses focus on certain art forms, topics, or chronological periods, such as “Asian Animation,” “Asian Ceramics,” “Japanese Prints,” “Contemporary Japanese Art,” “Gender in Japanese Art,” “Modern Japanese Film,” “History of the Samurai,” “Modern Chinese Literature in Translation,” along with many others. A more intensive and focused study of Asian art and culture can be found in the art history seminar courses “East Meets West” and “Art of Zen.” Additionally, students can fulfill Asian Studies Certificate requirements through travel-study programs to China or Southeast Asia.

Some studio electives include:

- Printmaking (“Relief Revival”): Investigating traditional Japanese printmaking using wood
- Fiber: Asian textiles, including resist dyeing techniques of *shibori*
- Independent project within a regular studio elective course

The student learning outcomes for the Asian Studies Certificate Program are:

1. Effectively communicate and express ideas about Asian art and culture visually, orally and in writing
2. Apply creative and critical thinking and integrate ideas from multiple approaches and perspectives in the pursuit of global understanding
3. Possess research skills of independent inquiry, critical engagement with sources and intellectual curiosity
4. Demonstrate an ability to frame or contextualize Asian Art
5. Demonstrate “Level 1” ability in an Asian language
6. Demonstrate a level of global understanding necessary to be an informed citizen of the world

Certificate requirements:

15 total credit hours

3 credit hours Asian language (one of the following courses)

JLC 2600 Japanese Language and Culture I

JLC 3600 Japanese Language and Culture II

JLC 4600 Japanese Language and Culture III

JLC 4601 Kanji I: Reading Japanese Characters (online course)

JLC 4602 Kanji II: Reading Japanese Characters (online course)

*Chinese Language and Culture I (as transfer credits)

3 credit hours Asian art history survey: (one of the following courses)

AHS 2601 Survey of Asian Art

AHS 2602 Survey of Chinese Art

AHS 2604 Survey of Japanese Art

6 credit hours liberal arts electives with Asian emphasis

These are designated Asian Studies Certificate courses. Beyond the language and art history survey class requirements, see the list below for some of the courses that meet the Asian Studies elective requirement. For more information, contact Dr. Jan Kennedy at jkennedy@kcai.edu.

3 credit hours studio with Asian emphasis

Studio course must incorporate a significant Asian component or a special project related to the art of China and/or Japan.

After completing the necessary requirements, students will be required to write a reflection paper (approximately 1,000 words) and give a short presentation in which they discuss their experiences and communicate ideas that indicate a more comprehensive understanding of the nature of Asian studies. This presentation will be made during the final liberal arts course the student takes that satisfies the certificate program requirements.

The following are required courses for the Asian Studies Certificate Program:

Asian art history survey course (one of the following courses):

AHS 2601

Survey of Asian Art

(G/C)

In this course we will examine art produced in India, China and Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture and architecture will be examined both chronologically and thematically, noting the spread of various styles throughout India, China, Japan, Korea and Southeast Asia. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 2602

Survey of Chinese Art

(G/C)

In this course we will examine the art of China beginning with its emergence in the Neolithic period through modern times. We will discuss the great burial finds of such periods as the Shang, Qin and Han Dynasties, see the development of art related to Buddhism and Daoism (Taoism), and explore the variety of paintings and ceramics produced in the Song Dynasty and the periods that follow. Paintings, sculptures, bronzes, ceramics, jades and lacquer ware will be examined both chronologically and thematically. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 2604

Survey of Japanese Art

(G/C)

In this course we will examine art produced in Japan from prehistoric to modern times. Painting, prints, ceramics, sculpture, and architecture will be examined to some extent in a chronological sequence, but often by topics concerned with a dominant theme or type of art. Throughout the course, we will be taking into consideration the various social, religious, and cultural contexts under which the art was produced.

Asian language (one of the following courses):

JLC 2600

Japanese Language and Culture I

(G/C)

(There are no pre-requisites for this course.)

This is an intensive introduction to the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

JLC 3600

Japanese Language and Culture II

(G/C)

(Pre-requisite: JLC 2000, or permission of the instructor)

This is the second in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material.

JLC 4600

Japanese Language and Culture III

(G/C)

(Pre-requisites: JLC 2000 and JLC 3000, or permission of the instructor)

This course is the third in a series of Japanese Language & Culture courses. Emphasis is on complex grammar patterns and intensive Kanji study that will allow the students to explore the culture using authentic source materials such as advertisements, magazines, and websites.

JLC 4601

Kanji I: Reading Japanese Characters

(This is an online course.)

(There are no pre-requisites for this course.)

(G/C)

This is an online course, introducing the meaning and writing of Japanese characters using the first step in the Heisig Method for Kanji acquisition. Topics include the historical development of the characters, identification of Kanji in historical and modern settings, and brush calligraphy styles. Rigorous participation in online forums, written assignments, online research, and submission of the Kanji journal project at the end of semester are required. **NOTE: students do NOT need prior language experience to participate successfully in this course.** Students interested in the written Chinese language are encouraged to enroll although there are some differences between the simplified Chinese and modern Japanese characters.

JLC 4602

Kanji II: Reading Japanese Characters

(This is an online course.)

(Pre-requisite: JLC 4001)

(G/C)

Kanji II is a continuation of the Kanji I course. Students will explore the "ON" pronunciations of Kanji introduced in Kanji I, focusing on those characters and vocabulary found in levels 2-5 of the Japanese Language Proficiency Test. Pre-requisite: LAEL 2616-40 Kanji I; Reading Japanese Characters.

The following courses count as electives within the Asian Studies Certificate Program:

AHS 3600

Topics in Asian Art: Asian Animation

(G/C)

In this course we will examine, through viewing and discussing various animations, the development and relative popularity of animation in Asian countries, particularly in China and Japan. We will consider differences in political and social conditions that had an impact upon animation in these countries as well as influences from the west. The nature of animation before and after the Cultural Revolution in China will be addressed, noting the dominance of Japan's animation production in more recent times. We will discuss the place of animation within the culture of post-war Japan and the shifting societal perspectives that affect the content and style of animation. Issues of identity, sexuality and gender within the Japanese anime subculture will also be explored.

AHS 3601

Topics in Asian Art: Asian Ceramics

(G/C)

In this course, we will examine the history of ceramics in China, Japan and Korea. We will study the simple to complex forms of Neolithic pottery produced by the Yangshao and Jomon cultures to refined examples of celadons from the Chinese Song and Korean Koryo Dynasties. Our concerns will range from an understanding of the elegantly defined Ming Dynasty porcelains and the market for them, to effects of *sakui* in the rustic Bizen tea ware of Momoyama period Japan. We will also consider how contemporary ceramists respond to tradition or experiment with technical innovations and new styles. Discussions will focus on examining historical contexts, materials and techniques, aesthetic concerns, and utilitarian to expressive, spiritual functions.

AHS 3602

Topics in Asian Art: Text and Image

(G/C)

Text and image have a long and closely related history in East Asian art. In this course we will examine the relationship between text and image in a variety of forms such as The Three Perfections (poetry, calligraphy and painting), hand scrolls and narrative texts, and short stories and film. We will read a sampling of textual sources and examine related painting, calligraphy, prints, and film.

AHS 3603

Topics in Asian Art: Buddhist Arts of Asia

(G/C)

This course will explore topics in the study of the art and architecture of the Buddhist faith. Encompassing geographic areas such as India, China, Korea, Japan, and Southeast Asia, we will study themes including icons, relics, ritual function, pilgrimage, patronage, and temple architecture, to better understand the diverse visual forms of the Buddhist tradition.

AHS 3604

Topics in Japanese Art: Japanese Prints

(G/C)

In this course we will examine Japanese woodblock prints from their inception during the seventeenth century to the twentieth century. Particular emphasis, however, will be placed upon the study of ukiyo-e ("Pictures of the Floating World") produced during the Edo period (1615-1868). We will examine the history of prints, their subject matter, major artists, printmaking techniques, issues of print connoisseurship and collecting, as well as the connection of prints to kabuki and other cultural and political influences. Additionally, we will study the influence of woodblock prints on Western art during the end of the 19th century and discuss how modern Japanese prints reflect the growing internationalization of the 20th century art world.

AHS 3605

Topics in Japanese Art: Art of the Edo Period

(G/C)

When Tokugawa Ieyasu assumed the title of shogun and established Edo as his seat of power, a new era of stability emerged. Despite the closure of Japan to foreign contacts early in the seventeenth century, the Edo Period (1603-1868) became an artistically rich and diverse time period. This seminar course explores a range of art from schools and artists who enjoyed the patronage of the aristocracy and shoguns, to the emergence of art that appealed to the burgeoning urban culture of Edo itself. We will study the variety of art produced during the Edo Period including Kanō and Tosa school works, *Rinpa*, *Ukiyo-e*, Zen, *Nanga* (*Bunjinga*), and western-influenced art. We will examine paintings, prints, architecture, gardens, ceramics, calligraphy and textiles, taking into consideration the various social, religious, and cultural contexts under which the art was produced.

AHS 3606

Topics in Japanese Art: Contemporary Japanese Art

(G/C)

This course will examine the art of Japan from primarily the 1960s to today, with some consideration of artistic movements that arose after World War II such as the Gutai Bijutsu Kyokai (Gutai Art Association). We will study various groups and individual artists who respond to natural materials and spiritual sources that have long been a part of the traditional Japanese aesthetic, such as the Mono-ha group, to movements that reflect a dialogue with the global context of avant-garde art. We will explore the unique qualities of many contemporary Japanese artists' works that reference the legacy of Japanese art history while creating a dynamic interplay with such popular cultural phenomena as *manga* and anime. Discussions will focus on issues of nationalism, cultural memory, spatiality, temporality, Western influences, imaging violence and cuteness, gender, and popular culture.

AHS 3700

Topics in Art & Gender Studies: Gender in Japanese Art

(G/C)

In this course we will use gender as a point of departure for examining works of art in the Japanese tradition. We will address a variety of theoretical approaches and will consider the varying interpretations of gender through time and across cultures, as well as issues associated with applying contemporary gender theory to pre-modern works. Topics will include, but are not limited to: Buddhist ideas of the feminine, voyeurism in Ukiyo-e (woodblock prints), moga (modern girls), and contemporary pop culture.

AHS 4601

Art History Seminar: East Meets West

(G/C)

This course will examine the intersections between European-American and East Asian art.

Focusing our study between c.1500-1950, we will explore how the cultures stimulated each other, and how artists responded to perceived conflicts and cultural differences. Some questions we will address include, how do we define imitation or inspiration in the historic context? How do tradition and modernity interact in a global world? Does artistic imitation lead to cultural understanding or stereotyping?

AHS 4602

Art History Seminar: Art of Zen

(G/C)

This course will examine the various forms of artistic expression associated with Zen Buddhism. Zen practices were introduced from India to China in the 6th century and entered Japan in about the 13th century. We will study manifestations of Zen philosophy seen in paintings, calligraphy, the tea ceremony, and the architecture and gardens of Zen monasteries. We will explore topics such as the historical and cultural contexts of each country, themes, symbols, metaphors and *koan*, as well as aesthetic principles that inform Zen art.

HST 3005

Topics in Art as History: Modern Japanese Film

(G/C)

This course will begin with Japan's return to the international film circuit in the mid-1950s with Akira Kurosawa's *Seven Samurai* and *Ikiru*. Yasujiro Ozu's black and white films on family life in Japan became a sensation, as did his 1959 first color film *Floating Weeds*. You will enjoy "Beat" Takeshi Kitano's film *Hana-bi* (*Fireworks*) (1997) that contributed mightily to the Yakuza genre of Japanese film and his comedic making of *Zatoichi: The Blind Swordsman* (2003). Important films by Yoji Yamada and Kore-eda will be shown. Probably no director is more in touch with traditional Japanese aesthetics than Kore-eda. His 2004 film titled *Nobody Knows* is a heart-breaking story of abandoned children.

HST 3600

Topics in Global/Comparative Studies: History of the Samurai

(G/C)

This course is a reading, writing, and occasional discussion course within a lecture format. The goal is to familiarize students with the events and personalities of traditional Japan, the rise and dominance of the Samurai class, so that you will come to better understand a non-western culture. The West did not arrive in Japan until the 16th century, but that event had a profound effect on Samurai warfare and upon Japan more generally. This tour through Japanese history should be a fascinating trip, one that stimulates your imagination and adds to your intellectual development. I guarantee that if you learn the material well and are able to regurgitate it with interest, you will no longer be invited to dinner parties.

HST 3601

Topics in Global/Comparative Studies: Modern Chinese History

(G/C)

This course is a study of Chinese history from the fall of the Ming dynasty in 1644 to the present

day. Although we will focus specifically on events in the history of what we recognize today as the People's Republic of China, attention will also be given to both Taiwan and Hong Kong. We will look closely at the dynamic between the often seemingly incongruous domestic and foreign policies of the PRC Communist regime. The class will attempt to discern common social and political pattern in Chinese history by examining various facets of Chinese society including philosophy, literature, science, and art. Our class will focus on the growing role of the PRC as a world power and will also give special consideration to the question of whether or not China's continued economic development and prosperity is indicative of a move towards more democratic freedoms for the Chinese people.

LIT 3602

Topics in Global/Comparative Studies: The Modern Japanese Novel
(G/C)

This course is the study of the major Japanese novels of the 20th century. An intense lecture/discussion course.

LIT 3603

Topics in Global/Comparative Studies: *The Tale of Genji*--Sex, Politics, and Skullduggery in the Golden Age of Japanese Literature
(G/C)

This reading-intensive class will use *The Tale of Genji* as an entry into Genji's world and the world of Heian literature. This approach will lead to an inquiry into Confucianism, Buddhism, Taosim, Shintoism, classic aesthetics, poetry, architecture, court politics and etiquette, sexual mores, the burgeoning samurai class, language structure, and all things borrowed from China. In addition to *The Genji*, this course will read and explore Sei Shōnagon's *The Pillow Book*, Shikibu Murasaki's diary and the *Sarashina Diary*, all written by women. The influence of Heian literature on contemporary Japanese literature is, as well, an important theme. Ivan Morris's *The World of the Shining Prince* will serve as a travel guide that will help us cross the bridge of dreams in our sojourn into this exquisite, exotic, erotic, and quixotic epoch.

LIT 3801

Topics in Translation: Modern Chinese Narrative in Translation
(G/C)

This class will present a survey of the major authors and trends in Chinese narrative from the late 1910's to the present. Students will read and study examples of Chinese narrative from various genres including short stories, novels, and reportage literature. The class will discuss how the fictional works reflect and offer critical commentary on social, political, and economic events and trends in contemporary Chinese history. In addition, we will look closely at how individual Chinese writers endeavor to develop their own artistic voice amidst the country's struggle to establish and develop its national identity. Also, we will examine the impact that political ideologies and Chinese government policies such as political censorship have had on the development of Modern Chinese narrative. Viewing of Chinese films and readings of current literary criticism will also support study

of the works. No prior knowledge of Chinese language or history is required.

PHL 3600

Topics in Global/Comparative Studies: Eastern Thought I
(G/C)

This course will focus on Asian philosophical and religious traditions originating in and/or associated with India and Southeast Asia. We will focus primarily on Hinduism and Buddhism, but will also include Jainism, Sikhism, Islam and Christianity in the East, and secular traditions of thought.

PHL 3601

Topics in Global/Comparative Studies: Eastern Thought II
(G/C)

In this course, we will study Asian philosophical and religious traditions originating in and/or associated with China and Japan. We will focus primarily on Confucianism, Taoism, and Buddhism, but will include, in our study, Shinto, Christianity in the East, and secular traditions of thought such as Maoism.

China Study Abroad Program (G/C)– email Dr. Jan Kennedy at jkennedy@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Vietnam, Cambodia, Laos Study Abroad Program (G/C) – email Dr. Hal Wert at hwert@kcai.edu for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

Ceramics

The ceramics program provides an in-depth technical, visual, critical and conceptual foundation for the education of artists. Students explore the vessel, figure and architectural applications of ceramic art and technology as they pertain to contemporary forms of installation, performance and presentation. Ceramics department facilities support student work with equipment of all kinds, including clay mixers, wheels, a plaster area for advanced mold making, a glaze room, digital technologies and state-of-the-art kilns for ceramics and kiln-formed glass.

The curriculum begins with technically and formally challenging studies in the sophomore year. Once exposed to a broad palette of information, students are supported as they become increasingly self-directed in concept and content through the junior and senior years. The coursework in each year provides the opportunity for students to exercise verbal articulation and critical thinking through discussion with faculty, group critiques with peers and written assignments. Students sharpen their abilities to analyze creative choices and ask their own questions. The course of study encourages discovery through the process of making and the pursuit of individual research.

Exposure to exhibitions in galleries and museums and direct contact with visiting artists are essential in helping to inform historical perspective, a sense of the contemporary and a knowledge of the working life of artists. Professional practice skills are emphasized so that students will graduate with abilities to present their work and enter a career in the arts. The peer group is an invaluable resource for students, as undergraduates and for professional contacts in the field. The faculty seek to create a sense of community, affirming the learning that occurs outside formal class structure.

To fulfill studio elective requirements, ceramics majors may enroll in a studio elective course of any department or in an internship. One studio elective must be a 3-credit-hour internship. At least one studio elective must be taken outside of the ceramics department offerings. Ceramics majors may not take the “Fundamental of Ceramics” elective to fulfill a studio elective requirement.

Calculating attendance and effects on grading

Please take note of the following attendance policies, which differ from KCAI’s institutional attendance policies:

- An absence from a regularly scheduled class is defined by a student not attending at class time and/or missing a significant portion of class time (as defined by the instructor).
- An absence can include tardies counted as an absence.
- If absences meet or exceed 10 percent of the class meetings in one semester (1.5 classes for a course meeting once a week, 3 classes for a course meeting twice a week, 6 classes for a course meeting four times, or 12 contact hours, per week), the student will be subject to a reduced final grade.
- If absences reach 15 percent of the class meetings in any one semester (2.5 classes for a course meeting once a week, 5 classes for a course meeting twice a week, 9.5 classes for a course meeting four times, or 12 contact hours, per week), the student will fail the course.
- The instructor will inform the department chair, the vice president for enrollment management/student achievement and the registrar’s office if a student’s absences meet 10 percent or 15 percent of the class meetings.
- The ceramics chair will send notification to the student that the final grade may be reduced due to absences (absences=10%) or that a failing grade (F) will be assigned for the class (absences=15%).

Tardies: Students who arrive late to class will receive a half class absence. Leaving early counts as a tardy. Two tardies count as an absence. After a student has been tardy more than five times, each tardy will count as an absence.

Suggested course of study:

	Fall credit hours	Spring credit hours
Sophomore year		
Sophomore Ceramics I	6	
Sophomore Ceramics II		6
Materials and Processes I	3	
Materials and Processes II		3
Studio elective		3
Liberal arts	6	6
Total:	15	18
Junior year		
Junior Ceramics I	5	
Junior Ceramics II		5
Studio elective	6	3
Professional practice	1	1
Liberal arts	6	6
Total:	18	15
Senior year		
Senior Ceramics I: Thesis	5	
Senior Ceramics II		6
Studio elective	3	3
Professional Practice	1	
Open elective	3	3
Liberal arts	3	3

Total:	15	15
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Sophomore program

CERM200

Sophomore Ceramics 1

(6 credit hours)

The fall semester emphasizes figurative sculpture with a focus on the self-portrait. Constructing methods of coil and slab are introduced; form and the expressive potential of the figure are the primary considerations. Students learn to mix a variety of sculpture clay bodies and make body molds using flexible materials and plaster. Glazes, underglazes, china paints and lusters are applied as surface treatments in multiple firings. Group discussions, individual critiques and journaling augment the studio experience to develop communication skills for analysis and critical thought.

CERM205

Materials and Process I

(3 credit hours)

This course will focus on individual clays, other clay body components and the various properties of clays that determine color, firing temperature, plasticity and glaze compatibility. Utilization of this information will allow students to more effectively understand and formulate clay bodies, slips and terra sigillatas. Laboratory methods, firing theory and kiln procedures also will be covered.

CERM220

Sophomore Ceramics II

(6 credit hours)

Students are introduced to two modes of vessel production: the potter's wheel and the plaster mold-making/slip-casting process. The combination of processes will lead to the creation of multiple works so that students' innovations are realized in technically proficient and personal ways. Students learn the principles and subtleties that constitute good form. Porcelain clay and casting slip — technically compatible materials — are used. Emphasis will be placed on developing an understanding of the relationship of form and surface as students explore a variety of finishing techniques. High temperature glazes and firing in reduction and oxidation kilns are explored, as well as post-firing techniques that include china paints, decals and lusters. Students also learn resist methods, sgraffito, mishima, glaze trailing and sandblasting. Students are encouraged to take risks through artistic experimentation and to exhibit a strong work ethic while developing and refining skills. Individual and group critiques are conducted throughout the semester. Students study historical and philosophical foundations of vessels through presentations, group discussions and assignments.

CERM225

Materials and Process II

(3 credit hours)

The “Materials and Process II” course offers students a comprehensive understanding of ceramic glaze materials and processes. Through lectures, exams and laboratory projects, students learn essential glaze characteristics, the chemical elements, raw materials and their individual properties. Advanced testing procedures for adjusting glaze characteristics, the toxicity of materials and the effects of kiln firing also are addressed. The information is presented to complement the sophomore studio course work in the spring semester, enabling students to more completely and accurately achieve their artistic visions.

Junior program

CERM300-01

Junior Ceramics

(5 credit hours)

Fall semester junior coursework builds upon the knowledge base gained in previous studies. Students expand technical skills while increasing focus on specialized, personal and creative investigations of the material. Experimentation and risk taking in technique, vision and concept are key notions. Research in areas of personal interest is emphasized; historical and contemporary examples will be gathered and studied. Through this investigation students achieve a greater understanding of context for their work. Participation and growth in critical thinking and articulation is expected of each student.

Students select a concentration in the vessel or sculpture. In the vessel curriculum students learn to throw, slip cast and hand construct advanced compound forms. Students acquire more complex knowledge of glaze, surface embellishment and subject matter for decoration. Mid- and high-temperature oxidation, reduction and atmospheric surfaces and firings are conducted. Issues of utility, design and craft are examined. There is an emphasis on enhancing skills to analyze the details of utilitarian and one of-a-kind vessel forms.

Juniors choosing the sculpture concentration explore the use of the medium in architecture: tile, relief, terra cotta and sculpture. There is an in-depth experience with low-fire clay and glazes. Students identify and develop a personal approach to imagery, form and the surface considerations of painting, relief, pattern, color, texture and composition by designing, producing and installing architectural ceramics.

CEPP380

Junior Professional Practice I

(1 credit hour)

This course is designed to help students recognize the possibilities and growth of an individual point

of view in art making and its presentation. Students will develop and strengthen skills to articulate — through discussion, writing, and research — the messages and meanings of art in general and ceramic art in specific. It will advance research and verbal skills in areas of students' personal interests and professional pursuits, helping students articulate aspects of their work when seeking career opportunities. The class is supported with lectures by area arts professionals, administered by Kansas City's career services office, on topical issues related to the course content.

CERM320

Junior Ceramics

(5 credit hours)

Juniors continue to develop an in-depth and focused investigation in ceramic art, identifying and using subject matter and forms of personal interest. Learning to develop ideas — and to pursue them toward technical, visual and conceptual growth — is the challenge of the semester.

In the vessel curriculum, an overarching conceptual theme unifies the group experience while students choose and advance their own subjects. Historic example in ceramic art is used as a point of departure. Students continue to expand and refine technical skills pertaining to their chosen forms and contexts.

In ceramic sculpture, students extend their facility with the medium so it can be used for individualized purpose. Students shift their technical focus to adopt ceramic methods and materials appropriate to their ideas. Projects are designed to further students' conceptual development and contextual understanding.

All junior students are expected to demonstrate strong self-motivation and a passionate pursuit for investigating personal artistic directions throughout the semester and to maintain openness and a willingness to take risks. Critical skills progress through individual and group discussions, and students explore new presentation methods for their works in the mid-term critique, final critique and end-of-semester exhibition.

CEPP385

Junior Professional Practice II

(1 credit hour)

A junior seminar is conducted in conjunction with the studio course. The seminar emphasizes critical thinking and analysis of artistic issues through group discussion, research and readings. Each student presents a lecture that discusses their current research and notable reference materials.

Senior program

CERM400

Senior Ceramics: Thesis

(5 credit hours)

Senior students define and implement a thesis — an approach to form, content and technique — exploring visual and conceptual issues that are individualized and personal. Sustaining an idea within the context of risk-taking and experimentation is the challenge of the semester. Students work with their professor to develop a structure for learning through studio practice, writings and discussion. Skills are advanced for examining artworks through group and individual critiques with classmates and faculty. Students explore presentation and installation solutions for their works in concert with spaces and venues planned for end-of-semester exhibitions. Individual research and the investigation of historical ceramic and contemporary art practices are conducted by each student. Students are expected to demonstrate a strong work ethic and passionate pursuit in studio art throughout the semester and to maintain openness to critique and a willingness to take risks.

CEPP480

Senior Professional Practice

(1 credit hour)

This course prepares seniors for presenting their work in a variety of venues and covers a broad range of topics regarding the professional artist's understanding and navigation of art worlds. Students create and submit a professional presentation package and a web presence that includes portfolio and source pages. The course includes information and research on postgraduate opportunities. It is supported with lectures by area arts professionals, administered by KCAI academic advising and career services office, on topical issues related to the course content.

CERM420-01

Senior Ceramics: Exhibition and Presentation

(6 credit hours)

Seniors establish a direction for a body of work that will be exhibited at the end of the semester in departmental and gallery venues. Students must be motivated, focused and determined to explore visual and conceptual issues that are individualized and personal. Sustaining an idea, while continually investigating artistic, visual and technical processes, is the challenge of this course. Students research historic and contemporary art practices, presenting a lecture that details their source materials and studio development. Critical skills are advanced by individual and group critiques conducted throughout the semester.

Ceramics internship

INTC300

Ceramics Internship

(Variable hours)

(Prerequisite: For juniors and seniors only)

The internship is designed to provide on-the-job experience in design, creation, installation, exhibition and/or teaching. This might include working in an artist's studio, a gallery, an

industry/business or a teaching institution. Workplace learning experiences are valuable for students as they encounter first-hand the daily operation of art-related work opportunities. The internship is also an outreach tool and is mutually beneficial for our students, KCAI programs and the local, regional and perhaps national or international community. Students must consult the chair before initiating application procedures.

Ceramics electives

CERME335

Digital Design and Fabrication for the Artist

(3 credit hours)

This course will explore art-related applications for digital modeling and manufacture, including the production of models for molds; plans for large-scale works and installations; tools and guides for assisting low-tech processes; and finished objects. Students will learn various 3-D modeling strategies using free and easy-to-use software. Computer-driven technologies for the fabrication of works will be explored, including 3-D printing, 3-D scanning, laser cutting and CNC machining. Students will be encouraged to develop individual ideas and artistic goals, building on ideas initiated in their major studios. A laptop for use in class is required: Windows 7, OSX 10.6 or higher.

CERME370, 371, 372

3-D Modeling and Ceramic Media

(3 credit hours)

This course will teach students to create actual “works” using 3-D modeling software. The class will be divided into two sections. In the first section students will learn Rhino, a 3-D modeling program, to create simple objects that are reflective of their studio practice and approach to art. In the second section of the course students will learn the mold-making skills necessary to render their creations into ceramic media. An introduction to slip casting and finishing techniques using slips and glazes will be covered as well. Students will be encouraged to experiment and expand on the techniques introduced in both sections of the class and to develop individual ideas and artistic goals.

CERME470

Advanced 3-D Modeling and Ceramic Media

(3 credit hours)

This course will build upon the techniques and concepts learned in the first section of “3-D Modeling and Ceramic Media.” Students will learn to create more complex models and propose projects related to their studio practice. Students will learn to use Aspire and gain a better understanding of the CNC mill. There will be two main projects during the course of the semester: One will utilize the reductive processes of the CNC mill, and the other will be an additive process using 3-D printing. To enroll in this course students must seek permission from the instructor and write a proposal for their semester’s work in advanced 3-D modeling and production methods.

CERME364

Fundamentals of Glass: Kiln Forming

(3 credit hours)

This introductory and investigative glass class will explore two distinctive methods of forming: flat glass drawing and reverse relief castings. The flat glass format encourages the student to explore with “drawing” materials of colored powders, fluxing, frits, stringers and sheet glass. The reverse casting is more complex, and a basic knowledge of sculpting, mold-making and strong technical skills is recommended. In both components, each student will be encouraged to develop a technical understanding of material, equipment and firing cycles and to demonstrate a strong work ethic for pursuing personal artistic strengths and goals throughout the semester.

CERME384

Advanced Glass: Kiln Forming

(3 credit hours)

This class is open to students who have completed the “Fundamentals of Glass: Kiln Forming” elective. It is an advanced course for students who wish to conduct an intensive personal investigation into the medium. To enroll in this course, students must seek permission from the instructor and write a proposal for their semester’s work in advanced glass methods.

CERME 310

This is Place: Connecting Ceramics, Culture and Community

(3 credit hours)

This course will take a holistic approach to exploring the broad meanings and implications of place through the individual and collaborative completion of studio assignments. We will explore historical and contemporary sculpting techniques in clay, focusing on the versatility and ubiquity of ceramics in contemporary culture. Students will be asked to analyze and respond to many different interpretations of place, including but not limited to the natural environment, an occupied area or part of a building, a relative position in society or a state of mind. We will look to writers and artists who work with site specificity and “sense of place” as these ideas relate to the investigation of identity, culture and competition.

Students will have the opportunity to make public and personal work for traditional and non-traditional spaces. We will balance our conceptual and technical investigation of place and the ceramic medium in a partnership with DeLaSalle Education Center, working closely with high school ceramics classes. Through this partnership, students will have the unique opportunity to make work for permanent installation in or on DeLaSalle School grounds.

Creative writing

When you major in creative writing, words are your work. At KCAI, you will link original writing and critical thinking with an in-depth studio experience of your choice. The creative writing program encourages contemplative, broadly-educated artists whose training and work in visual media and literary genres will be mutually supportive. Here the visual arts and the literary arts share the three goals of: (1) accuracy of vision, (2) intellectual rigor; and (3) a broad conceptual reach. The strength

of the program lies in its interdisciplinary and multi-contextual nature housed within a studio-based school of art and design.

Students have a wide array of genres to work in. Fourteen different workshops are offered, ranging from poetry and fiction to workshops in pastiche, writerly nonfiction, experimental writing — hyper texts, hybrid forms, minute fiction, memoir, screenwriting and writing for the moving image. Should the student choose to participate in one of KCAI's study abroad programs, something our program heartily encourages, there is a travel writing workshop that takes place at Shakespeare & Co. in Paris. Each spring, a course is offered in "The Literary Magazine." This is a course in the history of the literary magazine, but it is also the course that produces KCAI's literary magazine, "Sprung Formal," which, in 2008 won the AWP National Program Directors' Prize in design for the best undergraduate literary magazine in the nation.

Students also have an expansive variety of choices when it comes to fulfilling their literature requirements. There are 36 different literature courses to choose from — courses in aesthetics ("The Problem of Beauty"), courses in prose ("Moby-Dick"), courses in poetry ("The Long Poem"), courses in drama ("Shakespeare in Film"), courses in narrative ("Literature and Art of the Holocaust"), courses in global/comparative studies ("*The Tale of Genji*--Sex, Politics, and Skullduggery in the Golden Age of Japanese Literature"), courses in gender studies, ("Constructing the Woman Warrior") translation ("Constance Garnett and the Russian Golden Age"), and interdisciplinary studies ("Talking About Art"). The "Talking About Art" class is offered each spring and is built around KCAI's Current Perspective Series, a series which brings to campus each Thursday night, artists, scholars and writers; students in this course research the work of these visiting artists, attending the talks and interacting with these contemporary doers and thinkers. This course goes toward fulfilling the CASL (Community Arts and Service Learning) requirements for students seeking the certificate in CASL.

Also, each spring, through a liaison with the Charlotte Street Foundation, the CSF Curator-in-Residence works with the Program Head of Creative Writing to develop a course expressly geared towards the Creative Writing students. Past courses include, "Writing About Art" taught by Jamilee Polson Lacy and "The People's Art," taught by Danny Orendorff.

Other opportunities for students to fulfill their graduation requirements include: study abroad (Paris, China, Florence, Vietnam, Hungary, Buenos Aires); internships (BkMk Press, *New Letters On the Air*, the Nelson-Atkins Museum Durwood Internships, Reading Reptile, Shakespeare & Co. in Paris); and directed individual studies.

Each spring, a visiting writer is brought to campus who gives a public reading and a three-hour workshop for Creative Writing student submissions. Past writers and editors include: Jordan Bass, Janet Burroway, Paul Collins, Dave Kehr, Juliana Spahr, Lore Segal, Temple Grandin, Janet DeSaulniers, and Ben Lerner. Creative writing students, if they declare at the end of their freshman year, would have the opportunity to participate in three of these workshops — once in their sophomore, again in their junior, and finally in their senior year.

In the spring semester of their senior year, creative writing students are invited to produce and/or contribute to the Program's other student publication, *The Compendium*, a compilation of writing and artwork by creative writing and art history graduating seniors. A reading from *The Compendium* is held for the public at the H&R Block ArtSpace at noon, the day of the B.F.A. exhibition closing. The publication of *The Compendium* and the accompanying reading is considered part of the Creative Writing student's B.F.A. show and graduation.

These workshops, courses in literature and aesthetics, opportunities for study abroad, internships, directed individual studies, as well as the opportunity to participate in the design and production of two student publications, *Sprung Formal* and *The Compendium*, are designed to engage, challenge, and inspire students in the service of these eight summative student learning outcomes:

1. To demonstrate the ability to communicate clearly and expressively in writing
2. To demonstrate a working mastery of narrative and poetic techniques
3. To demonstrate the ability to analyze a literary text in terms of its narrative and poetic techniques
4. To demonstrate the ability to read and interpret a text, using multiple approaches
5. To demonstrate skills of independent inquiry and effective research through critical engagement with all available sources of information
6. To demonstrate the ability to identify influences on one's own work—individual writers and artists, as well as aesthetic, cultural, historical, literary, and theoretical frameworks
7. To demonstrate, in their own writing, as well as in analyses of texts, a high level of creativity, inner-directedness, creative problem-solving, and the willingness to take risks
8. To demonstrate an understanding of professional practice in the literary arts

If you have any questions about the Creative Writing Program—large or little—please feel welcome to e-mail Dr. Phyllis Moore at pmoore@kcai.edu.

Creative writing major/studio minor:

Total credit hours required: 126 credit hours

Distribution:	Creative Writing Workshops, Courses in Literature and Aesthetics:	27 credit hours
	Liberal Arts Lower-Division and Upper-Division Required Courses:	33 credit hours
	Studio:	63 credit hours
	Open Elective (upper-division liberal arts course or studio elective):	3 credit hours

TOTAL: 126 credit hours

Creative writing double-major:

Total credit hours required: 141 credit hours

Distribution:	Creative Writing Workshops, Courses in Literature and Aesthetics:	27 credit hours
	Liberal Arts Lower-Division and Upper-Division Required Courses:	33 credit hours
	Studio:	78 credit hours
	Open Elective (upper-division liberal arts course or studio elective):	3 credit hours

TOTAL: 141 credit hours

Lower-division liberal arts core courses (15 credit hours):

FYS 1001 First-Year Seminar: 3 credit hours (to be taken in the first semester of the freshman year)

AHS 1001 Western Art I: 3 credit hours (to be taken in the first semester of the freshman year)

AHS 1002 Western Art II: 3 credit hours (to be taken in the second semester of the freshman year)

WTH 1001 Western Thought I: 3 credit hours (to be taken in the second semester of the freshman year)

WTH 1002 Western Thought II: 3 credit hours (to be taken in the first semester of the sophomore year)

Upper-division liberal arts required courses (18 credit hours):

ART HISTORY: 9 credit hours (to be taken in the sophomore, junior, or senior year)

HISTORY: 3 credit hours (to be taken in the sophomore, junior, or senior year)

PHILOSOPHY: 3 credit hours (to be taken in the sophomore, junior, or senior year)

THE SCIENCES: 3 credit hours (to be taken in the sophomore, junior, or senior year)

At least 15 credit hours (five courses) must be taken at the 3000- or 4000-level.

At least one upper-division course must be a course in Global/Comparative Studies.

Course descriptions for upper-division courses

Creative Writing Workshops, Courses in Literature and Aesthetics:

(The designation “(G/C)” indicates that the course is a course in Global/Comparative Studies; in order to graduate, all KCAI students must take at least one course (3 credit hours) in Global/Comparative Studies, as part of their Liberal Arts requirements.)

Creative writing workshops (14):

CRW 2500

Narrative Technique

In this reading- and writing-intensive course, we will read and write fiction, exploring various elements of narrative technique, including plot, setting, character, conflict, symbol, style, tone, image, and point of view. We will closely read a number of short stories, study fiction’s role in cultural memory and observe and respond to its ability to form fantastic worlds of uncharted realities. Students will participate in intensive writing experiments, revision of material, and peer critique, to develop a substantial body of original work. Course capacity: 15 students.

CRW 2501

Poetry Technique

In this introductory course, we will read and write poetry, exploring various aspects of poetic technique, including imagery, metaphor, line, stanza, music, rhythm, diction, and tone. We will examine a number of poetic traditions, study poetry’s place in culture and society, and through journaling, intensive writing experiments, revision work, and peer critique, develop a substantial body of original work. Course capacity: 15 students.

CRW 3500

Fiction Workshop I

This reading-intensive writing course functions as a workshop for problems in contemporary fiction. Anonymous readings include both student and "professional" work and will be distributed on a weekly basis. Coursework includes two fiction assignments totaling 4000 words, plus weekly response. Readings TBA. Course capacity: 15 students.

CRW 3501

Fiction Workshop II

Building on ground covered in Fiction Workshop I, this reading-intensive writing course functions as a workshop for problems in contemporary fiction. Anonymous readings include both student and "professional" work and will be distributed on a weekly basis. Coursework includes two fiction assignments totaling 4000 words, plus weekly responses. Readings TBA. Fiction Workshop I, though suggested, is not a pre-requisite. Course capacity: 15 students.

CRW 3502

Poetry Workshop I

You'll write poems and bring them to class and we'll discuss them, and then you'll go home and relax or groan. Recovering, you'll write more poems. The assumption here is that intense attention paid to a person's writing deepens the writer's concentration. The poet discovers how much of the world has entered his/her poem, and how much of him/her has entered the world. The class will also discuss contemporary and other poets. Part of developing a writer's instinct involves learning how to read with focus. Since theoretical issues will be investigated, highlighting formalist and postmodern literary notions, this course has a philosophy dimension. Course capacity: 15 students.

CRW 3503

Poetry Workshop II

Each student will write poems and then bring them to class for discussion. The assumption is that intense attention to a person's writing helps deepen the writer's concentration, focus, and self-criticism. The poet discovers how people move about in the world of his poem, how the poem survives inside another person. This course is specifically intended for those students who have already had some experience writing poems. Readings will be in contemporary American poetry. Poetry Workshop I, though it is suggested, is not a pre-requisite. Course capacity: 15 students.

CRW 3504

Experimental Writing Workshop: Hyper Texts, Hybrid Forms

In this workshop you will create and investigate work that occurs at the meeting places of literature, visual art, and electronic media. Expect to experiment with a variety of innovative forms including video poetry, neo-benshi performance, hyper-text fiction, conceptual writing, and more. We will explore the history of hybrid and innovative forms from the rise of modernism to the ultra-contemporary, and the way these forms fit into the changing literary landscape. Through in-class experiments, intensive journal keeping, and daily writing, you will develop and discuss a substantial

original body of work. Course capacity: 15 students.

CRW 3505

Minute Fiction

In 1976, *Tri-Quarterly* issued a volume of stories called *Minute Stories*, each no more than two pages long. Now, close to forty years since that publication, the form has developed into what is variously referred to as “the short-short,” “flash fiction,” “sudden fiction,” “postcard fiction,” “micro-fiction,” “minute fiction,” or, in the case of Kawabata, “palm-of-the-hand stories.” *McSweeney’s* and *Quarterly West*, and many other literary magazines—print, as well as online—now devote entire issues to this form and there are anthologies too numerous to count that feature this form. In this reading-intensive course, we will consider the form (does it have one?) and its history (ditto). Required texts: Jerome Stern, ed., *Micro Fiction: An Anthology of Really Short Stories*; Italo Calvino, *Invisible Cities*; Julio Cortázar, *Cronopios and Famas*; Robert Walser, *Microscripts*; Kawabata, *Palm-of-the-Hand Stories*. In addition, we will read excerpts from Eduardo Galeano’s *The Book of Embraces* and *The Pillow Book of Sei Shōnagon*. Other writers we will study include Donald Barthelme, Jorge Borges, Lydia Davis, Franz Kafka, Brady Udall, Robert Walser, and many others. Students will write three research papers and three original works of minute fiction. Course capacity: 15 students.

CRW 3506

Writerly Nonfiction Workshop: Travel Writing

“Travel,” says Pico Iyer, “is the best way we have of rescuing the humanity of places, and saving them from abstraction and ideology. Here’s a good example of what Iyer is talking about: travel writer Bill Bryson tells a story about his guide, Saintil, who informed Bryson that his favorite actor was Shaquille O’Neal. He particularly loved O’Neal’s work in the movie *Steel*. Saintil, his wife and eight children lived in a two-room apartment in which they had electricity about four hours a day, powered by a rusty generator. “The world,” says Bryson, “never quits growing on us. It’s just as vast as ever, and it reinvents itself every day. The job of the travel writer in the twenty-first century is the same job that it was in the time of Herodotus or Marco Polo or James Boswell or Charles Darwin: to chart his new world in all its rich detail, then report back. That is why travel writing remains as popular as ever with readers.” Though much of what is called “travel writing” is mere “and then, and then” listings of place-names or lackluster recitals of adventures met along the road, spiced with local “characters” and littered with descriptions of local meals (“I swallowed the sheep’s eye in one gulp, washing it down with a gourd of tingling *arak* . . .”), we, in this course, aim for a higher caliber. “The best travel writing,” says Jonathan Raban, “offers the writer the opportunity to be a novelist, an essayist, a sociologist, a historian, an autobiographer, a literary landscape painter, all in the same breath, on the same page. He or she is free to improvise—to catch life on the wing, to ruminate, observe, weave stories, step in and out of the narrative at will. No holds are barred; there are no formal rules. So long as the writing sustains the reader, the writing can go anywhere, do anything. It is a wonderfully plastic medium in which to work.” In this course, we write essays about places—real and invented. We consider the qualities of travel itself, and its particular role in the lives of artists and writers, deepening our understanding, as temporary wanderers, of what is home and what is homelessness. We read a wide array of travel writing—essays, short stories, book excerpts, poems, blogs—and listen to radio pieces and song lyrics. We read writers from George Orwell to Italo Calvino, from Stein to Sedaris. We parlay our daily experiences living in France—art, language, food, money, and the idea of “exchange” into three essays, three pictures of France, three pictures of *you* in France. Our first class in Paris will take place at Shakespeare & Co. **(This course is part of the paris study abroad program;** if you would like more information, feel welcome to e-mail Dr.

Phyllis Moore at pmoore@kcai.edu. Also, an internship at Shakespeare & Co. in Paris has been established for Creative Writing majors or double-majors. Speak to Dr. Moore, if you are interested in this opportunity.)

CRW 3507

Writerly Nonfiction Workshop: The Memoir

In this workshop we will explore memoir from its early forms in Western culture (Augustine, Rousseau) to its ultra-contemporary, global iterations. We will do our own memoir writing, exploring traditional narrative styles and innovative forms, and engage in a careful critique of the original work we develop in this course. Course capacity: 15 students.

CRW 3508

Pastiche

Neither wholly original, nor wholly copy, the pastiche allows for the student of creative writing to “truly assimilate to the greatness of a writer, to penetrate his (her) soul and genius, be it as an homage or because he (she) wants to write in the master’s genre.” (Marmontel). Through reading, recalling, and discussing texts, students will become better storytellers and better storywriters. Students will also be asked to develop and refine a body of work that creatively interprets the elements that define and characterize a piece of “great” writing. At semester’s end, students will turn in a minimum of 25 pages of typed story starts, revisions, and a final reworking/reinterpretation of one story from our reader. Course capacity: 15 students.

CRW 3509

Screenwriting Workshop

In-depth exploration of screenwriting fundamentals: character development, scene and story construction, dialogue, theme, and conflict. Students will examine all facets of the screenwriting process, enabling them to successfully develop their own work. Screening and discussion of films and film segments. Student will analyze and deconstruct well-known screenplays. Course capacity: 15 students.

CRW 3510

Writing for the Moving Image

This course will focus on approaches and techniques for writing for film and moving images, and how they can be applied to narrative, documentary, and experimental film, as well as installation. The class will include discussions of early conceptualization, character and narrative, script formats, and how each can be molded or shaped depending on the nature of the intended work. Students will read and discuss various scripts and screen writings, including those written for narrative, as well as experimental films and media. Students are expected to write and develop their own scripts or screen writings. Course capacity: 15 students.

CRW 3511

The Literary Magazine

We will explore the history of small press publishing and the role of literary magazines, past and

present. We will study the rise of the small magazine, the mimeo revolution, and the zine movement, as well as alternative methods of literary publication including new media, installation, performance, and sound. This class will culminate in the publication of the KCAI-based magazine, *Sprung Formal*. By the end of this course you will have learned about the history of the small magazine, surveyed contemporary small magazines, and learned and applied various elements of magazine production, including editorial, design, and publicity in the creation of *Sprung Formal*, KCAI's literary magazine. (In 2008, *Sprung Formal*, known then as *Spring Formal*, won the AWP National Program Director's Prize for Undergraduate Literary Magazines in design.) Course capacity: 12 students.

Courses in literature (36):

LIT 3100

Topics in Prose: *Moby-Dick*

A reading-intensive course focused on Melville's novel. We will also read outstanding works of criticism on *Moby Dick* by Charles Olson and C.L.R. James, among others, and study Melville's influence on music and visual art through Schultz's *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*, tattoo artist George Klauba's Avian-Moby-Dick paintings, and Mastodon's groundbreaking 2004 stoner-metal release *Leviathan*. Required Materials: Melville, Herman. *Moby-Dick*. Library of America 1983; James, C.L.R., *Mariners, Renegades and Castaways*. New York: C.L.R. James 1952; Olson, Charles. *Call Me Ishmael*. Johns Hopkins 1997; Schultz, Elizabeth. *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*. University of Kansas 1995; Mastodon. *Leviathan*. Relapse 2004.

LIT 3101

Topics in Prose: Masters of the American Short Story--J.D. Salinger & Flannery O'Connor

This course is a reading-intensive study of two of America's greatest short story writers, J.D. Salinger and Flannery O'Connor. We will read work from Salinger's collection, *Nine Stories*, and work from two of O'Connor's collections--*A Good Man Is Hard To Find* and *Everything That Rises Must Converge*—as well as essays on the art of writing from *Mystery and Manners*.

LIT 3200

Topics in Poetry: Whitman and Dickinson

In this course, we will study the poetry of innovative poets Emily Dickinson and Walt Whitman in the context of the tumultuous social, political and intellectual landscape of 19th-century America. In addition to careful readings of their poetry, we will also look at Dickinson's letters, Whitman's prose, and historic and contemporary responses to their work.

LIT 3201

Topics in Poetry: The Long Poem

The poet Dean Young is fond of saying that the wonderful thing about a poem is that, however arduous and intimidating it may appear, one can often see its end. This is a fantastic selling point, and one that should not only be applied to lyric poetry but to Brussels sprouts as well. Yet in an age when immediacy reigns, the long poem remains as one of the strongest indications there are still tribal aspirations to engage with history as both a private and public act. In its resistance to consumption, the long poem resembles an intensely limitless activity, much like a lifetime, much like

a living organism in the slow search of its limits. In this reading-intensive course, students will analyze, synthesize, and interpret some of the most important long poems of the 19th, 20th and 21st centuries, while also writing their own longer poetic works. Assigned readings will include, but are not limited to, Walt Whitman's "Song of Myself," Gertrude Stein's "Lifting Belly," T. S. Elliot's Four Quartets, Aime Cesaire's "Notebook of a Return to a Native Land," George Oppen's "Of Being Numerous" John Berryman's *77 Dream Songs*, Lyn Hejinian's *My Life*, Juliana Spahr's *This Connection of Everyone With Lungs*, and Dana Ward's "Typing Wild Speech."

LIT 3300

Topics in Drama: Shakespeare in Film

A play is a blueprint. This course of study hopes to demonstrate that fact by performing a needlepoint examination of the text of the play, followed by an analysis of the interpretation of that blueprint by a filmmaker. The purpose of this course is less to examine what a work of art means, but how it means, and we will do this by reading multiple variations on a theme--in this case, selected works by the excellent Mr. Shakespeare.

LIT 3301

Topics in Drama: Contemporary Drama

Through the reading and analysis of serious and evocative drama and the viewing of plays adapted to film, we will attempt to unravel the intricate mosaic that constitutes contemporary American society. Issues of race, class, gender, peace and justice, the American Dream, alienation, and the yearning for spiritual fulfillment will be discussed in reference to historical conflicts and continuities in contemporary American society. Students will be required to attend at least one live performance and submit a critique of the play.

LIT 3400

Topics in Narrative: The Short Story

This course is a study of the history of narrative technique from Chekhov and Henry James to Flannery O'Connor and Miranda July. Students will read a wide range of authors, both classic and contemporary. Students will learn to identify and critically assess, both in discussion and in writing, elements of the narrative, including plot, characterization, theme, point of view, voice, and style. We will, as Lawrence Weschler said, "Write as if reading mattered, and read as if writing mattered."

LIT 3401

Topics in Narrative: The Novella

This reading intensive-course defines the novella as a prose fiction between 20,000 and 50,000 words. Coursework includes midterm exam, final exam, and presentation. Required readings: Airas, *Episode in the Life of a Landscape Painter*; Conrad, *Youth*; Tolstoy, *The Death of Ivan Ilych*; Melville, *Bartleby the Scrivener*; Marias, *Bad Nature, or with Elhis in Mexico*; Wharton, *Ethan Frome*; Kafka, *The Burrow*; Sagan, *Bonjour Tristesse*; and Woolf, *Jacob's Room*.

LIT 3402

Topics in Narrative: Folk Literature

Folklore: sex, violence, death, love, longing, heroism, tragedy—the imagination as passed down through generations—to become witness, to explain our fantastic human condition. This course in folklore will trace the passage of folktales from their earliest oral traditions to our postmodern age. Students will discover how elements of folk literature are still used today to explore the archetypes of our minds and the dailyness of our days. Readings: Gilgamesh; trans. David Ferry, Maria Tatar, Tracy Arah Dockray, Wilhelm Grimm; Snow White; Donald Barthelme, various handouts.

LIT 3403/cross-listed with SOC 3102

Topics in Narrative: Western Attitudes Towards Death and Dying

As artists, the subject of death will be found in our work at some point, whether it be in the form of an elegiac response, metaphysical inquiry, political outrage toward mass killing in warfare or meditation on our collective predicament. In this reading-intensive course, students will explore and discuss numerous critical and creative writings on death. Assigned readings will include, but are not limited to, Philippe Ariès' "Western Attitudes Towards Death from the Middle Ages to the Present," Ernest Becker's *The Denial of Death*, Leo Tolstoy's *The Death of Ivan Ilyich*, Don DeLillo's *White Noise*, Matt Rasmussen's *Black Aperture*, Wim Wenders' *Lightning Over Water* and *Wings of Desire*, Ingmar Bergman's *The Seventh Seal*, Tamara Jenkins' *The Savages*, and Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*. Students will write three short response papers and produce a final creative project accompanied by a detailed artist statement.

LIT 3404/cross-listed with HST 3006

Topics in Narrative: The African American Experience

This is a reading-intensive course of African American literature from the 18th century to the present. We will read a wide selection of fiction, essays, folklore and poetry to aid in our understanding of how the creation of such a purely original literature, born out of a vernacular tradition, helped to combat racial bigotry and inequality in this country. Beginning with slavery and moving through the periods of Reconstruction, the Harlem Renaissance, Modernism, the Black Arts Movement, and postmodernism, students will fully realize the close ties between history and literature that marks the African American experience.

LIT 3405

Topics in Narrative: The Literature of Distress

How does one process the effects of war, addiction, or the psychic corrosion that results from oppression or discrimination? Just as Virginia Woolf recognized, "you cannot find peace by avoiding life," this reading-intensive course will examine how writers artistically respond to personal experiences of trauma and distress. Together we will close read Kurt Vonnegut's *Slaughterhouse-Five*, Toni Morrison's *The Bluest Eye*, Denis Johnson's *Jesus' Son*, and KCAI alum Casey Hannan's *Mother Ghost* to deepen our understanding of the process of external and internal confrontation and the path towards healing and catharsis. It will be our job throughout our weeks together to grasp how these writers are able to revisit certain atrocities that others may simply choose to ignore or forget.

LIT 3406

Topics in Narrative: Literature of the Absurd

In this course we will study the literature of the absurd from 1850 to the present. Through careful reading, writing, and discussion, we will work together to formulate essential questions about the relationship of the absurd to contemporary life. Our readings will include works by Herman Melville, Franz Kafka, Robert Walser, and Albert Camus, as well as work addressing similar themes.

LIT 3407/cross-listed with SOC 3103

Topics in Narrative: Utopias

Since ancient times, writers and thinkers have created images of ideal societies—"Utopias" or "no place lands." This course will explore this Utopian tradition in literature, philosophy, and film. Students will read and analyze texts ranging from philosophical classics to contemporary science fiction, as well as watch Utopian films. This course will culminate in a Utopian project through which students can develop their own fictional and philosophical ideal worlds.

LIT 3408

Topics in Narrative: Literature and Art of the Holocaust

In a terrible but understandable way, the Holocaust marks out our time, so much as to radically alter our conception of the human. For, as Elie Wiesel has convincingly stated, "at Auschwitz not only man died but also the idea of man." Holocaust literature is our record of what one critic called the double dying, and an affirmation of a spirit that could not be vanquished. Just as Holocaust literature occupies a multiplicity of languages, so too has it found its way into all the generic forms of language. Thus in this course we will be reading a select group of novels and short stories, poems and plays, memoirs, diaries and journals in an attempt to adequately measure a chronicling of radical evil and the range of human responses to it. Themes that we will be discussing include the displacement of the consciousness of life by the imminence and pervasive-ness of death, the violation of the coherence and joy of childhood, the assault on physical reality, the disintegration of the rational intelligence, and the disruption of chronological time.

LIT 3409

Topics in Narrative: From the Beast to the Blonde

This reading-intensive course is devoted to the study of the historicity, the psychology, and the narratology of the fairy tale. We will study the differences between the oral tradition (transcribed by linguists, Jacob and Wilhelm Grimm) and the literary tradition (produced by Perrault). We will examine cultural differences in these ancient stories. And, we will consider contemporary treatments of the tales in fiction, poetry, film, music and art. Required text: Marina Warner, *From the Beast to the Blonde: On Fairy Tales and their Tellers*.

LIT 3600

Topics in Global/Comparative Studies: World Poetry (G/C)

"The lyric is the genre in which the poet, like the ironic writer, turns his back on his audience." —Northrop Frye

This course studies lyric poetry from the ancient to the ultra-contemporary. We will explore the nature, history, and function of the lyric, as well as learn various methods of reading and understanding poetry, including formal analysis and cultural/historical critique. Course material will include poems from Western, Eastern, and indigenous cultures, essays pertaining to lyric, and other readings applicable to this course. There will be some attention to longer poems but mostly we will be reading (and hearing) short works.

LIT 3601/cross-listed with HST 3007 and SOC 3600

Topics in Global/Comparative Studies: The Asian American Experience
(G/C)

This course is an interdisciplinary, cross-cultural study of the various dimensions of Asian American experiences, including history, social organization, literature, arts, and politics. This course will focus on the diverse experiences of Chinese, Japanese, Filipino, Korean, South Asian and Southeast Asian ethnic groups in the United States. We will focus on significant issues such as immigration, racial prejudice, stereotypes, gender, labor, and identity. The class will use varied sources to explore “Asian American” experiences throughout American history. We will read seminal Asian American literary works such as Maxine Hong Kingston’s *Woman Warrior* and John Okada’s *No No Boy* and watch films such as Lee Ang’s *The Wedding Banquet*. The class will also examine political topics such as affirmative action, the “model minority” stereotype, and racial tensions in the history of Asians in America as well as explore pop culture phenomenon such as Amy Chua’s *The Battle Hymn of the Tiger Mother*.

LIT 3602

Topics in Global/Comparative Studies: The Modern Japanese Novel
(G/C)

This course is the study of the major Japanese novels of the 20th century. An intense lecture/discussion course.

LIT 3603

Topics in Global/Comparative Studies: *The Tale of Genji*--Sex, Politics, and Skullduggery in the Golden Age of Japanese Literature
(G/C)

This reading-intensive class will use *The Tale of Genji* as an entry into Genji’s world and the world of Heian literature. This approach will lead to an inquiry into Confucianism, Buddhism, Taoism, Shintoism, classic aesthetics, poetry, architecture, court politics and etiquette, sexual mores, the burgeoning samurai class, language structure, and all things borrowed from China. In addition to *The Genji*, this course will read and explore Sei Shōnagon’s *The Pillow Book*, Shikibu Murasaki’s diary and the *Sarashina Diary*, all written by women. The influence of Heian literature on contemporary Japanese literature is, as well, an important theme. Ivan Morris’s *The World of the Shining Prince* will serve as a travel guide that will help us cross the bridge of dreams in our sojourn into this exquisite, exotic, erotic, and quixotic epoch.

LIT 3700/cross-listed with SOC 3500

Topics in Gender Studies: Gender and Society

This course explores the social construction of gender and its material, historical, and cultural effects. Through the careful study of feminist and queer theory, we will examine how sexuality and gender became meaningful categories in Western culture, as well as investigate how gender and sexuality are represented in cultural texts and artifacts.

LIT 3701

Topics in Gender Studies: The Monsters in the Closet--Film, Literature & The Social Unconscious

This course looks at figures of the monstrous in popular culture through the lens of feminist and queer theory. Using classic works of fiction and their translation into contemporary cinema we will look at the ways in which ideas about gender and sexuality underlie the visualization of our 'worst fears'. Theory: Carol Clover, *Men Women & Chainsaws*, Mulvey, *Visual Pleasure and Narrative Cinema*, Strayer, *Deviant Eyes Deviant Bodies*, Kristeva, *Powers of Horror*, Beschoff, *Monsters in our Closet: Homosexuality & Horror Film*, Books: Stoker, *Dracula*, Hawthorne, *The House of the Seven Gables*, Wilde, *The Picture of Dorian Gray*, duMaurier, *Rebecca*. Huxley, *The Devils of Ludun* Films: Murnau, *Nosferatu*, Hitchcock, *Psycho*, *Rebecca*, Demme, *Silence of the Lambs*, Hooper, *Texas Chainsaw Massacre*, Carpenter, *Halloween*, Argento, *Suspiria*, Russell, *The Devils*, Fleming, *The Craft*.

LIT 3702/cross-listed with Social Science

Topics in Gender Studies: Constructing the Woman Warrior

This course is a multidisciplinary study of the scholarship on women, with an introduction to feminist theory and methodology. As Maxine Hong Kingston explains, a woman warrior must "make (her) mind large, as the universe is large, so that there is room for paradoxes." This course will explore the various paradoxes involved in constructing the concept of the woman warrior by looking at historical and contemporary experiences of women at the micro level (personal and individual), the meso level (community, neighborhood, etc.), the macro level (national), and the global level. We will examine representations of female identity in literary works such as Charlotte Perkins Gilman's "The Yellow Wallpaper" and Hong Kingston's *The Woman Warrior*. In addition, we will look at imposed standards of beauty (i.e., foot-binding) and social codes of conduct that contribute to the formulation of the ideal female image. Specific attention will also be given to how the construction of the concept of the woman warrior intersects with nationality, race, class and sexuality.

LIT 3800

Topics in Translation Studies: Constance Garnett and the Russian Golden Age

In this reading-intensive course, we study a few of the more than 70 books produced by revered and controversial translator Constance Garnett. Detested by writers such as Vladimir Nabokov and Joseph Brodsky, Garnett was championed by others such as Joseph Conrad and D.H. Lawrence. She single-handedly brought much of the Russian literature of the 19th century within reach of English-speaking writers of the 20th, whom it influenced deeply.

The course will function as a survey of 19th C. Russian “masterworks,” but it will also raise important questions about translation, authorship, and literary “greatness.” What is a “masterpiece” and how do we distinguish it from “ordinary” works of literature? What parts of it are translatable, and what are the translator’s responsibilities to the work? How do we know when we are reading Turgenev, and when we are reading Garnett? What can we learn from literatures whose language we do not speak, and what risks do we run by exploring them in translation? Coursework includes quizzes, midterm and final exam. Readings: Nikolai Gogol. *Dead Souls* (1846; tr. Garnett 1927).; Ivan Turgenev. *Rudin* (1856; tr. Garnett 1894).; Fyodor Dostoevsky. *Crime and Punishment* (1866; tr. Garnett 1914); Leo Tolstoy. *War and Peace* (1869; tr. Garnett 1904); and Anton Chekhov. *The Lady With The Dog and Other Stories* (1899; tr. Garnett 1917).

LIT 3801

Topics in Translation: Modern Chinese Narrative in Translation
(G/C)

This class will present a survey of the major authors and trends in Chinese narrative from the late 1910’s to the present. Students will read and study examples of Chinese narrative from various genres including short stories, novels, and reportage literature. The class will discuss how the fictional works reflect and offer critical commentary on social, political, and economic events and trends in contemporary Chinese history. In addition, we will look closely at how individual Chinese writers endeavor to develop their own artistic voice amidst the country’s struggle to establish and develop its national identity. Also, we will examine the impact that political ideologies and Chinese government policies such as political censorship have had on the development of Modern Chinese narrative. Viewing of Chinese films and readings of current literary criticism will also support study of the works. No prior knowledge of Chinese language or history is required.

LIT 3802

Topics in Translation: Magical Realist Fiction

This course is a study in magical realism, a term first coined in 1955 by Angel Flores, and a term vehemently objected to by the genius-translator Gregory Rabassa in 1973. We will consider the usefulness of that classification, as well as issues in translation, while reading a wide range of authors: Borges, Calvino, Cortázar, Kafka, Kundera, Márquez, Murakami, Paz, Schulz, and Walser. Weekly reading exams, weekly micro-essays, and informed and informative conversations comprise the requirements for this course.

LIT 3900/cross-listed with PHL 3900

Topics in Interdisciplinary Studies: Metaphors Be With You

This course is an introduction to conceptual metaphor theory, which treats metaphor not as mere literary device, but as a fundamental aspect of human thought. Contemporary metaphor theory is driven by a community of writers and researchers working in and across disciplines including philosophy, neuroscience, psychology, linguistics, and literature. Our goal in this course will be to establish a firm theoretical grasp of conceptual metaphor — basically, the process of understanding one concept in terms of another — and then to apply it to research or creative projects of our own design. Coursework includes in-class presentations, quizzes, midterm exam, and final project.

Required texts: Geary, James. *I Is an Other: The Secret Life of Metaphor and How It Shapes the Way We See*

the World. (Harper, 2011); Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003).

LIT 3901/cross-listed with PHL 3901

Topics in Interdisciplinary Studies: Aphorisms and Parables

A reading-intensive course on the shortest forms in literature and philosophy. Readings include: Canetti, *Secret Heart of the Clock*; Cioran, *The Trouble With Being Born*; Davis, *Collected Stories*; Kafka, *Blue Octavo Notebooks*; Kunin, *Grace Period*; Lichtenberg, *The Waste Books*; Nelson, *Bluets*; Rochefoucauld, *Reflections: or Sentences and Moral Maxims*; Schopenhauer, *Essays and Aphorisms*; Waldrop, *Reproduction of Profiles*; Wittgenstein, *Philosophical Investigations*.

LIT 3903

*Topics in Interdisciplinary Studies: Talking About Art (CASL)

This course is coordinated with the Current Perspectives Lecture Series and focuses on the critical role of language in the community of contemporary artists. Class meets either in the classroom, or at that evening's Current Perspectives presentation. Course capacity: 15 students

Students will produce three short critical essays and one in-class presentation. Course readings include work by Andrea Fraser, Charles Baudelaire, Clement Greenberg, Gertrude Stein, Irit Rogoff, John Ashbery, Lucy Lippard, Michael Fried, Rosalind Krauss, Susan Sontag, TJ Clark, and Walter Benjamin.

*This course is a CASL course (Community Arts and Service Learning) for those students seeking the CASL certificate. For more information about CASL, please e-mail Julie Metzler at jmetzler@kcai.edu.

LIT 3999

Topics in Interdisciplinary Studies: The Charlotte Street Foundation Curator-in-Residence Course (Offered every spring semester)

Through a liaison begun in the spring of 2013 with the Charlotte Street Foundation, each spring semester, the Charlotte Street Foundation's Curator-in-Residence works with the Program Head of Creative Writing to develop a course for KCAI students. Course capacity: 15 students. Here are the past courses, along with the course descriptions:

Writing About Art (Spring 2013)

Instructor: Jamilee Polson Lacy, inaugural Curator-in-Residence for the Charlotte Street Foundation, 2012/2013

Art writing — description, analysis, exegesis, contextualization and judgment of art—serves a variety of purposes, and this course explores them all. The seminar-style course comprises of reading, writing, and discussion of artist and curatorial writing, art criticism, cultural commentary, and many field trips to visit area exhibitions, curators, and artists. Current states of art writing and publication are assessed by readings of exhibition catalogs, contemporary art writing in journals, weeklies, daily newspapers and the web. Special attention is devoted to understanding varying audiences for practical as well as theoretical reasons. Emphasis is placed on developing critical strategies to address

new types of artistic practice, such as installation, video, digital media, interactive and socially engaged projects and service oriented practices, journals, 'zines, the Internet and more. This is accomplished through visiting and reacting to art exhibitions, discussion of critical strategies and in-class workshops. At the end of the course students will have developed a broad portfolio of art writing that includes a biography, an artist/curator statement, a short-form review, press release, exhibition didactics, artist interview and one analytical research paper or exhibition essay. Course capacity: 15 students.

The People's Art (Spring 2014)

Instructor: Danny Orendorff, Curator-in-Residence for the Charlotte Street Foundation, 2013/2014

This writing-intensive course will consider the intersections of art and activism by exploring how artists have participated in, intervened, and/or documented myriad civil rights and social justice movements in America since the 1940s. Under consideration will be unconventional and socially-situated artist practices that directly relate to revolutionary developments in anti-war, anti-racist, worker's justice, feminist, queer, and post-colonial politics and theory. Inspired by Howard Zinn's *A People's History of the United States*, this course aims to similarly dismantle master narratives of American (art) history by focusing on street-level and non-institutional art practices. Additionally, contemporary artist practices exploring, expanding and/or complicating activist archives and histories will serve as entryways into considerations of how unfinished or ongoing activist work persists, via artwork, into the present. Course capacity: 15 students.

LIT 4400

Seminar: The Ecstasy of Influence

In this course, we will study the issues regarding adaptation and appropriation in literature, art, film and music. We will examine multiple treatments of the same subject by different writers, artists, filmmakers and musicians—D.H. Lawrence→Raymond Carver, Jane Austen's *Emma*→Amy Heckerling's *Clueless*; DaVinci→Dali, DaVinci→Duchamp, Carravaggio→Cindy Sherman, Shakespeare's *Macbeth*→Billy Morrissette's *Scotland, PA*, Disney's *Fantasia*→Bill Morrison's *Decasia*, Marilyn Monroe→T-Bone Burnett, Sinatra→Sid Vicious, Sonny and Cher→The Raconteurs—in order to examine how and why writers and artists adapt, appropriate, and outright steal both language and imagery, consciously or subconsciously (cryptomnesia), resulting in 'original' work. Our conversation begins with Jonathan Lethem's "The Ecstasy of Influence," for which this course is named. Required text: *Everything That Rises: A Book of Convergences* by Lawrence Weschler. Course capacity: 15 students.

LIT 4401

Seminar: Publishing the Book

How choosing, editing, and promoting literary authors' work grew into a creative force in its own right that has reshaped the cultural landscape from Gutenberg to the present. The published book has become a key force in building author reputations and livelihoods, in inspiring films and other works, in confronting barriers to censorship and free speech, in protecting intellectual property, in reshaping artistic sensibilities, in capturing the imagination, and in challenging the conscience. We will trace how books shifted from handmade artifacts in monasteries to "mechanically reproducible works of art," as Walter Benjamin states. We will read stories of how publishers have selected some

key titles and won fame and respect for them through great editing, design, and promotion. Finally we will consider how literary book publishing works today and its artistic, technological, and economic challenges. Course capacity: 15 students.

Courses in Aesthetics:

LIT 3000/cross-listed with PHL 3000

Topics in Aesthetics: A Triumph of Aesthetics

Hegel argued that profound thinking must survive a process of “dismemberment” by confronting the fact of death. In response, Nietzsche and Heidegger’s critique of reason obliges philosophy to see all philosophic ideas in terms of aesthetics. Only in art can we face our ultimate questions and their unconscious effects. What happens then when even ethics is defined as a form of art? We’ll examine these and other ideas, especially Kant’s influence on Formalism that has dominated aesthetic philosophy in the 20th century.

LIT 3001/cross-listed with PHL 3001

Topics in Aesthetics: Sense & Sensibility

That life makes sense in terms of the sense impressions it offers, rather than in terms either of just logic or cultural subjectivity, is an idea with a long history in the West. Camus once proposed that a truth, to be true, requires both “lyricism” and “evidence,” both aesthetic force of eloquence and the mundane force of experience. We’ll look at theories of art that claim to expose people to the immediate “form and pressure” of life. Is art a kind of temperament, a sensibility? Is ethics a function of the natural sympathies of social association? Is thinking itself a kind of “intellectual sympathy”? Is there a kind of profound tearfulness?

LIT 3002/cross-listed with PHL 3002

Topics in Aesthetics: The Problem of Beauty

What is beauty? Is beauty the aim of art? Is beauty always good? Is beauty fair? What is the relationship of contemporary experience to beauty? Is beauty ever political? Our class will read, discuss, and write about aesthetic theory from the classical to the contemporary in an attempt to find answers for these questions.

LIT 4000/cross-listed with PHL 4000

A Heidegger Seminar

Martin Heidegger’s influence on art theory in particular and political theory in general is massive. His speculations have generated foundational notions for art as form, abstraction, concept, site, performance, happening, transgressive art, and installation. In politics he has contributed to the influence of situation ethics, existential psychology, cultural subjectivity, the radical Left, and green theory. We will examine his primordial notion of language as a state of being by closely reading his seminal essays in his book, *Poetry, Language, Thought*, while comparing his ideas to Kant, Hegel, and Nietzsche. Each student will write a paper on the relation of Heidegger to one of the other thinkers considered. Class participation will be an important part of the grade, in addition to the paper, which, after being critiqued in class, will be revised in light of the totality of the course. Course

capacity: 15 students.

Digital filmmaking

The digital filmmaking program at KCAI is an environment that cultivates leaders in the rapidly changing world of digital technology. The program approaches digital filmmaking as a multidisciplinary hybrid of installation, interactive media, performance art, Web production, public and community art, sound design and experimental animation, as well as experimental and narrative digital film production and post-production. Active hands-on-learning experiences, intense engagement with faculty and peers and development of critical thinking skills directed toward the future of electronic arts prepare our graduates for thriving multifaceted careers within the dynamic global economy. Central to digital filmmaking's philosophy is the concentration on individual student creativity and vision fostered by vigorous training in research, project development and management skills. In addition, students gain critical technical capabilities that prepare them as competitive candidates in both the art and industry worlds by way of a variety of technical instructions and required internships within the professional world.

	Fall credit hours	Spring credit hours
Sophomore year		
Introduction to Digital Filmmaking	6	
History of the Moving Image	3	
Intermediate Digital Filmmaking		6
Documentary		3
Expanded Cinema Practice: Performance, Installation, Video Art		3
Studio electives	3	
Liberal arts	3	6
Total:	15	18

Junior year		
Digital Filmmaking Workshop I	5	
Professional Practice	1	
Digital Filmmaking Workshop II		5
Professional Practice		1
Studio electives	6	3
Liberal arts	6	6
Total:	18	15
Senior year	Fall credit hours	Spring credit hours
Digital Filmmaking Workshop I	5	
Professional Practice	1	
Digital Filmmaking Senior Thesis		3
Digital Filmmaking Workshop II		6
Studio electives	3	
Open elective	3	3
Liberal arts	3	3
Total:	15	15

DFIL200

Introduction to Digital Filmmaking

(6 credit hours)

This course offers sophomores an opportunity to learn the fundamentals of digital filmmaking for a variety of applications from short narrative works to art videos. We will discuss the processes and techniques for storyboarding, lighting, editing and cinematography, and we will give emphasis to conceptual development and discuss how these techniques can be employed for desired effects. The students will produce short narratives and video works. The program approaches digital filmmaking as a hybrid and multidisciplinary form of art. During the sophomore year, emphasis is put on learning basic directing and visual techniques, film history, digital toolbox and editing techniques fundamentals and the use of light as a narrative element. In the first semester, we will concentrate on narrative structure and language. As we learn this vocabulary, we will simultaneously be learning the

technical skills to create your own work. After we have investigated this language, we will examine the traditions of experimental cinema and video art, which have pushed, broken and revolutionized the medium. At different times during the semester, photography and digital filmmaking sophomores will get together for demonstrations, discussions and screenings. Some of the technical topics will include the use of prime lenses by digital filmmakers and photographers, framing, composition and time or duration in relation to the still and moving image, lighting and basic knowledge, including use and maintenance of equipment and other comparative relationships between still photographs and moving images.

DFIL220

Intermediate Digital Filmmaking: Topics on Electronic Arts and Documentary

(6 credit hours)

This course is intended to provide an introduction to the documentary and multimedia fields. The history, technique and theories of documentary filmmaking from 1885 to the present will be investigated through lectures, assigned readings, screenings and hands-on production assignments. Documentary topics include genres (explorer, painter, advocate, poet, observer and catalyst), interview techniques, legal issues and ethical concerns. A survey of the still-emerging discipline of new media also will be reviewed through lectures, examples and assigned readings. Required materials/equipment: Access to a video camera, a digital still camera, microphones, audio digital recorders and Final Cut Pro software.

DFIL(E) 280

Sound Art: History, Design and Practice, 1939-Today

3 credit hours

Offered for non-digital-filmmaking majors, this course surveys the artistic and technical use of sound from the development of musique concrète in 1940s Paris to contemporary computer-networked environments. Sound art is presented as an artistic practice, design field and area of research into the cultural uses and social impact of audio technologies. We will explore sound works and readings from artists exploring historiophony (history through sound), the development of electronic music in Europe and the U.S., bio-music and soundscape composition and sound-text performance art.

DFIL300

Junior Digital Filmmaking Workshop I

(5 credit hours)

This course provides advanced approaches and philosophy of digital filmmaking. There will be an emphasis on cultivating an individualized critical and inquisitive approach, stressing the development of each student's personal vision. Through lectures, assigned readings, screenings and hands-on production assignments, students will explore current innovations in digital filmmaking, live action hybrids and emerging new genres as the electronic arts enter new venues and formats. In this class students will acquire project-development and time-management skills, research and presentation

skills and professional practice skills.

DFIL320

Junior Digital Film Workshop II

(5 credit hours)

(Prerequisite: DFIL 300)

This class is approached as a multidisciplinary hybrid of installation, interactive media, performance art, web production, public and community art, sound design and experimental animation, as well as narrative and documentary digital film production and post-production. The course is dedicated to juniors to concentrate on their individual creativity and vision fostered by rigorous training of research, presentation, project development and management skills. Emphasis is put on developing personal work conceptually, historically, theoretically and technically, while developing professional and analytical writing skills. Through discussions, assigned readings, screenings and hands-on production demonstrations, students will explore innovations in the electronic medium.

DFIL301

Audio-Vision: Sound for the Screen and Space

(3 credit hours)

The interconnections between movement in aural and visual experience will be explored through hands-on technical demonstrations, production crew work, historical presentations and developing audio for the screen. We will learn the techniques of sync sound, SFX editing and mixing for film or animation. We also will develop critical approaches and terms for soundtrack analysis. The relevance of audio works by artist also will be introduced.

DFIL331(E)

Advanced Audio-Vision: Sound for Screen and Space

(3 credit hours)

This is an advanced class for artists applying audio production techniques for screen and space. Music recording and production, electro-acoustic performance, multi-channel imaging design, the theory and practice of musique concrète, middle-side recording and mixing in 5.1 channel surround will be supported along with self-directed projects.

DFIL361

History of the Moving Image

(3 credit hours)

This course aims to provide a foundational investigation into the history, technique and philosophy of the moving image and its role as an instrument of expression. Students will survey innovations in the feature film format, live action hybrids and emerging genres as cinema enters new venues and formats. Explorations of the construction of digital images and their analog precursors will be examined through lectures, screenings, workshop demonstrations and hands-on production assignments.

DFIL(E)368

Documentary: Concepts and Practice

(3 credit hours)

(Required for digital filmmaking majors; also an open elective for all majors)

This class bases the subject of documentary on a model of independent media in which artistic expression, social awareness and aesthetics are stressed. Students will gain an understanding of traditional and experimental approaches to documentary filmmaking. In addition to hands-on production training and producing individual work, the course provides a historical, theoretical and intellectual perspective to the genre through lectures, screenings and discussions.

DFIL400

Senior Studio I: Digital Filmmaking

(5 credit hours)

The final year of the program centers on individualized research and digital filmmaking production projects. Digital filmmaking seniors will apply project-development skills to the creation of a senior thesis production project, senior exhibition and a written thesis paper, based on their previous investigations. Screenings, assigned readings, research papers, production coursework and assigned class presentations will parallel each individual student's area of focus. At mid-semester, each student will prepare a thesis project proposal for departmental review and approval.

DFIL490

Digital Filmmaking Senior Thesis

(3 credit hours)

The senior thesis is a combined class of the senior photography and digital filmmaking majors working toward an end-of-year public presentation of the development and projected direction of the thesis in conjunction with the students' graduating off-campus exhibit. Students will develop a deeper understanding of their work in the contexts of contemporary art, culture and the human condition. Fundamental issues regarding the creation of art works, including: ethics, commercialism and originality, will be examined and critiqued. The course also will cover a professional approach to writing and the preparation of artists' statements, oral presentation and a conceptual link between the studio and the context of display and presentation.

DFIL420

Senior Digital Film Workshop II

(6 credit hours)

The final year of the digital filmmaking program centers on individualized research and production projects. The second semester is dedicated to the completion of the senior thesis project, senior thesis paper, senior thesis talk and off-campus exhibition. Students are required to develop installation and presentation skills, artist statement writing, self-publicity and a resume. Screenings, assigned readings, research papers, production coursework and assigned class presentations will

parallel each individual student's area of focus.

DFPP380

Junior Professional Practice

(1 credit hour)

Class is integrated with a series of presentations made by professionals working in several disciplines related to fine art, basic small business management and fields of professional practice. This class covers additional materials, such as proposal and grant writing, project management, budgeting projects, development of a professional resume and how to maintain professional studio and work with applied technologies in relation to clients, galleries, museums and other areas of professional development.

DFPP480

Senior Professional Practice

(1 credit hour)

Class is integrated with a series of presentations made by professionals working in several disciplines related to fine art, basic small-business management and fields of professional practice. This class covers additional materials, such as proposal and grant writing, project management, budgeting projects, development of a professional resume and how to maintain professional studio and work with applied technologies in relation to clients, galleries, museums and other areas of professional development.

Digital filmmaking electives

DFILE260

Topics on Expanded Cinema Practice

(3 credit hours)

(Open to all majors)

In "Topics on Expanded Cinema Practice," students will explore various methods behind shooting and editing digital video. The course draws upon traditional and experimental histories and concepts of art, video and film studies that inspire a set of assignments that ask students to explore aspects of video production beyond a set of tools. This includes the history of Surrealism, Dada, Feminist Art Practices, Video Art Sound Art and Performance Art. The assignments produced vary in form, including single-channel video, multi-channel video, installation and audio work. For the purpose of pushing the boundaries of the medium of moving images, we cover techniques such as compositing, manipulation of color, in-depth editing methods and an exploration of sound.

DFILE321

Beyond the Frame: Understanding Narrative in Lens-Based and Visual Media

(3 credit hours)

The primary focus of this elective will be the varying approaches to the development of narratives

with an emphasis on lens-based mediums, but also including other sequential narrative visual mediums. Each student will concentrate on the pre-production process of individualized story development and methods, exploring and utilizing visual language and the production of a body of work based on students' discoveries and personal visions. An introduction to digital filmmaking techniques such as camera knowledge and Final Cut Pro editing techniques will be part of the lab portion of this digital filmmaking elective.

DFILE335

Nature Into Art

(3 credit hours)

(This course is also offered as CASLE335-01)

This class explores and questions the distinction between “human” and “nature” in the sciences and the arts. After an introduction to the history of natural philosophy, the class focuses on the cultural transformations following the publication of Darwin’s “Origin of the Species” in 1859. Special attention is given to science and nature illustration, with scheduled field trips to the rare book room at the Linda Hall Library and other research facilities. Topics covered include changes in visual perception and representation of nature in response to the evolutionary paradigm; the bio-centric tradition in art and literature; narrative constructs of human evolution; the performative aspects of the scientific method; gender in the making of modern science; the social aspects of Darwinism, ecology and environmental art; and process art.

DFILE345

Intermodulations

(3 credit hours)

This class is an introduction to composing for audio-visual systems using interactivity and/or real-time processing. Our work flows through three phases of development: mixing/performing, sensing/interacting and intermodulating/communing. Projects are grounded in a dynamic connection to the body, the aesthetics of musical performance, information ecology and general systems theory. MAX/MSP/Jitter software will be introduced for creating environments with sound, text and images, with the emphasis on using MAX/MSP (working with audio and images). Our progress will be supported by research into interactive artistic practice.

DFILE362

History of the Moving Image

(3 credit hours)

This course is aimed at providing a foundational investigation to the history, technique and philosophy of the moving image and its role as an instrument of expression. Students will survey innovations in the feature film format, live action hybrids and emerging genres as cinema enters new venues and formats. Explorations of the construction of digital images and their analog precursors will be examined through lectures, screenings, workshop demonstrations and hands-on production assignments.

DFILE363

Reinterpret: Explorations in Image, Space, Time and Concept

(3 credit hours)

“Reinterpret” is built on exploring the differences between mediums that have different dimensionalities and exist within and without a time-based structure. Students will create a piece early in the semester in one medium. This can include installation and multimedia sculptural pieces, which include integrated video and/or sound. The goal of the class is to explore the power and limitations of various interactive media and develop an understanding of what is at an individual concept’s core. Collaboration across mediums would be fruitful, as well as individual exploration within a student’s given medium — from fiber to painting to video installations.

DFILE365

Writing for the Moving Image – Approaches to Writing for Screen and Installation

(3 credit hours)

This course will focus on approaches and techniques for writing for film and moving images, and how they can be applied to narrative, documentary, and experimental film, as well as installation. The class will include discussions of early conceptualization, character and narrative, script formats, and how each can be molded or shaped depending on the nature of the intended work. Throughout the semester students will read and discuss various scripts and screen writings, including those written for narrative as well as experimental films and media. Students are expected to write and develop their own scripts or screen writings. The class will include a number of workshop opportunities. Invested class participation is key.

DFILE357

Location-based Documentaries: Interactive Projection & Mapping

(3 credit hours)

Students will focus on the development of site-specific immersive non-fiction narratives where story elements are integrated within a particular space. The course will concentrate on research, content development, projection mapping, interactivity, video and sound production.

DFILE330

The Performative Gesture

(3 credit hours)

This class explores the relationship between performance, anthropology and social practice through studio assignments and seminar discussions. Taking from the histories of performance art and anthropological studies, students will explore performance as a way of thinking about how humans expressively and aesthetically create cultural worlds through actions and/or interactions with others. We will address questions of audience participation, identity construction, the use of the body, the employment of media, appropriate venues, and considerations of documenting performance/social practice work. We will also study performance as an aesthetic practice that acts as an agent for social

and cultural change.

Digital media (game design)

The digital media major provides students with a grounding in the fundamental skills for game design and game design art. The digital media program features studios and classrooms equipped with leading-edge technology. Students work in environments designed to facilitate creativity and interdisciplinary approaches to image-making. In addition to supporting skill development with traditional media, the department features workstations, industry-standard software and a wide range of advanced output devices. A laptop computer is required for students majoring in game design. In May prior to the beginning of the sophomore year, the college will make information available to students about specifications for the required laptop computer and software.

The world of electronic games has become a multi-billion-dollar industry that covers a wide range of applications including arcade games, redemption games, hand-held game consoles, interactive Web-based games and simulated action and environments used as competitive arenas. Games with their diverse content appeal to all segments of society and are used by individuals, groups and institutions for entertainment, training, social networking and educational purposes. Games as a global phenomenon have extensive social, cultural, educational and economic significance.

The electronic game design art program within the digital media department at KCAI provides a curriculum that teaches students how to create the art and graphics for the surface appearance, objects and environments in electronic games. The program includes an introduction to game engines and goes on to focus on traditional and digital imaging, video and other digital technology, audio and visual software, problem-solving creativity and content development, format requirements for screen access and output requirements.

The program provides a curriculum that teaches students how to create the art and graphics for the surface appearance or “skin” of characters, objects and environments in electronic games.

Sophomore year	Fall credit hours	Spring credit hours
History and Theory of Games	3	0
Digital Motion	3	0
Game Design 1	0	3
Game Art 1	0	3
Studio electives	3	6
Liberal arts	6	6

Total:	15	18
Junior year	Fall credit hours	Spring credit hours
Game Design 2	3	0
Game Art 2	3	0
Intermediate Game Design Studio	0	6
Studio electives	6	3
Liberal arts	6	6
Total:	18	15
Senior year	Fall credit hours	Spring credit hours
Senior Game Studio 1	6	0
Senior Game Studio 2	0	6
Studio electives	3	3
Open elective	3	3
Liberal arts	3	3
Total:	15	15

GAMD-200

History and Theory of Games

(3 credit hours)

Students analyze historical and theoretical perspectives on videogames in order to develop their own critical abilities. The advent of the computer videogame tremendously transformed gaming.

Nevertheless, contemporary videogame theory and practice can be traced to various forms of games and play activities dating back to the early days of culture. And so a primary goal is for students to articulate their own design goals in the context of historical and current game development tropes, trends and industries.

GAMD-201

Digital Motion

(3 credit hours)

This course represents an intensive introduction to the principals of 2-D animation using Adobe Photoshop and After FX software. Instruction emphasizes basic mastery of the core principles in addition to the interfaces, tool sets and animation capabilities of the software. Students will creatively explore all aspects of the technology through assignments and will complete a finished sequence of animation for portfolio.

GAMD-210-01

Game Design I

(3 credit hours)

This course introduces students to an agile play-centric game design and development process. Center to the course is further developing a common vocabulary with which to analyze and articulate the art and craft of game design. In addition to surveying game systems and using them to build custom content, students are challenged to create and play-test a game in the form of a refined paper prototype with supporting design documentation.

GAMD-220-01

Game Art I

(3 credit hours)

In this course students develop a skill-set for the creation of game art in the context of professional game development and production. Building a solid foundation in the fundamentals of concept development and art direction will be central to the course. Students will be expected to develop not only personal artistic skills but a vocabulary with which to communicate and analyze contemporary game art and art direction. Special emphasis will be placed on creative problem-solving in a simulated real-world development environment.

GAMD-300-01

Game Design II

(3 credit hours)

This course is an introduction the procedural nature of videogames. What distinguishes videogames from other expressive forms is based on the computer's unique ability to execute rules. This is a practice of the game developer as architect: authoring complicated systems from simple processes. Using the game-development engine Unity, students will design 3-D experiences that find their expressive focus in game mechanics. They will explore the actions and activities in videogames that allow players to interact with game systems, characters and stories.

GAMD-301-01

Game Art II

(3 credit hours)

Students will focus the 3-D Maya modeling and animation techniques they've learned to date toward videogame development issues and concerns. In particular, real-time environments by nature must render instantly, and so many optimization issues must be weighted into such 3-D productions.

Students will learn the practice of the “pipeline” — Maya’s specific exporting and rendering techniques, which suit the particularities and abilities of the game engine Unity 3-D.

GAMD-340-01

Intermediate Game Design Studio

(6 credit hours)

In this first of three semesters with a strong studio focus, students will collaborate to create and play-test games. Brainstorming, pitching and prototyping are emphasized in order to facilitate the development of a deeper understanding as to how to craft meaningful play experiences. Building on the skills learned and practiced in previous courses, students will rapidly prototype and iterate on designs crafted around intended primary player experiences. Students will complete multiple prototypes before developing at least one polished prototype using an industry-standard toolset. Special emphasis will be placed on creative problem-solving in a simulated real-world game-development environment.

GAMD-410-01

Senior Game Studio I

(6 credit hours)

Students will form groups to create a thesis presentation and develop a deeper understanding of how their work functions in the contexts of contemporary art, culture and the human condition. Fundamental issues regarding the creation of artworks, including ethics, semiology, commercialism and originality, will be examined and critiqued against contemporary expressions of science and the humanities. Students will complete multiple prototypes before developing at least one complete level.

GAMD-420-01

Senior Game Studio II

(6 credit hours)

Building on the work accomplished in Senior Game Studio I, students will collaborate to further polish and refine thesis projects and develop a deeper understanding of how their work functions in the contexts of contemporary art, culture and the human condition. Special emphasis is placed on developing a proficient understanding of the current state of the game industry. Fundamental issues regarding the creation of artworks, including ethics, semiology, commercialism and originality, will be examined and critiqued against contemporary expressions of science and the humanities. The class culminates in a senior show, in which students will showcase their works to the KCAI community.

Fiber

The fiber curriculum combines traditional and experimental practices to provide students with technical and conceptual training. Students will have opportunities to explore contemporary issues in art and design within the context of a working studio environment. In addition to core courses in fiber, professional practice and liberal arts, the KCAI fiber curriculum offers courses in Jacquard weaving, costume design, textile design and fashion knitwear.

Fiber as a medium crosses boundaries and interfaces with art, design, craft and technology. Inherently multi-disciplinary, the field of fiber encompasses painting, printing, dyeing, pattern design, sewing, experimental fashion and costume design, weaving, knitting, crochet, basketry techniques, felting, spinning and papermaking. Emphasis in this medium is on skill development and the generation of ideas through a materials-based process of making. Interest in greener, more sustainable practices and recent technological advances expand the field to include such areas as architectural textiles, interactive textiles, electronic textiles and smart textiles.

The Warehouse — the building in which the fiber program is located — includes individual studio spaces for all fiber students; a full dye lab with gas burners, an industrial dye vat and heat press. The print studio is equipped with four large print tables, silkscreen washout sink and silkscreen exposure unit. The weaving studio houses eight harness floor looms as well as six computer-driven looms and an AVL Jacquard loom. Students have access to a computer lab with vinyl cutter and computerized embroidery machines. The sewing studio provides students with access to an array of sewing machines, sergers, knitting machines and dress forms, allowing for experimental apparel and costume design.

Sophomore year	Fall credit hours	Spring credit hours
Introduction to Surface and Color/Introduction to Sewn Construction	6	
Textile Construction: Weaving		6
Studio elective	3	6
Liberal arts	6	6
Total:	15	18
Junior year	Fall credit hours	Spring credit hours
Intermediate/Advanced Weaving or	5	

Intermediate Hand Construction/Digital Tools		
Advanced Textile Processes		5
Professional Practice	1	1
Studio elective	6	3
Liberal arts	6	6
Total:	18	18
Senior year	Fall credit hours	Spring credit hours
Senior Fiber/Textiles I	5	
Senior Thesis Seminar		6
Professional Practice	1	
Studio elective	3	3
Open electives	3	3
Liberal arts	3	3
Total:	15	15

Sophomore program

FIBR200

Introduction to Surface and Color/Introduction to Sewn Construction
(6 credit hours)

This course gives students a foundation in dyeing, painting, screen-printing and basic sewing. This course introduces students to dyeing and painting onto natural and synthetic fabrics and also includes pattern repeat and screen-printing methods. Basic dye chemistry will be covered to ensure that students have a thorough understanding of the steps involved in the uses of dyes and pigments as well as discharge and resist processes. Students will become familiar with sewing machines and will be introduced to basic hand-sewing techniques. Projects will address both fine art as well as design applications of the medium.

FIBR220-01

Textile Construction: Weaving

(6 credit hours)

This component of the sophomore program is a comprehensive overview of hand-loom weaving and its relevance and significance in both fine art as well as applied design. Emphasis is on problem-solving and developing increased awareness through observation of cause and effect. Off loom techniques towards 3-D form are introduced at an introductory level. Importance is placed on the creative exploration and inventive approach to the development of a personal visual language in constructed cloth and structured surfaces.

FIBR 315 and FIBR(E) 315

Fiber to Form

(3 credit hours)

In “Fiber to Form,” students will examine various methods of working with raw wool and cellulose fibers to create two- and three-dimensional surfaces and structures in felt and paper. Felt and paper have a vast history that will be explored, while emphasis will be placed on their contemporary applications. Readings and discussions will concentrate on the metaphorical and poetic implications of material transformation as well as contemporary artists who work within the medium. Students will be expected to develop samples to document their process in addition to creating final works of art.

Junior program

The junior year includes instruction in advanced processes with emphasis on the development of content and visual language. There are directed problems calling for the identification and exploration of concepts. The use of drawings and 3-D studies as a means of creatively developing and presenting ideas will be emphasized.

FIBR320

Intermediate Hand Construction/Digital Tools

(5 credit hours)

This course will build on hand construction processes covered at the sophomore level and introduce intermediate and more advanced techniques in knotting, interlacing, knitting, crochet, coiling, twining, plaiting and lace as well as casting and forming techniques to create sculptural objects in paper, leather and felt. Using these techniques, students will investigate a multitude of materials, natural and manmade, fiber and non-fiber, as well as outcomes that range from object-based to site-specific work. The second workshop will focus on incorporating sound and video and also will cover basic digital vocabulary to help students develop a Web presence. The product can be a video work, a self-promotional piece for use on a website, a documentation of process or used within the context of installation. The workshop will include importing media, editing and the creation of your final file.

FIBR331

Advanced Textile Processes

(5 credit hours)

This course is an exploration of advanced surface design techniques, including a variety of dye processes for both natural and synthetic fabrics using immersion and direct application methods. Students also will be introduced to methods for subtraction and addition of materials and marks and the interface of digital printing in combination with hand-manipulated fabrics and processes. Projects will pair extensive sampling of each new technique and material with a personal exploration of the potential within each technique. Students will be pushed to continue developing their own studio practice through critiques, discussions and field trips, and there also will be a research/teaching component to the class.

FIBR344

Materials and Methods

(3 credit hours)

This course seeks to address the growing trend in the field of fiber to dissolve the traditional boundaries of art, craft and design. Advances in technology and global concerns for the environment have paved the way for exceptional innovation in the science, design and art of textiles. This class introduces students to a range of materials and methods commonly associated with textiles, such as wool, abaca, felting and papermaking, and progresses into new materials and construction methods, such as light-reflective and conductive fibers, needle felting and heat bonding. The emphasis in this class will be on experimental approaches to fiber construction.

FIPP380

Professional Practice

(1 credit hour)

Juniors are required to attend all KCAI professional practice lectures/sessions. In addition, students will conduct research and give a slide or PowerPoint presentation on the work of a well-known artist.

FIPP 385

Professional Practice

(1 credit hour)

Juniors are required to attend all KCAI professional practice lectures/sessions. Juniors in this class will begin to discuss and develop artist statements and resumes and will be required to visually document their work.

Senior program

FIBR400

Senior Fiber/Textiles

(5 credit hours)

(Prerequisite: Fiber 320)

For the majority of studio time, seniors will explore methodologies that are consistent with their chosen artistic direction. It is the student's responsibility to research relevant artists and ideas, to seek out faculty expertise and to work out technical and conceptual issues. Students are required to participate in organized class activities, including artist studio visits and exhibitions. By the end of the semester, students will have formed the basis for the development of a coherent body of work, which will be exhibited as part of the requirements in FIBR420, "Senior Thesis Seminar."

FIPP480

Senior Professional Practice

(1 credit hour)

Professional practices will help students develop a professional portfolio to document their work. The portfolio will include professional image documentation, resume and an artist statement. In addition, students will be required to do artist research, give a presentation and teach a workshop.

FIBR 420

Senior Thesis Seminar

(6 credit hours)

(Prerequisite: 5 credit hours of FIBR 400)

The focus of second semester senior year is the further development of a body of work to be presented in an off campus exhibition, fashion performance or presentation appropriate to the nature of the work. With faculty supervision, the majority of class time will be dedicated to working independently in studio. Faculty and students will meet as a group to discuss professional issues and participate in weekly critiques. Students are required to take part in organized class activities, including artist studio visits, discussions and related exhibitions.

Fiber internship

INTFB300

Fiber Internship

(Variable hours)

For juniors and seniors only, this course is designed to provide on-the-job training for students enrolled in the fiber program. Job training does not have to be in an area related to textiles. This course will introduce students to a professional business environment and a wide range of technical applications.

Fiber electives

FIBR and FIBR(E)311

The Quilt: More than the Sum of its Parts

(3 credit hours)

This course will explore the many facets of contemporary quilt-making, from function to fine art.

Students will investigate traditional and non-traditional methods of constructing quilts, including stitching, joining, appliqué, improvisational machine piecing and machine quilting. Research and discussion of historic and contemporary quilting topics, including quilting and community, quilts as documents of history and the “Modern Quilt” movement will aid students in identifying their own interests within the field.

FIBRE345

Hand and Machine Knitting

(3 credit hours)

This course seeks to address the growing trend in the field of fiber to dissolve the traditional boundaries of art, craft and design. Advances in technology and global concerns for the environment have paved the way for exceptional innovation in the science, design and art of textiles. This class introduces students to a range of materials and methods commonly associated with textiles, such as wool, abaca, felting and papermaking, and progresses into new materials and construction methods, such as light-reflective and conductive fibers, needle felting and heat bonding. The emphasis in this class will be on experimental approaches to fiber construction.

FIBR and FIBR(E)364

Advanced Sewn Construction: Pattern Drafting

(3 credit hours)

This class focuses on the translation of two-dimensional fabric into three-dimensional forms via flat-pattern drafting and draping. Participants will explore techniques for creating forms to be worn on the body. Projects will include drafting slopers, manipulating basic block patterns, draping on the dress form and translating draped muslins into production patterns. Skills acquired will allow students to create any three-dimensional form sewn from a flat pattern. Fashion sketching will be utilized to design finished products. Sewing skills will be beneficial to success.

FIBRE365

Fiber Properties and Structure

(3 credit hours)

This class is designed to teach the elements, fabrication and treatment of textiles. Textile fibers, both natural and man-made, are examined to increase the understanding of the physical, chemical and structural characteristics of these materials. In addition, basic textile structures and techniques such as felting, yarn construction (spinning) and knitting are taught at the introductory level.

FIBR and FIBR(E)379

Entrepreneurship/Indie Design: Imagine It, Make It, Sell It

(3 credit hours)

This course is a combination of hands-on studio work to develop a unique, handmade, sellable product and practical lessons in running a small business. Students are expected to have adequate technical skills in their area of interest and be able to work independently on a product line in their

chosen medium. Product development, pricing, marketing, branding, budgets, venues for selling in shops and online and the pros and cons of wholesale and retail will all be covered.

FIBRE381

Introduction to Garment Design and Construction

(3 credit hours)

This is a course that focuses specifically on garment design and construction. This course is intended for both beginning and advanced students who are interested in using clothing or costume in their work. Students will work from commercial patterns to learn the construction and finishing techniques for most ready-to-wear clothing items, including shirt, pants, dresses and coats. The course also will cover some illustration and technical drawing techniques used in fashion and costume design.

FIBRE382

Fashion Knitwear

(3 credit hours)

(Prerequisite: Students must have taken the basic knitting class or be approved by the instructor as having basic knitting skills.)

The focus of this class will be making garments from knitted fabric. We will discuss garment design, fit and construction, but the emphasis will be on the knitted fabric used in constructing the garments. This class focuses on machine knitting and the various machine-knitting techniques, including computer-aided machine knitting. Some hand-knitting techniques also will be covered.

Graphic design

The department goes beyond the traditional division between Web and print design to give students a cross-media skill set that adapts to context, audience and participant input. Our rigorous approach to audience research, theory and conceptual problem-solving will help to position you as a thought leader in your chosen field. Our students are exposed to professional practices, concepts and skills required to build rewarding careers.

As students move through the program sequence they enhance their visual, artistic and technical skills, develop habits of professionalism and collaboration, sharpen their written and spoken communication abilities, participate in internships and build their portfolio in preparation for starting their careers. Students choose internships that provide quality professional experience in real-world settings.

Students master a wide range of applications within the Adobe Creative Suite Cloud. Software knowledge is balanced with essential hand skills, such as drawing, painting, collage, model-making and experimental tools and processes.

A thorough grounding in typography is provided by a four-semester sequence in the core curriculum. Type is investigated from micro to macro through classic and experimental typography, complex typographic systems and letterpress experiences. Image-making skills are developed in a range of digital and hand processes, from photographic to non-traditional tools. Interactive electronic media are incrementally and fluidly integrated into many courses, and an upper-level three-course sequence focuses on sound, motion, narrative, multimedia and information architecture.

All graphic design students must participate in the mandatory laptop buy and a DSLR camera is highly recommended. It is strongly suggested that students take an internship in graphic design during the summer months of the junior/senior years.

Calculating attendance and effects on grading

Please take note of the following attendance policies, which differ from KCAI's institutional attendance policies:

- Any absence negatively affects your grade.
- "Late" = out of the classroom during roll call at the beginning of class.
- "Absent" = missing 30 minutes or more of class, asleep, disengaged or lack of participation.
- Three lates = one absence. Being late will also result in your name being put at the end of the sign-up sheet on days that we have one-one-one meetings.
- Three absences = one letter-grade reduction.
- Five absences = two letter-grade reductions.
- Six absences = automatic course failure, unless withdrawal accommodations have been made.

Sophomore year (skills)	Fall credit hours	Spring credit hours
Visual Communication I	3	0
Visual Communication II	0	3
Image	3	0
Typography I	3	0
Typography II	0	3
Applied Communication Theory	0	3
History of Graphic Design	3	0
Studio elective	0	3
Liberal arts	3	6
Total:	15	18

Note: It is strongly recommended that students take a design history course either during their sophomore or junior year.

Junior year (ideas)	Fall credit hours	Spring credit hours
User Experience	0	3
Human-Centered Design	3	0
Narrative	3	0
Information Architecture	0	3
Typography III	3	0
Professional Practice	0	3
Studio elective	3	3
Liberal arts	6	3
Total:	18	15

Note: It is strongly suggested that students take an internship in graphic design during the summer months of the junior /senior years. Pursuit of internships is discouraged while traditional course credits are being earned.

Senior year	Fall credit hours	Spring credit hours
Design Systems	3	0
Spatial Experience	0	3
Multimedia Experience	3	0
Visual Advocacy	3	0
Degree Project	0	3
Typography IV	0	3
Open elective	3	3
Liberal arts	3	3
Total:	15	15

DESN200

Visual Communications I: Graphic Form

(3 credit hours)

Students will be introduced to the formal theories, concepts and visual tools that support graphic design. Form studies will examine line, curve, composition, visual balance, form/counter form, rhythm and progression. This logical foundation will promote an understanding of clear formal language, while developing design problem-solving and critical thinking skills. A fluid formal vocabulary will be applicable in all subsequent coursework. A broad range of methods and tools (both traditional and digital) will support the student's creative exploration with simple visual elements.

DESN230

Visual Communications II

(3 credit hours)

Building on formal skills and concepts learned in the previous semester, students will solve a comprehensive communication problem. Students will build upon formal and conceptual generation processes as well as learn and apply basic communications theory. The logic of proportion and structure will facilitate consistency, flexibility and legibility in developing a design system. The synthesis of form and content will result in a cohesive and clear system that is manifest in a 2-D language that is expanded systematically across various surfaces, time-based and spatial applications.

DESN235

Applied Communication Theory

(3 credit hours)

The course content will focus on meaning and representation in visual and verbal language to further clarify the visual communications process. Theories of communication, making meaning, semiotics, rhetoric and modes of appeal will be examined through lectures, readings and discussions. A series of exercises will lead to practical implementation through conceptualization, visualization and graphic form development. Historic and current design artifacts will be researched and analyzed to expand an understanding of how messages are encoded by designers and decoded by the audiences of graphic design. Reading, writing, verbal and critical skills will be developed throughout the semester.

DESN260

Image

(3 credit hours)

This course explores the principles of photography and the photographic image as a method for seeing and a tool for communication. It is a project-based class, aimed toward challenging and expanding both technical and cognitive skills in photographic messaging. We will explore connections between photographic form and its content, as an integral part of graphic design. Narrative, documentation and the temporal qualities of the medium will be explored both in creating imagery and in analyzing the role of photographic imagery in culture.

DESN268

Typography I: Introduction to Typography

(3 credit hours)

In the first of four typography studios for students in the graphic design program, the principles of typography are presented by examining letterform anatomy and construction, type composition and the history of typography. Letterform construction, the setting of letters into words and the composition of text will be explored through a series of studio projects. In-class and online tutorials will provide basic instruction in using traditional and current tools and methods. Digital font management will be addressed. Students will develop a basic understanding of typography, its anatomy, history, use and characteristics.

DESN288

Typography II: Type and Meaning

(3 credit hours)

This “Typography II” studio offers an in-depth examination of the principles of typography with emphasis on typographic composition and hierarchy. This course enables student exploration of the role that typography plays in shaping the form and content of communication. Through a series of studio exercises that introduce letterforms and text in relation to images, texture, color, hierarchy and grid structures, students will explore a variety of design problems and build skills in communicating visual meaning.

DESN300

Human-Centered Design

(3 credit hours)

This studio explores the capability of graphic design to create meaningful messages and experiences for the user, whether purely visual or possibly tangible. The dialogue between designer and audience is studied for the purpose of pragmatic and appropriate design decisions. Ethnographic design research methods (direct observation, writing, video, interview) and gathering audience information and feedback inform the design process. Class exercises will push initial experimentation through the sense of touch, with special consideration to human factors. Projects will address a spectrum of content from social to commercial and across a range of media.

DESN305

Junior Studio: User Experience

(3 credit hours)

This studio explores the capability of graphic design to create an experience for the user, whether purely visual or tangible. The dialogue between designer and niche audience is studied for the purpose of arriving at pragmatic, appropriate and engaging design decisions. Design research methods, analysis techniques and user-testing will further the student’s understanding of constructing tailored communications and user-centered experiences.

DESN315

Junior Professional Practice

(3 credit hours)

This course will further prepare the student for entry into the workforce upon graduation. Each student will share their recent internship experience in a formal presentation to the class. Resumes, cover letters and portfolios will be reviewed and revised. Information regarding current design practice and opportunities will be a valuable resource for each student.

DESN340

Narrative

(3 credit hours)

Explorations in this course will focus on creating and influencing meaning in both linear and non-linear narrative communication. Sequence, rhythm, pacing, sound and progression is explored in two-, three- and four-dimensional media. Students are introduced to narrative theory to gain understanding of graphic design as a story-telling device through the use of editing, authorship, action and story arcs. Demonstrations and lectures will build a working knowledge of tools and techniques using planning and editing processes (storyboarding and writing).

DESN360

Typography III - Typographic Systems

(3 credit hours)

This course presents complex problems of typography, including hierarchy, grid structures and typographic systems in complex documents. Key information design principles and graphic diagramming methods will be presented and applied to typographic interpretations of information content. In addition, we will learn through reading, observation, discussion and visual exploration — i.e., the act of doing. The project work will include multiple, sequential page communication systems with variable levels of verbal and visual information. The course will focus on the relationship of form to content; function and expression; the anatomy of text; typographic grids and formats; legibility; tradition and innovation; traditional and technological craft.

DESN387

Information Architecture

(3 credit hours)

This course will introduce the basic concepts and methods of information architecture — the ordering, structuring and relating of data. Today's designers coordinate the world's information and serve as guides to knowledge by crafting clear communication through visual means. We use our visual and organization skills to create understanding. Explore the structure of digital communications, space, orientation and navigation methods as well as theories on how audiences receive information in time-based media.

DESN400

Spatial Experience

(3 credit hours)

This studio course builds upon principles established in “User Experience” and explores human experience in the surrounding spatial sense. Point of view, physical navigation and interaction will all be addressed in relation to communication within, for and with space.

DESN405

Design Systems

(3 credit hours)

In this course, students will develop a broad overview of complex design problems from practical and theoretical perspectives. Course content will focus on larger scale communications programs involving identity and branding systems in several media, including print, web, environmental signage, exhibitions and packaging. The projects stimulate inquiry from the student’s unique personal interests and allow exploration of various concept development strategies. Scheduled meetings include lectures, presentations, demonstrations and discussions of contemporary design work. Participants should make full use of their individual (and our collective) time and effort and should consider the course and all its activities as a collective set of parts with which to build insight.

DESN425

Multimedia Experience

(3 credit hours)

The principles of screen design, interactivity and navigation as well as sound and motion in graphic multimedia will be applied to two digital projects. This will serve as a capstone course, with pre-existing knowledge of digital spaces enabling faster and more complex generation of concepts.

DESN435

Visual Advocacy

(3 credit hours)

The notion of “designing for social change” has been an emerging trend over the past decade, utilizing the tools and methods of creative thinkers for positive influence in communities. “Visual Advocacy” explores the range of ways we can empower others by initiating or co-authoring projects through direct engagement with the community. In the process, we become socially and politically active as designers and artists. This class will use readings on theory, history and key players to inform its work with local community activists in identifying and proposing solutions for the real problems their communities face.

DESN445

Typography IV: Advanced Typographic Systems

(3 credit hours)

As the last in the sequence of required type courses, students will study the interpretation of visual

language systems and explore typographic expression. Projects will integrate accumulated typographic knowledge with form, image, sequence and narrative. The course will allow students to develop their own content and to communicate individual perspectives through writing and research.

DESN495

Senior Studio: Degree Project

(3 credit hours)

The senior degree project will focus on each student's unique topic, in what will serve as the culmination of the graphic design undergraduate education. The degree project will be addressed both theoretically and practically through extensive research, writing, visual experimentation, class discussion and personal insight.

Graphic design electives

DESNE312

Typography for the Artist

(3 credit hours)

The visual form of written words plays a vital role not only in common objects like resumes and websites but also in many forms of art. This course will visually explore both the pragmatic and expressive potential of letters and words. Exercises are designed to equip artists with an understanding of letterforms and their anatomy, including design, classifications, history, making font selections, basic hierarchy, layout and digital typesetting tools. Students will leverage their preferred art medium as a vehicle to execute projects and meaningfully integrate typographic fundamentals into their work.

DESNE325

Online Presence for the Artist

(3 credit hours)

This course is designed to help artists of all disciplines establish a public online presence. It is a workshop studio in which students, in class, will explore a variety of methods for self-promotion through the latest online tools and venues to create a personal online presence. This course is taught by a practicing design professional experienced in online publishing, exhibition design and the promotion of artists. Each student's outcome will be tailored to that individual's art practice. We also will explore online tools for producing printed portfolios and promotional material.

There will be moderate expenses associated with Web and print production. A laptop with Adobe Photoshop (any version) is required.

Illustration

Illustration students at KCAI work with traditional as well as advanced digital media to develop the conceptual, technical and aesthetic skills necessary for success in the diverse range of practices in an evolving field. Courses include drawing and design systems, narrative images, visual storytelling and myth-making, organic perceptions and content for digital media, all of which enable students to simultaneously express themselves as artists while learning how to communicate substantive messages.

In addition to taking studio and liberal arts courses, students also participate in professional practice seminars that expose them to established professionals. These experts offer lectures and demonstrations and interact with students in hands-on critiques and workshops. Students also have the opportunity to participate in internships that provide real-world exposure to creative issues in professional work settings.

Students work with faculty and visiting artists who have extensive backgrounds and experience in wide-ranging areas such as magazine and book illustration, editorial illustration, Web design, digital animation for film and television, advertising, graphic novels, comic books, computer gaming, fashion illustration, greeting card design, CD covers and music posters, children's books, product design and other areas that involve illustration. As students move through the program they enhance their artistic and technical skills, develop habits of professionalism and collaboration, sharpen communication abilities and build their portfolio in preparation for starting their careers.

The illustration department features studio and classroom technology intended to prepare students for diverse areas of professional practice. Students work in wired and wireless environments designed to facilitate creativity and interdisciplinary approaches to image-making. In addition to supporting skill development with traditional media, the department provides computer workstations, software and output devices to support digital applications. Prior to entering the sophomore year, students in the illustration department must purchase a laptop computer and software that meet professional standards. In May prior to the beginning of the sophomore year, the college will make information available to students about specifications for the required laptop computer and software.

	Fall credit hours	Spring credit hours
Sophomore year (skills)		
Studio: Organic Perceptions	3	
Color/Space	3	
Analytical Drawing Systems	3	
Studio elective (appointed)	3	
Liberal arts	3	6
Studio: Mechanical Perceptions		3
Graphic Form		3
Image and Form Exploration		3
Studio elective		3
Total:	15	18
	Fall credit hours	Spring credit hours
Junior year (ideas)		
Studio: Conceptual Problem Solving	3	
Paper and Ink	3	
US (collaboration)	3	
Studio elective	3	
Liberal arts	6	6
Studio: Narrative Image		3
Covers and Pages		3
ME (individual expression)		3
Total:	18	15

	Fall credit hours	Spring credit hours
Senior year (portfolio)		
Studio: Image Thesis I	3	
Professional Practice	3	
Launch Pad	3	
Liberal arts	6	3
Studio: Image Thesis II		3
Sketchbook: The Cultural Safari		3
Internship/Mentorship		3
Open elective		3
Total:	15	15

Sophomore year — fall semester

ILLU200 Studio:

Organic Perceptions

(3 credit hours)

This course will introduce to the student a representational drawing system of recording organic structures. Figure drawing, both through an understanding of human anatomy and animal drawing, will act as a drawing foundation for additional study. This course requires a sketchbook in addition to course work and an exit exam.

ILLU210

Color/Space

(3 credit hours)

Color theory, both CMYK and RGB, will be realized through the hands-on painting experience in this course. An understanding of three-dimensional space through collage, still-life construction and models will add to the student's formative experience.

ILLU235

Analytical Drawing Systems

(3 credit hours)

Students will explore various drawing systems that together will help establish their understanding of the basics of defining a visual result. Content will include 1-2-3 point perspective, plan drawing, top-

front-side view drawing, isometric and other systems.

ILLU250

Story-tellers and Myth Makers

(3 credit hours)

Discussion and related narrative projects will help the student discover the value of the artist's role in society as a story-teller and myth-maker. This course will cover ethics, codes and various other professional opportunity issues and will be supported by visiting artist professionals from outside the college. A liberal arts connection can support the value of the personal story.

Sophomore year —spring semester

ILLU222

Studio: Mechanical Perceptions

(3 credit hours)

This course will introduce to the student a representational drawing experience of recording mechanical objects and their anatomical architecture. Natural systems also will be explored through drawing in the same way. This course requires a sketchbook in addition to course work and an exit exam.

ILLU221

Graphic Form for Illustrators

(3 credit hours)

The student will create work related to the graphics. Type as image, mock-ups for the poster and for comics, layout and design technical and compositional issues will all be covered. Integrated into the course, throughout, will be a historical context related to the above.

ILLU220

Image and Form Exploration

(3 credit hours)

Solution-focused problem-solving is a part of the artist's process. This course will be concerned with exploration, innovation, discovery and play as means toward that end. We will work to create images and/or objects in a way to learn new methods. A final assignment will involve a cardboard "you-gotta-be-in-it" project.

Junior year: fall semester

ILLU300

Studio: Conceptual Problem Solving

(3 credit hours)

In this course, the student will undergo exercises and/or projects that will support the building of

the smart visual image. Sound idea generation, the metaphor, the mind map, 21 ways of wit, the visual pun and other types of incorporating intelligence into the visual image are explored as a foundation in the visual building process.

ILLU310

Paper and Ink

(3 credit hours)

Editorial image production will be introduced in this course. Sequential story boarding, the narrative forming (beginning, middle and end of the story), roughs to finished art and construction of a book project will fill the eight-week session. Emphasis will be on the personal story as content for the work.

ILLU315

US: Collaboration, Teamwork and Flexibility

(3 credit hours)

An opportunity to experience collaboration and flexibility will be the focus in this course. The group dynamic can produce very interesting creative solutions. Learning to work in a group, understanding the client partnership, the shedding of one's ego, the collective brainstorming process and working with the (non-for-profit) external community can be a part of this class. A liberal arts connection can help support the collaboration aspect between the visual artist and the writer artist.

Junior year — spring semester

ILLU320

Studio: Narrative Image

(3 credit hours)

This course will sample various narrative story-telling aspects for the artist. Editorial media opportunities, comics, children's books, personally generated and developed projects and other venues are introduced to the student as avenues and directions for showcasing their talent in print or on the screen. A liberal arts connection can help support the personal story through collaboration.

ILLU325

Covers and Pages

(3 credit hours)

The student will experience a tangible, necessary synthesis between the building of the narrative and the sequential image-forming of the corresponding story visuals. The book and its many forms (children's books, the comic, etc.) are explored as examples of possible end results. The student's integration also of the hand and the pixel are emphasized.

ILLU327

ME: Individual Expression (3 credit hours)

Focus will primarily be centered around the research and development of a preliminary personal image portfolio direction. Projects will nurture and bring discussion toward a confidence with self-initiated projects, entrepreneurial efforts, a personal work authorship, an individual preference for a particular market venue and the corresponding artwork connection that will act as a foundation for the student's life work.

Senior year — fall semester

ILLU400

Studio: Image Thesis I

(3 credit hours)

This course offers a further opportunity to research and develop a personal body of work that will represent the student's personal voice. Emphasis will be focused on the building of a visual resource library of files that acts as a foundation for the forming of the personal portfolio thesis.

ILLU410

Professional Practice: Illustration

(3 credit hours)

A seminar devoted to bringing artists in for discussions about the aspects of the practice: business maintenance, entrepreneurship, self-promotion, ethics and guidelines, contracts, records, billing and other issues that are supported by the graphic artist guild standards and practices and also supported by the IPA (Illustrators Partnership Association).

ILLU413

Launch Pad

(3 credit hours)

Students will experience in this class an emphasis and attention to the process and implementation of artwork for promotion as it relates to student competitions in the print industry. These student competitions will, with other necessary venues, foster a pro-active future involvement in self-promotion as an aspect vital to a successful professional practice. In this class, the tools of promotion (website, leave-behind, image identity, business card, postcard, etc.) will give the student an early start to promoting their work.

Senior year —spring semester

ILLU420

Studio: Image Thesis II

(3 credit hours)

In this, the final course of studio, the student will focus on a continued development of the personal

voice portfolio. We will update the visual material making up the refined body of work and coordinate all aspects of self-promotion: the website, the postcard, the area of emphasis and all other necessary venues toward self-promotion.

ILLU421

Sketchbook: The Cultural Safari

(3 credit hours)

This course is an attempt at creating, for the overall program, a bookend approach to drawing as an important aspect of the program experience. The student will be sent out into the external community to record and to report (visually) aspects of the local Kansas City culture through on-site drawing. Markets, museums, social facilities, area businesses, “gathering” destinations, local color, cultural icons, social service agencies, sports events and many others, all will act as examples of visual source material that can begin to tell the story of Kansas City and its people.

ILLU 398 and 399

Internship/mentorship

(3 credit hours)

Many area artists offer a wealth of experience and knowledge that can help support the endeavor of the student. Through a portfolio review, the faculty will help arrange, if possible, an internship or a mentorship opportunity with numerous and diverse Kansas City area individual artists, organizations or agencies.

Illustration electives

ILLE220

Children’s Book Illustration

(3 credit hours)

Students enrolling in this class will cover the various aspects of creating and/or building a children’s book. Areas of concentration will reflect all aspects of children’s book construction: artist-client communication, artist-writer communication, ideation, design, layout, rough sketches, comps and finished art for print and publication.

ILLE223

The Voice

(3 credit hours)

Students will have the opportunity to practice the essential design sensibilities and processes (methods) related to the practice of illustration and to explore their personal individual voice in the making of that visual. The core of this course will be a focus on how the professional illustrator works independently or with the art director/designer to produce uniquely formed visuals necessary for any given medium approach. We will focus also on the creative, aesthetic, thoughtful, content-based, story-telling aspects of editorial and/or book work. Research, ideation, problem-solving

techniques and forming the image as a creative and (personally) contemporary solution will be integral to this unique course's productivity results. This course may produce images by processes and personal approaches that may range from painting, drawing, silkscreen, collage, 3-D and/or monoprint through to the digital realm of possibilities. We encourage the development and nurturing of a unique contemporary approach toward the needs of the illustration industry.

ILLE365

Illustration Processes

(3 credit hours)

Students will have the opportunity to practice the processes (methods) related to the practice of illustration. The core of this course will be a focus on how the professional illustrator works independently or with the art director/designer to produce visuals necessary for any medium. We will focus also on the creative, aesthetic, thoughtful, content-based, story-telling aspects of editorial and book work. Research, ideation, problem-solving techniques and forming the image as a creative and contemporary solution will be integral to this unique course's productivity results while balancing processes that may range from painting, drawing, silkscreen, collage, 3-D and/or monoprint through to the digital realm of possibilities.

Painting

Painting students at KCAI develop visual and critical skills that allow them to experiment both conceptually and materially. As a painting student, you will develop a visual language based on the creation of a personal process that is not limited by materials but instead is tied together through an understanding of core philosophies of the discipline of painting. Shifts in the ways artists have created work over the past 20 years or more have resulted in artists being viewed as cultural workers whose ideas dictate their materials rather than as creators who are defined by one chosen medium. As a result, experimentation is encouraged, as diversity is a core value of the painting department. This diversity is mirrored in the breadth of expertise in the faculty as well as the richness of the critical dialogue in the departmental community.

Personal studios for sophomores, juniors and seniors facilitate a one-on-one approach between you and the faculty, while group critiques and discussions foster a community of innovation built upon current dialogues in contemporary art and culture. As a student in the painting department, you can work within a wide range of visual media, from academic figuration to performance, video and installation. Students are not expected to produce work within a specific style or genre but are free to create their own lineage, adding their voice to a rich continuum.

You will be instructed in essential traditions, materials and methods, and you will develop a critical dialogue that serves to amplify your individual voice within the universal language of painting. As you progress through the sophomore, junior and senior years, you will be encouraged to experiment with your conceptual and materials concerns, finding the process that best suits your personal

tendencies.

Students leave the painting department not only with an understanding of materials and methods but also with a process that recognizes the edges of the discipline and how the philosophical underpinnings of the discipline form the basis for a wide exploration of ideas and materials.

Sophomore year	Fall credit hours	Spring credit hours
Sophomore painting	6	6
Drawing	3	
Studio elective		6
Liberal arts	6	6
Total:	15	18
Junior year	Fall credit hours	Spring credit hours
Junior painting	5	5
Professional practice	1	1
Studio elective	6	3
Liberal arts	6	6
Total:	18	15

Senior year	Fall credit hours	Spring credit hours
Senior painting	5	6
Professional practice	1	
Studio elective	3	3
Open elective	3	3
Liberal arts	3	3
Total:	15	15

PAIT200

Sophomore Painting

(6 credit hours)

This course is an introduction to the process of painting. The focus will be twofold: The first is learning about the basic process of painting; the second is understanding what ideas motivate the individual. Perceptual drawing skills, study of color and an encouragement of finding visual relationships in the world around them will be emphasized. Students will learn how to restrict their investigations by setting up basic visual problems that they find interesting. A three-dimensional structure will be constructed and studied for greater understanding of spatial problems. Students will be introduced to the past and present issues of painting and discuss the relevance of these issues as it pertains to their own ideas. The class will be structured in the following order: Collecting information in a journal, drawing from observation, color studies, master studies, building a three-dimensional study of a painting, painting from the three-dimensional model.

Note: Painting majors are required to take one of the two following drawing courses in the fall semester of their sophomore year. Students must take a course with a different instructor than their studio instructor.

PADR270

Figure Drawing

(3 credit hours)

Gathering knowledge and development of skills is the focus of this course. The human figure, still life and landscape will be the basis of study. All formal issues will be addressed, including form, light, space, proportion and perspective. A variety of drawing materials will be used to give the student a solid understanding of their own sensibilities.

PADR271

Figure Drawing

(3 credit hours)

This class is about perceptual drawing, with emphasis on the making of drawings and the development of skills, concepts, techniques, etc. We will recognize and try to deal with a traditional paradigm — one that bases visual reality on perception of volume, space and proportions and the relationship between them.

PADR250

The Built Model

(3 credit hours)

Using the analogy of the model, this class focuses on the gap between concepts and objects and the methods employed toward realizing an idea. Class discussions and presentations will focus on the conceptual function and aesthetic virtues of prototypes, schematics, scale models, live models,

virtual models and diagrams. We will survey art, atlases and architecture from the 20th century, starting with Constructivism and leading toward contemporary art. Assignments will focus on themes that will allow students to determine their materials. Recommended materials: For the first week students will need to bring basic drawing materials: drawing pad, pencils, etc. Students will determine the materials for each assignment.

PAIT220

Sophomore Painting

(6 credit hours)

This course is an introduction to the process of painting. The focus will be twofold: The first is learning about the basic process of painting; the second is understanding what ideas motivate the individual. Perceptual drawing skills, study of color and an encouragement of finding visual relationships in the world around them will be emphasized. Students will learn how to restrict their investigations by setting up basic visual problems that they find interesting. A three-dimensional structure will be constructed and studied for greater understanding of spatial problems. Students will be introduced to the past and present issues of painting and discuss the relevance of these issues as it pertains to their own ideas. The class will be structured in the following order: Collecting information in a journal, drawing from observation, color studies, master studies, building a three-dimensional study of a painting, painting from the three-dimensional model.

PAIT300

Junior Painting

(5 credit hours)

This course is designed to facilitate an intense exploration of ideas and themes as well as encourage conceptual and technical risk-taking. Students will develop research methodologies and self-awareness of how their research influences their visual and conceptual problem-solving. Students will practice self-assessment daily in the studio and in midterm self-assessment forms and conferences. The instructor will meet with students individually and in groups to discuss students' work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material.

PAIT320

Junior Painting

(5 credit hours)

This course is designed to facilitate an intense exploration of ideas and themes as well as encourage conceptual and technical risk-taking. Students will develop research methodologies and self-awareness of how their research influences their visual and conceptual problem-solving. Students will practice self-assessment daily in the studio and in midterm self-assessment forms and conferences. The instructor will meet with students individually and in groups to discuss students' work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material. General course goals: This course seeks

to challenge students to take risks, experiment with materials and ideas, develop a working vocabulary of critical terms, become aware of historical and contemporary themes and strategies in their field and continue to understand who they are and who they can become as artists. Learning outcomes: Throughout the semester, students will cultivate a disciplined studio practice through which they will develop individual conceptual and visual vocabularies. Reading and writing assignments as well as critiques are intended to broaden the student's critical abilities and theoretical awareness. The student will complete several written assignments relating to their profession as well as give a research presentation. The professor will provide factual knowledge and introduce fundamental.

PADR315

Recon

(3 credit hours)

This class will act as a bridge to connect students' major studio concerns with a variety of options in media, process and reference. Students will be encouraged to experiment with immediate processes, such as drawing, photography, Web-based processes or video, with an emphasis on agility and mobility. Primarily a drawing process environment, the classroom will act as a research and development lab for experimentation, drawing on group conversations, critiques and a variety of working processes that can act as reconnaissance for their major studio work. The goal is to establish a sense of "portability" within each student's practice, allowing for the continuation of discovery beyond the concentrated studio. By pinpointing issues that may prove relevant to the student's body of work, we will look for ways to gather information and reference, organize and edit the incoming data and start the process of translation.

PADR349

Drawing Systems

(3 credit hours)

"Drawing Systems" focuses on the subjective and cultural use of symbols and structures to achieve a given expressive, persuasive or conceptual aim. Students will work to inspect and examine agency in creating two-dimensional works in both representational and abstract languages. Classroom discussions will involve notions of systems, grids and symbols in relationship to economic, subconscious and semiotic theories relevant to contemporary art. Each lesson is structured so that the student's progress is cumulative. Sketchbook assignments, group critiques and brief in-class presentations will aid students in demonstrating their competency with drawing as an informative public system.

PAIT367

Figure Modeling

(3 credit hours)

This course will investigate the human form through sculpture, drawing and the study of artistic anatomy. This course is open to students from all levels who are interested in the study of the

construction of form through the use of a live model. There will be lectures on artistic and structural anatomy, museum visits, material and process demonstrations and individual and group critiques.

PADR370

Figure Drawing

(3 credit hours)

This course is for upper-division painting students. Gathering knowledge and development of skills are the focus of this course. The human figure, still life and landscape will be the basis of study. All formal issues will be addressed including form, light, space, proportion and perspective. A variety of drawing materials will be used to give the student a solid understanding of their own sensibilities.

PADR380

Advanced Figure Drawing

(3 credit hours)

This course is for upper-division painting students. This class is about perceptual drawing, with emphasis on the making of drawings and the development of skills, concepts, techniques, etc. We will recognize and try to deal with a traditional paradigm — one that bases visual reality on perception of volume, space and proportions and the relationship between them.

PAPP380

Junior Professional Practice (fall)

(1 credit hour)

This portion of the junior painting class will introduce students to the professional aspects of the discipline. These courses will be taken in tandem. When signing up for “Junior Painting,” you also will sign up for the same instructor for “Junior Professional Practice.”

PAPP385

Junior Professional Practice (spring)

(1 credit hour)

This portion of the junior painting class will introduce students to the professional aspects of the discipline. These courses will be taken in tandem. When signing up for “Junior Painting,” you also will sign up for the same instructor for “Junior Professional Practice.”

PADR382

Non-Linear Narrative

(3 credit hours)

This class will explore the use of recognizable imagery to create non-linear, non-traditional narratives that explore personal history, memory and fiction. The practice of drawing will be central to this exploration, as students work to connect their visual language with concept in the creation of a layered story. Material experimentation, journal-writing and a focus on post-modern story-telling should be of strong interest to the student taking this course.

PADR385

Drawing: Abstraction Today

(3 credit hours)

The class will focus on current ideas, trends and critical methodologies in the field of contemporary abstraction, including materials as content; metaphorical structures within abstraction; combining representational images and abstraction; and a unit that examines the fluid and poetic concepts of French post-modern philosopher Gilles Deleuze. Our objective is to open new realms of knowledge, new ways of seeing that can be immediately applied, furthering a unique and meaningful personal aesthetic. We will review Clement Greenberg's essay "Modernist Painting," which codified the basic tenets of modern abstraction and which continues to be an indispensable source for definition and discourse. The class also will trace the historical antecedents of contemporary abstraction, especially Russian Constructivism at the turn of the 20th century. Students will work in the studio and be expected to take part in rigorous dialogues informal and informal critiques and discussions.

PADR399

Figuration: The Self Again

(3 credit hours)

Given that we have little choice in the appearance and structure of our body, what agency can we exert in "re-making" the self through the figure? Can we be other than we are? If so, what would that be, and what does that imply? "Figuration: The Self Again" focuses on the role, use and employment of the figure as an emblem of the artist's conceptual, existential, narrative or psychological concerns. Students will expand upon traditional figurative techniques in order to develop the figure as a means for exploration of the internal and idealized self. Students will be encouraged to address their intended expressive concerns via discrete material processes/forms. Class assignments will employ traditional drawing techniques, as well as collage, painting and photography, to address history, culture and time as themes relevant to the body. Presentations will focus on artists and theorists who address the role, function and subject of the figure in a contemporary context.

PAIT400

Senior Painting

(5 credit hours)

This course is designed to direct the student's attention to building a focused body of work to be presented at the thesis exhibition, while at the same time continuing to experiment and taking risks in his or her work. Seniors will continue to develop the good studio and research habits that are necessary to nurture and sustain their ongoing studio practice. Emphasis will be placed on understanding the conceptual implications and strategies implicit in their work and finding relationships to other artists dealing with similar issues. Students will be assessed in group and individual critiques and will practice self-assessment daily in the studio and on midterm self-

assessment forms and in conferences with the instructor. The professor will meet with students individually and in groups to discuss students work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material.

PAPP480

Senior Professional Practice

(1 credit hour)

This portion of the senior painting class will introduce students to the professional aspects of the discipline. These courses will be taken in tandem. When signing up for “Senior Painting,” you also will sign up for the same instructor for “Senior Professional Practice.”

PAIT420

Senior Painting

(6 credit hours)

This course is designed to direct the student’s attention to building a focused body of work to be presented at the thesis exhibition, while at the same time continuing to experiment and taking risks in his or her work. Seniors will continue to develop the good studio and research habits that are necessary to nurture and sustain their ongoing studio practice. Emphasis will be placed on understanding the conceptual implications and strategies implicit in their work and finding relationships to other artists dealing with similar issues. Students will be assessed in group and individual critiques and will practice self-assessment daily in the studio and on midterm self-assessment forms and in conferences with the instructor. The professor will meet with students individually and in groups to discuss students work, art theory and professional concerns. The instructor will give slide lectures, lead discussions and provide exposure to a wide variety of relevant material. General course goals: This course seeks to challenge students to create a unified body of work, develop a working vocabulary of critical terms, become aware of historical and contemporary themes and strategies in their field and continue to understand who they are and who they can become as an artist. Learning outcomes: Throughout the semester, students will cultivate a disciplined studio practice through which they will develop individual conceptual and visual vocabularies. Reading and writing assignments as well as critiques are intended to broaden the student’s critical abilities and theoretical awareness. The student will complete several written assignments relating to the practice of being an artist as well and will give a presentation on their working processes and research. Students will employ critical thinking to pose problems visually. Students will gain an increased professional awareness. Graduating seniors will create a thesis body of work.

Painting electives

PADRE250

The Built Model

(3 credit hours)

Using the analogy of the model, this class focuses on the gap between concepts and objects and the methods employed toward realizing an idea. Class discussions and presentations will focus on the conceptual function and aesthetic virtues of prototypes, schematics, scale models, live models, virtual models and diagrams. We will survey art, atlases and architecture from the 20th century, starting with Constructivism and leading toward contemporary art. Assignments will focus on themes that will allow students to determine their materials. Recommended materials: For the first week students will need to bring basic drawing materials — drawing pad, pencils, etc. Students will determine the materials for each assignment.

PADRE315

Recon

(3 credit hours)

This class will act as a bridge to connect the student's major studio concerns with a variety of options in media, process and reference. Students will be encouraged to experiment with immediate processes, such as drawing, photography, Web-based processes or video, with an emphasis on agility and mobility. Primarily a drawing-process environment, the classroom will act as a research and development lab for experimentation, drawing on group conversations, critiques and a variety of working processes that can act as reconnaissance for their major studio work. The goal is to establish a sense of "portability" within each student's practice, allowing for the continuation of discovery beyond the concentrated studio. By pinpointing issues that may prove relevant to the student's body of work, we will look for ways to gather information and reference, organize and edit the incoming data and start the process of translation.

PADRE330

Figure Drawing in the Grand Manner

(3 credit hours)

The "Grand Manner," which typically refers to the lofty and rhetorical manner of historical painting exemplified by Raphael and Poussin, also was used by more contemporary artists, such as Matisse and Anselm Kiefer. We will spend the entire semester on one large-scale work based on the figure. Students will build the image using, drawing, painting and collage. Research will be divided into figure drawing, investigations of narrative, composition, abstraction, the development of form and historical precedent to create a unified allegory in the tradition of the "Grand Manner." Lectures, readings and museum visits will be an integral component of the class. Students will present an ongoing body of studies related to their project, as well as a formal presentation to the class. Students will be assessed through ongoing in-class discussions and formal group critiques that address the students' engagement with the course topic. This class is open to all levels and all

materials

PADRE332

From Collage to Montage

(3 credit hours)

This course will examine the visual relationships between drawing and film and will map elements of the historical construction of the time and still image in both seminar and studio contexts. As many of the relationships between still and time-based media are elastic, students will respond to readings, screenings and rigorous in-class collaborations and independent projects in the investigation of that idea. The screenings (including artists such as Sergei Eisenstein, Dziga Vertov and Bill Viola) and readings (including Marjorie Perloff, Gertrude Stein and Gilles Deleuze) will initiate seminar discussions and studio projects. Special attention will be paid to German Expressionist and Russian Constructivist cinema, as well as contemporary montage-based video artists, such as Paul Chan and Sharon Lockhart. How does a collage cut become a moving image? How can series and sequence function as mechanisms for a greater understanding of drawing? What is at stake when we attempt to bridge these two fields?

PADRE334

Private Public

(3 credit hours)

This course investigates the role of private convictions in the art-making process. How do we process our internal ideas/beliefs/orientations in our artistic investigation? How do we discern what information to disclose in our work? This course looks to navigate how private ideas are shared in a more public setting. We will aim to find appropriate ways to incorporate our personal convictions in our work. We will strive for a balance between giving too much information and too little. In so doing, this course hopes to provide insight on how to share things the artist holds dear in an appropriate, creative and generous way.

PADRE336

Drawing Where we Are

(3 credit hours)

As we learn to understand our environment as an ongoing series of both individual and collaborative processes, this studio-based class will work to expand the realm of urban reference as it applies to an artist's practice. Conceived as a multi-media environment, this studio will explore a variety of strategies that attach to various frames of reference within the urban experience. These strategies will range from traditional representations of the environment (drawings, photography, video, etc.) to diagrams, urban planning studies, maps, public art proposals and cultural dialogs. The class will be supplemented with a variety of readings meant to extend our understanding of the environments that we live in. Students will be required to supplement their work with research in various forms. As a studio environment, collaborations and group discussions will be encouraged as students explore the possibilities

PADRE338

Ecstatic Drawing

(3 credit hours)

“Ecstatic Drawing” allows students the time to take risks and realize a few ambitious and time-consuming projects while becoming conversant in other methods/circumstances for drawing. Students will work on short figurative works intermittently while developing a small series of semester long drawings. Students will be encouraged to create projects that directly relate to their studio practice, technical ambitions or conceptual/expressive concerns. In order to compliment these time-intensive projects, classroom activities will additionally explore observational/figurative processes, wet-media (ink, gouache, watercolor) and large-scale drawing. Often the commitment of time to one project, in an academic environment, can be as risky as challenging the aesthetics, history or traditions of one’s chosen discipline. This course seeks to encourage students to push their own technical and conceptual limits through engaging in a few long term drawing projects

PADRE340

Play

(3 credit hours)

This mixed-media elective explores the strategies and structures of play and how they relate to studio practice. Students will research toys and games, observe others at play and draw from their own childhood experiences. Students will do presentations, create a large collaborative piece and make individual work based on their research.

PADRE349

Drawing Systems

(3 credit hours)

“Drawing Systems” focuses on the subjective and cultural use of symbols and structures to achieve a given expressive, persuasive or conceptual aim. Students will work both to inspect and examine agency in creating two-dimensional works in both representational and abstract languages. Classroom discussions will involve notions of systems, grids and symbols in relationship to economic, subconscious and semiotic theories relevant to contemporary art. Each lesson is structured so that student’s progress is cumulative. Sketchbook assignments, group critiques and brief in-class presentations will aid students in demonstrating their competency with drawing as an informative public system.

PADRE364

Language and Perception

3 credit hours

“Language and Perception” is a studio course using the medium of drawing to address content and its presentation (format). Content and the means by which one arrives at content while advancing the qualities that are unique to one’s work begins to signal the arrival of a mature artistic vision.

Each semester the course is reconfigured to focus in on specific ideas and theories that seem among the most applicable to the moment in a shifting environment of contested concepts and tarnished shibboleths. The course explores the theories of Jean Baudrillard (particularly Baudrillard's theory of simulacra) and Gilles DeLeuze's writing on "The Fold." Included also is an assignment covering Barry Schwabsky's essay "An Art That Eats Its Own Head," which traces the dissociative aspects of collage. Also included is Manny Farber's essay "Termite Theory," which explores "slow work" — the antithesis of the masterpiece mind-set.

PADRE371

Figure Drawing

(3 credit hours)

This class is about perceptual drawing, with emphasis on the making of drawings and the development of skills, concepts, techniques, etc. We will recognize and try to deal with a traditional paradigm — one that bases visual reality on perception of volume, space and proportions — and the relationship between them.

PADRE382

Non-Linear Narrative

(3 credit hours)

This class will explore the use of recognizable imagery to create non-linear, non-traditional narratives that explore personal history, memory and fiction. The practice of drawing will be central to this exploration as students work to connect their visual language with concept in the creation of a layered story. Material experimentation, journal writing and a focus on post-modern story-telling should be of strong interest to the student taking this course.

PADRE385

Drawing: Abstraction Today

(3 credit hours)

The class will focus on current ideas, trends and critical methodologies in the field of contemporary abstraction, including materials as content, metaphorical structures within abstraction, combining representational images and abstraction and a unit that examines the fluid and poetic concepts of French post-modern philosopher Gilles Deleuze. Our objective is to open new realms of knowledge, new ways of seeing that can be immediately applied furthering a unique and meaningful personal aesthetic. We will review Clement Greenberg's essay "Modernist Painting," which codified the basic tenets of modern abstraction and which continues to be an indispensable source for definition and discourse. The class also will trace the historical antecedents of contemporary abstraction, especially Russian Constructivism at the turn of the 20th century. Students will work in the studio and be expected to take part in rigorous dialogues informal and informal critiques and discussions.

PADRE399

Figuration: The Self Again

(3 credit hours)

“Figuration: The Self Again” focuses on the role, use and employment of the figure as an emblem of the artists conceptual, existential, narrative or psychological concerns. Students will expand upon traditional figurative techniques in order to develop the figure as a means for exploration of the internal and idealized self. Students will be encouraged to address their intended expressive concerns via discrete material processes/forms. Class assignments will employ traditional drawing techniques, as well as collage, painting and photography to address history, culture and time as themes relevant to the body. Presentations will focus on artists and theorists who address the role, function and subject of the figure in a contemporary context. Given that we have little choice in the appearance and structure of our body, what agency can we exert in “re-making” the self through the figure? Can we be other than we are? If so, what would that be and what does that imply?

PAITE330

Painting Elective: Basic

(3 credit hours)

This course is designed to be both useful and challenging for students at all levels of experience. A variety of subjects will be explored. These subjects will start with painting from observation and will end with ideas from personal experience. There will be a strong emphasis on formal issues in the development of the image. Students will be encouraged to use different types of painting media, finding the one that best solves their specific problem. Looking at and talking about painting from the past and present will help the students.

PAITE339

Painting Elective: Advanced

(3 credit hours)

This course is designed to be both useful and challenging for students at all levels of experience. A variety of subjects will be explored. These subjects will start with painting from observation and will end with ideas from personal experience. There will be a strong emphasis on formal issues in the development of the image. Students will be encouraged to use different types of painting media, finding the one that best solves their specific problem. Looking at and talking about painting from the past and present will help guide the students

PAITE367

Figure Modeling

(3 credit hours)

This course will investigate the human form through sculpture, drawing and the study of artistic anatomy. This course is open to students from all levels who are interested in the study of the construction of form through the use of a live model. There will be lectures on artistic and structural anatomy, museum visits, material and process demonstrations and individual and group critiques.

Photography

Centuries before photography's inception in the 1830s, artists were using the camera obscura and other lens-based devices as part of their art-making processes. During the past century, photography, cinema and video have become major influences in contemporary art and are recognized by many as "the arts of our times." New developments in digital imaging combined with the re-examination of historic photographic processes are leading to new, hybrid, image-making approaches to the photographic image. Now is an exciting time to be an artist working with all aspects of photographic media.

As a member of the photography program you will explore aesthetic and conceptual perspectives of photography with students who are working in diverse areas of personal image-making. You will join a department that is recognized as among the best in the country. The program is active in darkroom and lightroom production and provides strong grounding in professional camera controls and lighting, and you will work extensively to develop your digital workflow, and Photoshop and fine printing skills.

You will be exposed to all modes of contemporary fine art photographic practice, including narrative, landscape, portrait, documentary and expanded photographic works, including installations and emerging relationships between the still and moving image. The elective program is developed in conjunction with core curriculum instruction to provide a variety of methods for you to develop your personal aesthetic approach to photography.

The program begins with a thorough investigation of black and white film and printing processes, and medium and large format cameras are then added to develop a wider range of photographic skills. Lab work is integrated with readings in photographic history and theory and field trips to regional archives, shooting studios, galleries and museums, photographic conservation labs and service bureaus. Nearby museums such as the Kemper Museum of Contemporary Art and the Nelson-Atkins Museum of Art, which houses the Hallmark Photography Collection (one of the largest and highest quality photographic collections in the world), make it possible for students to see examples of important historical and contemporary collections and exhibitions.

Advanced workshops focus on content development and expanding your technical skills with an emphasis on professional practice and the goal of educating leaders in the field of fine art photography. You will have many opportunities to exhibit your work, and many of our students win awards and exhibit their work in national and international exhibitions.

Workshops emphasize research and make use of a range of Internet resources and DVD screenings. Students view and critique the work-in-progress of their peers and discuss a variety of readings, media artworks and interviews with photographers and contemporary artists. They interact with visiting artists and participate in field trips and exhibitions on campus and in the Kansas City region.

Each student is required to enroll in an internship or practicum during their junior year or first semester of their senior year.

A 20,000-square-foot facility with well-designed production and post-production equipment provides a collaborative learning environment that fosters innovation and a strong sense of community. Students have access to production studios and printing facilities seven days a week.

Sophomore year	Fall credit hours	Spring credit hours
Introduction to Photography	6	
Intermediate Photography		6
Liberal arts	6	6
Applied Photographic Imaging	3	
Photomontage and Collage		3
Studio elective		3
Total:	15	18
Junior year	Fall credit hours	Spring credit hours
Photography and Contemporary Art	5	
Advanced Photography Workshop		5
Professional practice	1	1
Studio elective or internship	6	3
Liberal arts	6	6
Total:	18	15

Senior year	Fall credit hours	Spring credit hours
Advanced Photography Workshop	5	
Advanced Photography Workshop II		6
Senior Thesis	3	
Professional practice	1	
Studio elective	0	3
Open elective	3	3
Liberal arts	3	3
Total:	15	15

PHOT200

Introduction to Photography

(6 credit hours)

This course provides an introduction to concepts, histories, processes and techniques related to the diverse aspects of photography as a medium of creative expression and communication. Readings on photography and media culture, interviews, visiting artists and field trips provide a historical and contemporary context for creating photographic images. This course also covers topics on narrative structure, history and visual language as well experimental methods of image-making. As the students learn this vocabulary, they are simultaneously learning the technical skills to create their own work, including all aspects of darkroom photography and its relationships to digital image production. Singular images and series of images are produced. Assignments also cover 35mm, medium, 4 x5 format cameras, advanced negative control and split-filter printing as well as lighting, camera handling and editing. At different times during the semester, photography and digital filmmaking sophomores will get together for demonstrations, discussions and screenings. Some of the technical topics will include the use of prime lenses by digital filmmakers and photographers, framing, composition and time or duration in relation to the still and moving image, lighting and basic knowledge, including use and maintenance of equipment and other comparative relationships between still photographs and moving images.

PHOT220

Intermediate Photography Workshop

(6 credit hours)

This is an intermediate-level photographic class. Photographic image-making is the primary emphasis of this class, with assignments that are planned to provide each student with a thorough knowledge of digital techniques, including Photoshop and basic use of studio strobes, both in the studio and location. The class will conclude with a final project of a 10-print portfolio that embraces the above mentioned areas of study. Roland Barthes' "Camera Lucida" will form the majority of our readings and written responses. While a substantial amount of technical information will be covered, the emphasis of this class will be on the development of a personal style or approach to the student's photographic work. Experimentation and creative approaches to photography will be encouraged in the exploration of the visual forces that combine in the production of the work as an art form and medium of personal expression. Research presentations and class discussions will examine historical developments and the uses of photography from different contemporary and cultural perspectives. Studio assignments will incorporate conceptual and technical components of photography that inform an artist's use of the medium. Critiques and reading assignments will engage student's work, with the goal of developing a personal approach in photo-making that is grounded in the contemporary world. Students are encouraged to experiment with a variety of approaches to conceptualizing, capturing and printing photographic images. Classroom activities, lab demonstrations and critiques will be supplemented by gallery and museum visits and by visiting artists' lectures. This class meets on Mondays, with Wednesdays reserved primarily for visiting artists, field trips and the supervised lab time required to complete weekly assignments. Approximately six more hours will be required each week for reading, research, shooting in the field and completion of assignments.

PHOT235

The Impossible Photograph: Advanced Digital Workbench

(3 credit hours)

Photographs need no longer depict a single slice of time nor a single point in space. This class will cover the means to produce what isn't achievable in a single exposure. Areas covered include HDR imaging; layering for depth-of-field effects not achievable normally; advanced masking for compositing elements shot separately; shooting and lighting strategies for effective compositing; and stitching single frames into large-scale, extremely high-resolution frames. This class is for students with a strong conceptual viewpoint and the ability to integrate appropriate methods into their work.

PHOT310

Applied Photographic Imaging: Tools and Techniques

(3 credit hours)

(Co-requisite of sophomore studio; limited to 16 students only.)

This course is designed to familiarize the photographic artist with applications of photography in commercial contexts, where work primarily takes place in a studio using set ups, constructed

environments, medium and large format cameras and studio lighting. Product and portraiture photography and field trips to professional photography studios will be covered.

PHOT300

Photography and Contemporary Art

(5 credit hours)

First- and second-semester juniors meet and engage in discussion and critiques with senior photo majors. Fridays are also the time, between 8 and 9 a.m., when professional practice is discussed. The instructor presents work by artists in different media, has tutorial presentations and meets with small groups and individual students at this time.

PHOT320

Junior Photography Workshop

(5 credit hours)

(Prerequisite: first semester of “Junior Photography”)

The objectives of this advanced workshop are to promote the integration of technical and conceptual components of the individual’s photographic work in the context of self-directed projects and personal research topics. This workshop brings together the second-semester junior and second-semester senior photography majors in a single class that emphasizes a critical dialog regarding experimental approaches to photographic image-making and personal research that each student is exploring. Second-semester juniors are expected to take risks and explore new artistic territories, while senior students are focusing on the final senior thesis exhibition, which will take place in an off-campus venue. The focus is on each student’s ability to integrate their ideas and artistic expression while developing more advanced technical and critical skills in the context of group critiques, exhibitions and discussions of issues related to photography and contemporary art. Professional presentation of work and quality of output are developed in relation to each student’s personal vision. Individual attention by the instructor in image processing, darkroom and lightroom workflow takes place, along with tutorials, presentations on the work of contemporary photographers and field trips that explore many aspects of research and professional practice.

PHOT400

Advanced Photography Workshop

(5 credit hours)

This course is designed to bring together first-semester senior photography majors with advanced levels of camera arts experience and/or expanded multidisciplinary practice. The objectives for first-semester seniors emphasize self-directed project development and project management skills in the context of professional practice, advanced research techniques, exhibiting and distribution. Students begin to focus their artwork in parallel with the goals of the senior thesis class and in preparation for a solo thesis exhibition in an off-campus venue that will take place during their final semester of their senior year. Lectures, screenings and tutorials by the instructor and participation in shared research and group critiques of work in progress take place on a regular weekly schedule.

PHOT420

Senior Photography Workshop II

(6 credit hours)

(Prerequisite: first-semester "Senior Photography")

This advanced workshop is designed specifically for graduating senior photography majors who are focusing on the senior thesis exhibition that will take place in an off-campus venue and the presentation of a thesis talk that will be open to the public. This workshop is organized according to an open studio approach that is structured around individual research projects as well as individual meetings with the instructor and group critiques that include second-semester junior photography majors. Students are encouraged to develop a focused approach to photographic image-making during their senior year and participate in critical dialogs with students, faculty, visiting artists and critics.

PHOT490

Photography Senior Thesis

(3 credit hours)

The senior thesis is a combined class of the senior photography and digital filmmaking majors working toward an end-of-year public presentation of the development and projected direction of the thesis in conjunction with the students' graduating off-campus exhibit. Students will develop a deeper understanding of their work in the contexts of contemporary art, culture and the human condition. Fundamental issues regarding the creation of artworks, including ethics, commercialism and originality, will be examined and critiqued. The course also will cover a professional approach to writing and the preparation of artists' statements, oral presentation and a conceptual link between the studio and the context of display and presentation.

PHPP380

Junior Professional Practice

(1 credit hour)

First-semester juniors and second-semester juniors attend bi-weekly presentations by a variety of professionals on everything from how to manage a small business, the beginning steps of exhibiting your work, how to apply for grants and the fundamentals of living a successful creative life as a practicing artist and professional photographer. These presentations are followed by in-class discussions. During the semester, each student creates professional resumes, project proposals, budget writing, artist's statements, exhibition announcements and appropriate presentation techniques that are relevant to their artwork.

PHPP480

Senior Professional Practice

(1 credit hour)

First-semester seniors attend bi-weekly presentations by a variety of professionals on everything from tax and legal advice, the beginning steps of exhibiting your work, how to apply for grants and the fundamentals of living a successful creative life as a practicing artist and professional photographer. These presentations are followed by in-class discussions. During the semester, each student refines professional resumes, project proposals, budget writing, artist's statements, exhibition announcements and appropriate presentation techniques that are relevant to their artwork.

Photography electives

PHOTE230

The Art of Photomontage and Collage

(3 credit hours)

This course will investigate the possibilities of narrative form through image arrangement and fabrication. Work will be produced through digital and traditional means. Original photographs, appropriated and hand-applied materials will comprise the content for the creative process in this class. This is a production class. The work will consist of two portfolios of 12 prints — one due at mid-semester and the other semester's end. The first portfolio will be a variety of prints using any combination of the above materials. The second portfolio will be preceded by an artist's statement detailing the narrative implications and other pertinent aspects regarding methods and goals of the proposed portfolio. Critiques will occur three times during each project, including final presentation. Individual discussion with each student will take place weekly or as warranted.

PHOTE250

Black and White Photography

(3 credit hours)

This course introduces fundamental processes, techniques and materials utilized in producing black and white photographs. Operating the camera and lens, understanding light and film, developing the negative and printing the positive are the technical focus of the course. Additionally, students will develop a context for analyzing photographs through the understanding of photography's vocabulary, history and use in contemporary art.

PHOTE405

Advanced Digital Printing

(3 credit hours)

In this production class, student work will develop from self-motivated concepts. The fine art of inkjet printing will be stressed in the development of this work. The class will use a variety of methods to refine and prepare a digital file for output and experiment with a range of professional-

quality papers and ink-sets to achieve the optimum archival results. Students will gain an in-depth understanding of methods for sharpening, color and tonal corrections and a color-managed workflow for predictable results. Printing formats may range from the standard 8.5 inches by 11 inches to 44 inches wide.

PHOTE317 40

Elective: Demystifying Photoshop; Professional Workflow from Capture to Finished File
(3 credit hours)

This course provides a professional structure for creating, managing and outputting digital photographic images — a time-proven digital workflow designed to allow the photographer/artist to develop a solid foundation on which to build their artistic practice. Based on distinguishing and separating the technical and creative aspects of a project, this structure allows more time for creative thought while producing professional, consistent and repeatable results. Beginning with a fundamental method for critical digital capture, students construct a digital workflow with equal relevance to personal, commercial and fine art practices. Strategies for digital asset storage, image editing and organization, backup and archiving methods, and color management provide “solve-once, implement forever” components that streamline essential tasks and free the creative mind for more important work. The emphasis throughout is on empowering and expanding each students’ vision by building confidence in the integrity of the finished image, and in their ability to define, achieve and therefore repeat, their own process and personal visual goals.

PHOTE435 01

Elective: Mastering Photoshop: Perfecting the Non-Destructive Workflow
(3 credit hours)

“How can I make a better image?” is the fundamental charge of this class. Technique and technology should serve vision, not drive it. This class examines the syntax of images and develops appropriate post-production strategies to achieve stated aesthetic results. The course extends the practice of non-destructive digital workflow by developing tools for professional post-production using advanced techniques for image enhancement. Complex selection and masking, visual analysis and element creation, expert compositing processes and strategies, and advanced retouching and color-correction combine with methods for multi-stage image sharpening, print preparation and file interpolation to prepare artists for the practical requirements of exhibition preparation and digital image delivery that serves photographers and other image-makers alike.

Printmaking

The printmaking program educates students to their highest ability and provides them with a deep understanding of the processes, creative concepts and issues that inform contemporary printmaking and art in a global creative environment. KCAI’s printmaking program involves the student in a dynamic dialogue between printmaking, individual studio narrative, collaboration, professional practice and digital media possibilities and concepts. Traditional printmaking processes and concepts

— etching, lithography, drawing, collage, silkscreen, letter press, book arts — and post-modern processes — mass media, collaboration, simulation, appropriation and dissemination — are taught concurrently. Individual studio practices are required on top of a range of social and collaborative practices and assignments throughout the program. Printmaking sponsors and shares classes with the Community Arts and Service Learning certificate program.

The sequence of educational experiences is designed to facilitate interdisciplinary exploration by the students. An intense group dynamic and extensive one-on-one attention from faculty encourage students to develop their individual studio narratives while examining the cultural role and potential power of visual communication. Students gain a grasp of traditional printmaking techniques through assignment-based sophomore and first-semester junior levels that investigate the visual and conceptual potential of multiples and unique works, sequential thinking and active social communication through individually and collaboratively-created works. Second-semester juniors are integrated into the advanced printmaking curriculum through a series of studio dialogs and research, which encourages an increasingly self-driven studio approach as the student approaches graduation and life as an independent working artist, designer and/or cultural facilitator. The curriculum complements traditional media with new media, and faculty help students identify and develop the skills that will allow them to determine which media best serve their ideas. The program is designed to foster the development of talented cross-disciplinary artists who can express themselves through visual, written and spoken language. An extensive technology base fosters in-depth and cross-disciplinary exploration, though students are not limited to the media available in the printmaking studio and are encouraged to utilize processes that support the ideas driving their work beyond graduation.

Sophomore year	Fall credit hours	Spring credit hours
Sophomore Printmaking I	6	
Silkscreen	3	
Dimensional Printmaking		3
Advanced Sophomore Printmaking		3
Mark-making		3
Studio elective		3
Liberal arts	6	6
Total:	15	18

Junior year	Fall credit hours	Spring credit hours
Digital Print Transitions	2	
Junior Lithography Printmaking	3	
Junior Advanced Printmaking		3
Basic Alternative Processes or Drawing Applications I		2
Professional practice	1	1
Studio elective	6	3
Liberal arts	6	6
Total:	18	15
Senior year	Fall credit hours	Spring credit hours
Professional practice	1	
Senior Studio	5	3
Senior Advanced Printmaking and Thesis II		3
Studio elective	3	3
Open elective		3
Liberal arts	6	3
Total:	15	15

PRIN200

Sophomore Printmaking I

(6 credit hours)

The first-semester studio course will provide sophomores with a solid technical grounding through which they will develop individual studio narratives. As they become fluid with etching, collagraph, monoprinting, transfers and Pronto™ printing, students can begin choosing and mixing media based on their ideas. Readings and written assignments will complement the investigation of multiples and one-of-a-kind prints facilitated by visual assignments, critiques and presentations of historical and contemporary print media. Students also will give a research presentation on a particular artist or artists involved in the making of multiples.

PRIN220

Advanced Sophomore Printmaking

(3 credit hours)

The advanced printmaking course provides an enhanced curriculum of printmaking-related critical thinking practices, readings, discussions and critiques along with directed studio explorations. Presentations, critiques, readings and discussions form the backbone of this course. Students will experience each of these formats through leadership, participation and assessment. Studio work will be augmented by a series of topic-based readings and individual research examining historical and contemporary aspects of printmaking and print media. Critical thinking revolving around these topics will be addressed, as well through a cycle of collaboration, presentation, reading and discussion.

PRIN255

Dimensional Printmaking

(3 credit hours)

Students will build on the experience of the first semester, continuing to develop their studio narratives and technical proficiency. The emphasis remains on the individual's development through advanced combinatorial printmaking techniques that incorporate new techniques learned this semester with techniques emphasized in the first semester of the sophomore year. Collaborative projects will highlight the wealth of opportunities recognized by artists throughout history who have worked in communal print shops like the one at KCAI. Readings and written assignments will explore the nature of communication and experience with making and viewing art. Dimensional printmaking practices and methods will broaden and enrich the student's printmaking and artistic experience. Learning to utilize dimensional printmaking's unique methodologies will engage and enhance content and concept as the student works. The goal is an opportunistic mixing of media, technique and working process, to facilitate and determine appropriate concept and idea.

PRIN265

Mark-making

(3 credit hours)

This class is designed to investigate a variety of hand, tool and mark-making capabilities directly related to printmaking. Students will gather, develop and transform image, connecting drawings' direct application with the creation of layered and unique inked prints. The course examines issues involved with line, tone and textural techniques as well as color, process media and accidental invention.

PRIN300

Junior Studio: Digital Print Transitions

(2 credit hours)

(Note: Students enrolled in PRIN300 must also enroll in PRIN364.)

"Junior Digital Print Transitions," a seminar course, will focus on transitioning between analog and

digital imaging processes. The semester's focus will incorporate a synthesized approach, one that examines work and issues through the use of traditional printing disciplines and processes and include computer, camera, video and Web-based sources. This is a course designed to use computer graphics programs for a variety of image-making processes. The computer will be utilized as a fine arts tool in the creative imaging process as well as for the creation of photo mechanicals used in traditional printmaking techniques. Special emphasis will focus on the computer's ability to assist in separations, text, visualizing layers and prepress layout, as well as a creative imaging and idea generation source. Such technology and use also will investigate the inevitable crossover that occurs between fine arts, photographic, design, publishing and other digital methodologies.

PRIN320

Junior Advanced Printmaking

(3 credit hours)

The advanced print studio is a dedicated exploration of the student's ongoing studio narrative. The focus is on developing a rich and consistent studio practice and creative voice. Integrated into the course are professional practice and the senior thesis requirements. These requirements will be scheduled as a seminar and taught on Wednesdays.

PRIN315

Basic Alternative Processes

(2 credit hours)

The course opens possibilities regarding the use of the computer as a means of creating and printing images and covers printmaking history, contemporary print work, working in a series and narrative/anti-narrative. Coursework is designed to assist students with developing the direction and content of their work, which culminates in an independently designed project.

PRIN325

Drawing Applications I

(3 credit hours)

The drawing print class is an investigation of the languages of drawing and their relationship to printmaking. The course will include lectures, critiques, discussions and a focus on etching and related print processes. The course is meant to foster dialogue on drawing/print. The logic is to present ideas, and assignments couple with technical information to provide the students with both conceptual and technical means to respond to the assignment and their own self-directed studio work.

PRIN364

Junior Lithography Printmaking

(3 credit hours)

(Note: Students enrolled in PRIN364 must also enroll in PRIN300.)

"Junior Lithography Printmaking" is to provide students an emphasis that integrates the conceptual

and technical experience necessary for lithography in printmaking and the arts today. Class will explore a variety and combination of media within lithography and other related disciplines, including photography, transfers, text monotypes and computer, as well as other information that proves to be needed. Each print major's own educational objectives and issues in this class and their other work will be encouraged to overlap and intersect. Students will be encouraged to investigate their work using the expressive and conceptual potential of this medium. Traditional and alternative instruction and guidance will provide students a basis to find their own visual and conceptual focus linking creative development, needs and the learning process. At various points during the semester the class will meet for individual and group critiques to facilitate and enhance such development.

PRIN366

Silkscreen

(3 credit hours)

This class should provide the students with a foundation and history of silkscreen printing techniques and provide a launching pad for mixed-media experimentation involving printed matter and multiples. Students will become familiar with traditional and non-traditional ways of working with prints, multiples, design and public art through lectures, field trips, collaborative and individual work. Research will be a key in individual projects, and considerations of audience, packaging, design, and public realms will be discussed at length. Consider the power of printmaking to help you exercise your democratic rights. Contemporary prints disseminate images, messages, propaganda, mundane information and can save you 35 cents on your next purchase. Think of all the prints you notice, ignore, fill out, exchange, collect. What kind of print might change your life forever?

PRPP380

Junior Professional Practice

(1 credit hour)

This course enhances students' knowledge of career opportunities and facilitates their preparation for graduate school, grant or other applications. Students will develop their communications skills, preparing artist's statements, resumes and a professional quality sheet of slides or other media for appropriate documentation.

PRIN400

Senior Printmaking

(5 credit hours)

The students will focus on developing their ideas and studio practices through critiques, individual research and collaborative presentations. The focus of this course is on development of the student's individual work and the articulation of the concept it generates.

PRPP480

Senior Professional Practice

(1 credit hour)

This course enhances students' knowledge of career opportunities and facilitates their preparation for graduate school, grant or other applications. Students will develop their communications skills, preparing artist's statements, resumes and a professional quality sheet of slides or other media for appropriate documentation.

PRIN420

Senior Advanced Printmaking and Thesis

(3 credit hours)

"Senior Advanced Printmaking" will require the students to focus on developing their ideas and studio practices through critiques, individual research and collaborative presentations. The focus of this course is on the development of the student's individual work and the articulation of the concept it generates. Students prepare and execute a final public presentation of their work, which could take the form of a gallery exhibition, a public performance, the distribution and public screening of a video or multi-media work or a printed publication. All graduating seniors develop and give an articulate public presentation of their theses, concepts and technical processes involved in the work. Oral and written assignments are developed to hone student's communication skills.

PRIN430

Senior Studio

(3 credit hours)

This course applies printmaking processes in a personal studio practice in direct relation to the student's senior thesis. It consolidates previous exploration of personal expression through experimental approaches. This course is a studio capstone and extends the student's studies and visual vocabulary beyond offered courses. It also applies professional practice advice by helping students to apply for their B.F.A. show, the culmination of the program. Students will provide a research paper or statement of intent for instructor approval. Each student works independently, and the instructor serves as a guide throughout the course.

Printmaking electives

PRINE240

Letterpress: Reaching for Additional Dimension

(3 credit hours)

This course will provide a solid understanding of letterpress printmaking, including hand-set type and image cuts as well as the more contemporary, digitally-generated polymer plate. Students will explore combinations of texture and text and may experiment with dampened paper, leather and fabric. Considerable emphasis will be placed on developing the skills required for achieving a solid type lock-up, impression control through make-ready techniques and pleasure in pulling a proof from type you've set by hand, but students may be surprised at how much they come to value regular press lubrication, maintenance and stewardship. While learning how to use and troubleshoot letterpress equipment, students will participate in discussions about the historical context of

letterpress practice in contrast to the current practices of its recent revival. A list of readings and videos, both technical and historical, will be provided to broaden the student's understanding of the craft and its ongoing significance. Student assignments include the production of stationery, event posters and a small book of poetry or aphorisms.

PRINE349

Printstallation

(3 credit hours)

"Printstallation" is a course designed to bring together the studio practice of installation with the craft of printmaking. Installation has found itself in a very important position within the context of contemporary art-making. It is an approach that respects space and places itself as an artistic medium. Printmaking refers to a diverse set of technical practices bound together by the idea of "the multiple." This class will focus on a number of printmaking crafts — screen print, relief, digital and more — in order to examine their agencies as novel and conceptually important ways to approach installation work. Students will work both individually and collaboratively to explore the possibilities of space and place when activated by printmaking media.

PRINE351

Beyond The Book

(3 credit hours)

What lies beyond the book? This class will explore relationships of context, meaning and format of books beyond their material substance within the book form. Students will be encouraged to explore irregular means of making books and to deviate from the usual understanding of "book-ness" itself. Students will become familiar with historical and contemporary, traditional and non-traditional ways of working with books, printed matter, images and text through lectures, field trips, collaborative and individual work. Research will be key to individual projects, and considerations of audience, communication, legibility and design will be discussed at length. Consider the power of bookmaking to help you communicate as an artist. Contemporary books exist in a multitude of overlapping worlds of information, knowledge, storytelling, wisdom, introspection, politics, culture and human experience. What kind of book might change your life forever?

PRINE358

Relief Revival

(3 credit hours)

Students will explore the many facets of the relief medium of printmaking. This course will cover an assortment of techniques, registration methods, presentation, contemporary and historical artists who use the relief medium and discussion about the return of the relief medium in recent years to the contemporary scene.

PRINE364

Artist in Community

(3 credit hours)

Students will form a collaborative group that will conceptualize, source, participate in and eventually organize events designed with an eye toward creating a bridge between the arts and the larger community; students will establish a social utility for a creative practice. To this end, students enrolled in this course will be producing public events and collaboratively developed supporting literature/ephemera, as opposed to individualized art pieces. The structure of this course will be divided into two sections: planning and execution.

PRINE376

Zine Machine

(3 credit hours)

Zine Machine is an interdisciplinary and conceptual course that allows the class to hear, listen and react to critical voices of students from a variety of departments. We will exchange readings, hold critiques of students' studio work and expand our ability to understand the critical and creative basis of multi-disciplinary approaches to creating studio work. From our experience and exchange of ideas we will design and create a publication, a Zine, for distribution to the KCAI community. The Zine will be published in InDesign or Illustrator. It will be published through Lulu.com as an artists' book and sold on Amazon.com. The student will learn how to publish and market a book.

Sculpture

The sculpture program at KCAI offers a wide spectrum of traditional and innovative technologies along with an intense philosophical and intellectual exploration of past and present three-dimensional work. This approach prepares students for professional practice in a global context.

The mission of the sculpture department is to educate students so that they will be able to engage in professional activities while they pursue successful lives in the field of art and design. Our program embraces the expansive nature of the field of sculpture by involving students in the physicality of making while focusing on the conceptual context of their artworks. Students learn creative problem-solving as art-makers who function as social agents in society while they strive to expand the material and conceptual vocabulary of contemporary sculptural practice.

Sculpture students develop the ability to transfer difficult and abstract ideas into materials so that the physical, the material and the practical are balanced with the poetic, the imaginative and the cognitive, and they are encouraged to develop individual interests, directions and personal skill sets. The sculpture department emphasizes a strong technical, material and conceptual foundation linked with a philosophy that embraces personal introspection. Specifically, the department embraces an expanding field of sculptural production that includes object-making, installations, kinetics, performance, multi-media, sound, video, digital pieces, community art projects and collaborative

ventures.

Students are introduced to traditional and nontraditional approaches of sculpture production, and they learn about contemporary issues in the field in order to understand sculpture within a social, historical and cultural context. In turn, the faculty aid in guiding each student in finding his or her own personal voice as an artist. Open-mindedness and diversity are two of the most valued characteristics of student work. Individual creative and playful expression, based on self-discipline and good work ethic, assist in developing the individual's personal growth. Resourcefulness is demonstrated through creative problem-solving, collaboration and teamwork. Technical competence with regard to several methods and processes is balanced with theoretical and conceptual growth. In turn, students who develop their ideas and concepts are more capable of positively affecting a variety of different communities on more meaningful levels.

KCAI has one of the nation's largest outdoor sculpture pads, complete with a pulley-and-hoist system. Sculptural work from small to massive is created in the sculpture department, which provides students with individual space as well as large, open studios. Covered and uncovered outdoor pads set KCAI apart from peer institutions. Students have access to a wood and steel room, forges, a stone area, large storage areas and a foundry with three furnaces. Students and faculty build their own iron cupola in a workshop class. Sculpture students are able to work with stationary equipment, hand tools, pneumatic tools and power tools. There are three furnaces for bronze, aluminum or iron casting, as well as ceramic shell and green sand casting stations and six kilns, including a salt gas kiln, bisque gas kiln and electric kiln.

The sophomore program introduces students to a wide range of techniques and processes through requiring a series of assignments intent on opening and broadening creative thought. A strong foundation in materials is supported with a solid writing component, assigned readings, lectures and open forum critiques intent on developing critical thinking skills. The junior and senior years expand upon the sophomore program as faculty guide students toward a more independent and focused concentration on their own directed projects. Throughout the two advanced years, critical dialogue continues to support studio practice and research while analysis and interpretation play an increasing role. Students learn to carry the responsibility for making maximum use of the department's faculty and extensive facilities as they develop their professional artistic practices.

Sophomore year	Fall hours	Spring hours
Sophomore sculpture	6	6
Materials and Processes	3	3
Studio elective	0	3
Liberal arts	6	6
Total:	15	18
Junior year	Fall hours	Spring hours
Junior sculpture	5	5
Professional practice	1	1
Studio elective	6	3
Liberal arts	6	6
Total:	18	18
Senior year	Fall hours	Spring hours
Senior sculpture	5	6
Professional practice	1	
Open elective	3	3
Studio electives	3	3
Liberal arts	3	3
Total:	15	15

SCUL200

Sophomore Sculpture I

(6 credit hours)

(Note: Sophomore sculpture students will take both “Sculpture I” and “Materials and Processes I” for a total of 9 credit hours.)

The first-semester sophomore program is structured to focus on a student’s practical skills, self-

exploration, research and professional practice. Students will develop skills in working with materials in the course and successfully explore and perform a variety of sculpture techniques.

Sophomores will be encouraged to express and reveal their personal voice and vision through developing their ability to transfer abstract and challenging concepts into materials and forms.

Theoretical, critical and analytical skills will be developed and assessed. Creative problem-solving will depend on the student's ability to question their media, imagery and concepts within a social, historical and cultural context. Students gain skills that range from operating equipment, safe studio practice and class participation to preparation in all demonstrations and assignments related to contemporary and historical issues in the field of sculpture.

SCUL220

Sophomore Sculpture II

(6 credit hours)

(Note: Sophomore sculpture students will take both "Sculpture 1" and "Materials and Processes" for a total of 9 credit hours.)

The second-semester sophomore program is structured for students to continue to experiment with traditional and non-traditional approaches to sculpture production. Students are introduced to bronze casting, human figure, movement and mechanics in sculpture, plastic and rubber for casting and mold-making, video, sound and light as well as drawing. In addition to assignments, students are expected to complete two self-motivated works throughout the course of the semester.

SCUL205

Materials and Processes I

(3 credit hours)

The first-semester sophomore program is structured to introduce students to the materials, processes, techniques and concepts of sculpture. Students will be introduced to traditional and non-traditional approaches to sculpture production as they explore form and space through mold-making, casting, metal fabrication, including but not limited to oxy/acetylene and hot casting wax and bronze. The course will address the relationships between form, material and concepts. Students will participate in creative discourse and acquire a broad base of practical information and critical/analytical skills.

SCUL225

Materials and Processes II

(3 credit hours)

(Note: Sophomore sculpture students will take both "Sculpture 220" and "Materials and Processes 225" for a total of 9 credit hours.)

"Materials and Processes II" is the continuation of the sculpture program with special emphasis on the development of ideas and skills. The course will engage the process of creating a body of flat-works in relation to sculptural works. Alternative individual approaches (traditional and non-traditional) to the making of sculpture and flatworks will be required. Individual attention will be

given to students' special needs relative to their previous program experience.

SCUL300

Junior Sculpture I

(5 credit hours)

The first-semester junior students will begin work by expanding on the research they completed in sophomore workshops. By focusing on studio practice, identity development, critical assessment and professional practice, juniors will be able to make the transition toward their advanced studies at KCAI. Juniors will be required to take one of three workshops taught by the faculty and visiting artists in an effort to engage materials, techniques and processes thoroughly. The ability to craft several materials into forms on a professional level will be required in order for a junior to make a smooth transition into the senior year. After the workshops and/or simultaneously with them, juniors will begin to work primarily on a tutorial basis in studio. Students are expected to produce four major pieces or an equivalent throughout the term. Juniors will be required to make manifest their own personal interests and vision.

SCPP380

Professional Practice

(1 credit hour)

The development of skills related to reading, understanding and discussing the ideas and issues underlying contemporary sculpture are emphasized within this course. The professional practice seminar concentrates on building and articulating effective artist statements, resumes and visual portfolios. Professional awareness also will be evaluated regarding proper and safe use of the sculpture equipment and facility, while skills dealing with digital technologies for documenting and disseminating artworks are introduced. Students engage in active and reflective inquiry about their future lives as artist and designers beyond their undergraduate experience. Participation in department exhibitions and critiques also will be evaluated.

SCUL320

Junior Sculpture II

(5 credit hours)

Juniors work primarily on a tutorial basis. A sketchbook is required to record work process, ideas, technical, conceptual, material and research information. Each student is required to have regular in-progress critiques with the instructor, participate in scheduled small-group critiques, mid-term critiques with sophomores, seniors and guest critics and have a final critique with the full department faculty. Participation in department exhibitions is required. Second semester junior studio is a continuation of investigation and process begun in the fall semester. Participation in off-campus, all department and end-of-semester exhibitions is required.

SCPP385

Professional Practice

(1 credit hour)

Second-semester juniors will continue to participate in the junior seminar on contemporary issues and professional practice. The professional practice seminar continues to concentrate on building and articulating effective artist statements, resumes and visual portfolios. The ability to successfully complete professional applications for a variety of grants, bursaries, fellowships, awards, graduate programs and residencies will provide the structure for assessing the student's professional abilities. A journal/sketchbook and a professional practice notebook containing student writing and all handouts, along with participation in department exhibitions and critiques, also will be required and evaluated.

SSCUL 400

Senior Sculpture I

(5 credit hours)

The first-semester senior student will work on a tutorial basis in regular critiques and discussions with faculty and peers. Most importantly, seniors will be expected to have identified a direction for their artwork and to be in the process of creating an ongoing series of substantial works. Studio practice on a material, technical and process level must demonstrate a move from a broadly based, experimental approach to an approach in which the emphasis is on honing and refining both the conceptual and the technical aspects of the artwork. As a basis for measuring student learning, in-depth engagement with conceptual issues, on a historical and contemporary level, must be supported in writing, oral presentations and in group discussions with peers, faculty and visiting artists/critics. Research, interpretation and analysis must support the artworks on multiple levels, and professional practice will be developed in its final stage during this term. Journals/sketchbooks and participation in the mid-year and final departmental exhibitions are also required.

SCPP480

Professional Practice

(1 credit hour)

This final B.F.A. professional-practice course will assist seniors as they continue developing and updating professional materials such as resumes, artist statements, image portfolios, image lists and cover letters to assemble a professionally designed application packet. Seniors will improve presentation skills by doing a draft thesis presentation to the class. There will be an emphasis on developing skills with digital technology for documenting and disseminating artworks as well as on learning to speak and write clearly and concisely about the body of work in which they are engaged. Attending the bi-weekly all-school professional practice sessions is required as part of the course. Active and reflective inquiry into the student's life as an artist/designer after undergraduate school will be explored, and a high level of professionalism will be expected. Sketchbooks, research and participation the departmental exhibitions and reviews are also required.

SCUL420

Senior Sculpture II

(6 credit hours)

Second-semester seniors will continue to work on a tutorial basis in regular critiques and discussions with faculty and peers. Seniors are expected to have identified a direction for their work and to be in the process of creating work for their senior thesis presentation and their end-of-term exhibition at the H&R Block Artspace. Above and beyond demonstrating their ability to craft a variety of materials into forms on a professional level (e.g. welding, casting and other fabrication processes), seniors will be expected to demonstrate, in their senior presentation, that they have pursued specific ideas in a deep, intense and passionate manner. Seniors will be required to show evidence that they have experimented, questioned and taken risks, with an emphasis on refining and honing decisions related to their thinking, planning and making. Mentorship will be valued and assessed, and the faculty will review the seniors' openness and willingness to challenge their ideas. The senior's ability to articulate critical issues through writing and group discussions with their peers and faculty will be given priority, and the student's ability to question relationships clearly and logically will be assessed. In critique, students will be required to show evidence of acquiring critical skills for discussing and analyzing their works and the works of their peers while learning how to accommodate errors and criticism. Journals/sketchbooks and participation in the mid-year and final departmental exhibitions are also required.

Sculpture electives

SCUE322

Toward a Green Sculpture (co-listed as a CASL elective)

(3 credit hours)

(Note: There is a lab fee of \$75.)

This studio/seminar is concerned with issues in our own communities and the materials, processes and forms of our work, specifically, how we responsibly choose and use these. The course will have components that teach students skill in research and response to critical issues. We will frequently engage with people and places off campus to encourage students to collaborate across disciplines and forge their own lives into sites of personal and social significance. We will focus on climate disruption as the critical issue of our time and how artists, as cultural producers, are taking part in the conversation. The class will experience how artistic strategies may become tools for establishing a new paradigm in artistic practice. Our experiences will begin with developing skill in researching current topics through film, internet, reading, walking, traveling, interviewing and making. This course is intended to expose students to new ways of working outside the boundaries of the traditional studio and to equip them with tools to engage the defining issue of our times.

SCUE324

Toward a Green Sculpture: Artist in Conversation with the World (co-listed as a CASL elective)
(3 credit hours)

This studio/seminar is one of a series of sculpture department/CASL course offerings that are included within the general rubric of "Toward a Green Sculpture." The course will be concerned with issues in our own communities as well as the materials, processes and forms of our work: specifically, how we responsibly choose and use these. Conversation is part listening, and it also includes active thinking and making. Our attentiveness, and conversation, may lead to deep understanding that can strengthen our work and contribute to its meaning. The course will have components that teach students skill in research and response to critical issues. We will frequently engage with people and places off campus to encourage students to collaborate across disciplines and forge their own lives into sites of personal and social significance. We will focus on climate disruption as a critical issue and how artists are taking part in the conversation as cultural producers, and we will experience how artistic strategies may become tools for establishing a new paradigm in artistic practice. Our experiences will begin with developing skill in researching current topics through film, internet, reading, walking, traveling, interviewing and making. And lastly we will experience and develop the skills to extract materials from nature for our work in ecologically responsible ways while working with an artist who works intimately within a small ecosystem that she harvests for her own work. This course is intended to expose students to new ways of working outside the boundaries of the traditional studio and to equip them with tools to engage the defining issue of our times. We will take one three-day weekend camping field trip the first weekend of April, and we will have one weekend workshop in Kansas City.

SCUE360

Sculpture Elective
(3 credit hours)

The sculpture elective course is a survey of basic sculptural materials and techniques. Special emphasis varies according to staff. Currently, metal fabrication and casting is the starting point. Students are encouraged to explore mixed media materials from their own major area (painting, fiber, ceramics, etc.) in conjunction with metal fabrication and casting workshops.

SCUE390

Virtual Sculpture
(3 credit hours)

Coming to terms with "virtual sculpture" will be the main focus of this course. Students will investigate the possibilities of working in Sketch Up Pro in order to create two assignments on a small moveable scale and large exhibition plane. The digital sculptures will form the basis for extending the three-dimensional realm of sculpture into computer design and the world of Google Earth, all the while focusing on the traditional elements of sculpture dealing with art, functional design and architecture. Historical research and contemporary practices, transformations and manipulation of virtual space will be explored in the attempt to draw the viewer into the three-

dimensional realm of digital and virtual forms and ideas.

Certificate programs

Asian Studies

Students participating in KCAI's Asian Studies Certificate Program study the language, art, aesthetics and creative activities of China and Japan. Students pursue an intensive study of East Asia through designated courses in language, art history, literature, history and philosophy, along with a studio component. Fifteen credit hours are required to attain the certificate. (See detailed program requirements in a previous section of this catalog.) In addition, students completing the program write a 1,000-word "reflection paper" and give a short presentation in which they discuss their experiences and communicate ideas that indicate a more comprehensive understanding of the nature of Asian studies.

Options for required courses include:

- Japanese Language and Culture I, II or III
- Kanji I or II (online courses)
- Survey of Asian Art
- Survey of Chinese Art
- Survey of Japanese Art

Liberal arts electives include:

- Asian Animation
- Asian Ceramics
- Japanese Prints
- The Art of Zen
- East Meets West
- Modern Japanese Film
- Modern Chinese History
- History of the Samurai
- Modern Chinese Literature in Translation
- The Modern Japanese Novel
- Eastern Thought I and II

Studio electives include:

- Printmaking: Investigating traditional Japanese printmaking using wood
- Fiber: Asian textiles, including resist dyeing techniques of Shibori
- Independent project within a regular studio elective course

Social Practice

The Social Practice Certificate is a 15-credit academic program. Students pursuing the certificate in social practice may be interested in

- Challenging systems of value
- Examining issues of social and/or environmental justice through community engagement and critical interventions
- Political activism
- The creation of new genre public art

The core courses for the certificate are "Collaborative Art Practices," "The Artist's Role in Society" and an internship with a nonprofit organization.

Curriculum and instruction emphasize reading, discourse, reflection and collaborative engagement as realized in the work of contemporary social practitioners.

Assessment of work made by social practice certificate students will be based on process, concept, context and relational aesthetics in addition to adhering to KCAI's high standards of creativity, risk-taking, problem-solving and high technical skills.

KCAI's community partners have included:

816 Bike Collective

Accessible Arts

Arts in Prison

Berkley Child Development Center at the University of Missouri-Kansas City

Boys and Girls Clubs of Greater Kansas City

Charlotte Street Foundation

De LaSalle Education Center

HALO Foundation

Kansas City, Kansas, School District

Mattie Rhodes Center

Nelson Atkins Museum of Art

Rose Brooks Center

Visiting artists

Throughout the academic year, students have opportunities to meet, work with and hear lectures by a wide range of campus visitors, some of whom conduct workshops during their stay. Thursday nights are lecture nights during the fall and spring semesters. The lecture series is entitled "Current Perspectives," and details are available online at www.kcai.edu/CurrentPerspectives. Recent guest speakers have included:

Speakers for the fall 2013 series included:

- Judith G. Levy, multidisciplinary artist, sponsored by the H&R Block Artspace at KCAI
- Anna Von Mertens, textile artist, sponsored by the KCAI fiber department
- Christian Rattemeyer, Harvey S. Shipley Miller associate curator of drawings at the Museum of Modern Art in New York, sponsored by the KCAI painting department
- Ellen Ziegler, a graphic designer, artist and teacher working in Seattle, sponsored by the KCAI printmaking department
- Stuart Hinds, director of special collections at the Miller Nichols Library at the University of Missouri-Kansas City, sponsored by the KCAI art history department
- Randy Regier, a contemporary visual artist living in Wichita, Kan., sponsored by the H&R Block Artspace at KCAI
- Lisa Saltzman, professor of art history at Bryn Mawr College in Pennsylvania, sponsored by KCAI's School of Liberal Arts
- Satch Hoyt, a Berlin-based international artist who creates immersive installations and sculptures, co-sponsored by the H&R Block Artspace at KCAI
- Ross Sawyers ('03 photography), a KCAI alumnus and assistant professor of photography at Columbia College Chicago, sponsored by the KCAI photography and digital filmmaking departments

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Senior Director, Foundation and Corporate Development
University of Central Missouri

Full-time faculty

Faculty names, titles and biographical information are posted on the KCAI website at www.kcai.edu, listed within each academic department, e.g. www.kcai.edu/animation.