

# Kansas City Art Institute

## Academic Catalog 2017-2018



KANSAS CITY ART INSTITUTE

## Important Notice:

The Kansas City Art Institute (KCAI) course catalog is published online annually and is primarily intended for use by students, faculty and staff. The catalog provides an overview of the college's curriculum and academic programs and certain educational resources. Additional information about academic requirements, administrative departments, course offerings and content, degree requirements, and policies and procedures may be provided in other publications by the Registrar and relevant academic departments and faculty. The information contained in this catalog is subject to change by KCAI at any time, including prior to and during the academic year, without notice to affected persons. The catalog does not create a contract (express or implied) between the student and KCAI or an enforceable promise or representation. Changes authorized by KCAI apply to current and prospective students and to those previously enrolled. It is the responsibility of the individual student to monitor changes and confirm that all appropriate degree requirements are met. Academic advisors are also available to meet with students to assist with degree requirements.

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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, filmmaking, fiber, graphic design, illustration, interactive arts, painting, photography, printmaking and sculpture. The college also offers certificates in social practice and Asian studies.

KCAI is known for a rigorous, diverse curriculum, an immersive studio experience in high quality academic programs, and excellent faculty mentorship of students. 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 Street.

## **Mission**

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

KCAI seeks to accomplish this mission by:

- Providing a rigorous education in art, design and the liberal arts that combines theory and creative application through facilitating aesthetic exploration and critical inquiry and reflection in an historical and contemporary context;
- Nurturing the professional, intellectual and personal growth of our students through access to dedicated preeminent, professionally active faculty;
- Preparing our graduates for thriving multifaceted careers by creating partnerships that serve and involve the public, encourage lifelong learning and promote student engagement with local, national and international communities.

The Kansas City Art Institute's approach to education is designed to produce creative problem-solvers who are agile thinkers able to transform their lives and those of others.

We value intellectual and artistic curiosity together with critical and creative inquiry.

We promote meaningful integration of liberal arts education and professional practice.

We explore diverse conceptions of art and design, materials and ideas, history and perspectives.

We embrace community engagement, cultural diversity, compassion for others and open communication, contributing to social and cultural growth both locally and globally.



## **Vision**

To be an innovative leader in art and design.

## **Contact Information**

Kansas City Art Institute

4415 Warwick Blvd.

Kansas City, MO 64111-1820

General information: [info@kcai.edu](mailto:info@kcai.edu)

Admissions and Financial Aid: Toll free: 1-800-522-5224

College Directory: 816-472-4852

For a list of departments and contacts within each department, please visit:

<http://www.kcai.edu/academics/>

## **Faculty**

Faculty names, titles and biographical information are posted on the KCAI website at

<http://kcai.edu/about/leadership-faculty/> and are listed within each academic department.

## **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](http://www.nasad.arts-accredit.org)

The Higher Learning Commission

230 S. LaSalle St., Suite 7-500

Chicago, IL 60604

Telephone: 800-621-7440

Website: [www.ncahlc.org](http://www.ncahlc.org)

Association of Independent Colleges of Art and Design

236 Hope St.

Providence, RI 02906

Telephone: 401-270-5991

Website: <http://www.aicad.org>

## **Academic Calendar**

Download academic calendars here: <http://kcai.edu/kcai-students/>

## **Admission Criteria**

For information about eligibility for admission, transfer credit, how to apply, application deadlines, etc., please visit: <http://www.kcai.edu/admissions>

## **Academic Resources**

This list is not all-inclusive. Additional resources can be found in the KCAI student handbook online at [www.kcai.edu](http://www.kcai.edu) in the student life section.

### Academic Advising and Career Services

Academic advising and career services provides a unique integrated approach to academic and career advising. The goal is to assist students and recent alumni in achieving 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 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 information about policies, services or opportunities. In turn, 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.

Services include:

- Academic advising
- Schedule planning
- Career development and planning
- Career-related programming and workshops
- Internship/job-readiness (resume and cover letter preparation, networking, interview skills, and other aspects of the internship/job search process)
- “CAREER OPPS LIST” - online job board for on- and off-campus job opportunities
- Graduate school preparation
- Residencies, assistantships, and fellowships information
- Artist statement and letter of inquiry writing and editing
- Assistance with policies and procedures regarding academic requirements
- Assistance with educational opportunities
- Assistance with transfer credit hours

## Academic Support

Students at KCAI are encouraged to seek out the assistance offered through academic support services. 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.

## Disability Services

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 disability services. Students may also complete a disclosure of disability form, which is located online at <https://artnet.kcai.edu/required-information>.

Submitting the disability disclosure form is not the same as requesting accommodations, which must be done through the disability services office.

## Global Studies and International Student Support Services

KCAI promotes global citizenship by providing comprehensive services to both domestic students interested in studying off-campus as well as international students studying at KCAI. 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
- International exchange program
- Faculty-led travel programs
- Non-KCAI sponsored study abroad programs
- Fulbright U.S. student program

Students interested in any of these programs are strongly encouraged to meet with the Director of Special Programs early in their academic careers. Advance planning facilitates a more streamlined off-campus study experience.

The Registrar is the designated SEVIS school official and assists international students (nonimmigrant students) and their dependents, present in the U.S. on a student visa (F-1/F-2) with questions regarding obtaining a Social Security Number or driver's license, lawful employment, maintaining valid student status, DHS/DOS regulations and requirements, and USCIS authorizations, etc.

## **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. Library staff provide individual and group instruction in research skills, including the principles of information literacy and intellectual property rights. The visual resources librarian develops and maintains the college's digital image collection in support of teaching and research.

The mission of the library is threefold: to be a forum for information, ideas, and instruction that will inform and enhance learning in the classroom and the studio for KCAI students and faculty; to foster development of students' skills for self-directed learning; and to support community participation in the arts and design through access to library collections and services.

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 physical 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 online information resources, giving users 24/7 access, on campus or off, to electronic books, magazine articles, dictionaries, encyclopedias and other information resources, tools for learning, and collections of high-quality digital images. Additional online services provided by Jannes Library include a robust language-instruction platform offering more than 80 languages, and a platform for streaming video instruction in software, creative applications, and digital technologies. Links to online resources, as well as general information about library operations, are available at the library's home page: <http://kcai.edu/campus-life/jannes-library/>. This homepage and other Jannes library web pages feature chat windows, offering research help provided by librarians, throughout the day, overnight and on weekends. The digital media librarian supports the art history department and all liberal arts courses, as well as studio courses through the production, cataloging, organization and maintenance of a digital image collection. The college's image collections are hosted by ARTstor, enabling round-the-clock access and seamless integration of our local collections with ARTstor's million-plus image collection.

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 Mac and Windows platforms and a number of grayscale 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 Computer Lab is staffed on an intermittent basis by student assistants who are able to help users with basic trouble-shooting 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.

## **Academic Policies**

[Academic Advising and Registration for Courses](#)

[Academic Grade Forgiveness](#)

[Academic Honesty](#)

[Academic Probation, Dismissal, and Progress Standards](#)

Add/Drop Period and Withdrawing from a Course

- [Add/Drop and Withdrawing from a Course](#)
- [Adding or Dropping a Course, Internship, Mentorship, or Directed Study After the Academic Deadline](#)

[Application for Asian Studies Certificate](#)

[Application for Social Practice Certificate](#)

[Application for Art History Program \(double major and minor\)](#)

[Application for Creative Writing Program \(double major and minor\)](#)

Attendance

- [Attendance](#)
- [Attendance of the First Day of Class](#)

[Auditing a Course](#)

[BFA Degree Requirements](#)

[Change of Major](#)

[Commencement Ceremony Participation Eligibility](#)

[Course Grade Appeal](#)

[Course Waitlists](#)

[Credit Hour Load and Part-time Status](#)

[Degree Requirement Substitution Request](#)

[Directed Study](#)

[Grading System](#)

[Graduation \(Degree Completion\) Requirements](#)

[Incomplete Grades](#)

[Internships for Studio Artists](#)

[Major Plus \(+\)](#)

[Mid-Semester Grade Reports](#)

Off Campus Study Programs

- [AICAD Mobility Program](#)
- [Faculty Led Travel Program](#)
- [Fulbright U.S. Student Program](#)
- [International Exchange Program](#)
- [Kansas City Area College Exchange Program \(KCASE\)](#)
- [New York Residency Program](#)
- [William Jewell College Exchange Program](#)

[Pregnancy and Pregnancy-Related Conditions](#)

[President's List and Honorable Mention](#)

[Professional Internships](#)

[Residency Requirement Waiver Request](#)

[Student Class and Studio Level](#)

[Studio Hours](#)

[Studio Models](#)

[Transfer Credit](#)

## **Campus Policies**

Campus Security

- [Emergency Alert System](#)
- [Emergency Response and Evacuation](#)
- [Jeanne Clery and Campus Crime Statistics](#)
- [Missing Persons](#)
- [Timely Notice](#)

Campus Technology

- [Accessing Campus Network Facilities](#)
- [Computer Security and Data Privacy](#)
- [Computer User Code of Conduct](#)
- [Copyright Infringement](#)
- [Game Playing](#)
- [Monitoring the Network and Users](#)
- [Network Support for Living Center Residents](#)
- [Passwords](#)

[Check Cashing](#)

[College Closings Due to Inclement Weather](#)

[Consensual Relationship and Nepotism](#)

[Disclosure of Disability](#)

[Discrimination and Harassment Policy \(for protected classes\)](#)

Family Educational Rights and Privacy Act (FERPA)

- [Directory Information and Requests for Non-Disclosure](#)
- [Summary of Student Rights](#)

Financial Aid

- [Emergency Student Loans](#)
- [Employment on Campus](#)
- [Financial Aid Guidelines](#)
- [Maintaining Eligibility for Financial Aid and Satisfactory Academic Progress](#)
- [Merit Scholarships](#)
- [Minimum Standards of Progress for Veterans](#)

[Free Non-Credit Courses for BFA Students through KCAP's Continuing and Professional Studies](#)

[Good Samaritan and Medical Amnesty](#)

[Hazing](#)

[Immunizations](#)

[Installation of Art in Public Spaces](#)

Jannes Library

- [Jannes Library Circulation](#)
- [MOBIUS Libraries](#)
- [User Guidelines for the Jannes Computer Lab](#)

[Living Center Guide](#)

[Minors on and off Campus/Child Abuse Reporting](#)

[Parking and Parking Fines](#)

[Preferred First Names and Pronouns and Change in Legal Name](#)

[Readmission for Domestic and International Students](#)

[Request for a Reduced Course Load for F-1 Status International Students](#)

[Required Forms](#)

[Seizure Disorder Protocol](#)

[Service and Emotional Support Animals](#)

[Sexual Misconduct, Sex Discrimination, and Sexual Harassment](#)

[Smoking on Campus \(Smoke Zones\)](#)

Student Code of Conduct

- [Alcohol and Controlled Substances](#)
- [Drug Free Schools and Communities Act](#)
- [Student Code of Conduct](#)

[Student Complaints and Grievances](#)

[Student ID Cards](#)

[Students with Encumbrances](#)

[Student Health Insurance for Domestic and International Students](#)

[Transcripts and Requesting Transcripts](#)

[Tuition and Fees Payment Deadline](#)

Withdrawal from Courses and the College

- [Administrative Withdrawal Due to Non-Attendance](#)
- [Request for Withdrawal Due to Hardship](#)
- [Request for Late Withdrawal](#)
- [Total Withdrawal and Leave of Absence](#)

## **Student Resources**

KCAI Accident and Injury Insurance

- [Information about KCAI's accident/injury insurance](#)
- [Information about local urgent care centers and how to use KCAI's accident/injury insurance information](#)

Local Doctors, Physicians and Specialists

- [Information about local doctors, clinics, and specialists](#)
- [Information about local urgent care centers and how to use KCAI's accident/injury insurance information](#)

[Off-Campus Emergency and Mental Health Information](#)

[Gender Pronoun Supporting Materials](#)

[Smoke Zones Map](#)

[Wellness at KCAI Resources \(Physical, Mental, and Spiritual\)](#)

## **Academic Departments**

The Kansas City Art Institute is a private college of art and design granting the Bachelor of Fine Arts degree. KCAI offers in-depth study in the following 13 majors: animation, art history, ceramics, creative writing, fiber, filmmaking, graphic design, illustration, interactive arts, painting, photography, printmaking and sculpture. All freshmen complete studio work in the foundation program before entering a major as sophomores. All students take courses in the liberal arts program, which also houses the art history and creative writing majors. Each major or program is led by a faculty chair.

## **Foundation Year Department**

The Foundation program is the first year of the undergraduate curriculum that brings freshman and transfer students into broad-based, studio-intensive investigations in perceptual and intellectual studies. The active climate of Foundation is an immersive experience that nurtures student abilities and challenges preconceived ideas and attitudes towards creativity. Our 16,000 square-foot studio facility is the ideal place to grow and

interact with gifted people of diverse backgrounds who learn to excel through independent and collaborative projects. Students are closely mentored by our full-time faculty to develop the skills, attitudes and philosophies needed to confidently pursue their artistic goals across all media while engrossed in the pursuit of creative excellence.

### Fall Foundation

In the fall 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 creating visual expression. 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, and time-based and mixed media investigations as avenues of communication and expression. In addition to spending 16 hours in studio class time, students participate in woodshop orientations and attend critical lectures for two hours each week.

A significant component to the fall curriculum is Friday orientation sessions dedicated to the enriched understanding of processes, equipment and concepts. Students become experienced in the use of woodworking and fabrication tools located in the Central Shop through our six-session Central Shop Orientation. The Friday lecture series introduces students to expansive ideas within or relative to weekly studio courses and contemporary art.

### Spring Foundation

The Foundation department spring semester is divided into three sequenced, five-week workshops that focus on intellectual, imagistic and process-based learning platforms. Unlike the fall curriculum, the spring semester offers the opportunity for students to choose their individual paths of inquiry based on self-assessed needs and educational interests. The Foundation faculty will shift between AM and PM workshop offerings so students can build a matrix of mentorships and studio objectives that compliment the linear structure of the fall curriculum.

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.

<b>FOUNDATION – 2017-2018</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b> Fall Semester	FOUN 100	Foundation Studio I	9
	HRT 1001	History of Art I	3
	FYS 1001	First Year Seminar	3
Spring Semester	FOUN 110	Foundation Studio II	9
	HRT 1002	History of Art II	3
	H'TH 1001	History of Thought I	3
<b>Note:</b>	Each week students spend 16 hours in studio and an additional two hours in photography, central and wood shop and computer orientations.		



## Foundation Year Courses

### FOUN 100

#### 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.

Significant components to the fall curriculum occur on Friday's, a day for students to focus on studio objectives and orientations dedicated to the enriched understanding of processes, equipment and concepts. Freshman students become experienced in the use of woodworking and fabrication tools located in the Central Shop through our six-session Central Shop Orientation. Additionally, the Visual Symposium Series on Friday's introduce students to expansive ideas within or relative to weekly studio courses and contemporary art through lectures, performances, and cultural happenings.

### FOUN 110

#### 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 Liberal Arts Department

The Liberal Arts Department 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 Liberal Arts Department's 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 Liberal Arts Department 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 Chinese and Japanese language and culture and Kanji (an online course), giving students a diverse menu from which to choose to complete their degree requirements. Other opportunities available to students for which they may receive credit toward their degree include: study abroad programs, mobility programs, exchange programs, internships and directed individual study, in which students work one-on-one with a full-time member of the liberal arts faculty.

### **Liberal Arts Department Requirements for All Students**

Lower-Division Required Core Courses:

*FYS 1001 First-Year Seminar	3 credit hours (to be taken the first semester of freshman year)
*HRT 1001 History of Art I	3 credit hours (to be taken the first semester of freshman year)
*HRT 1002 History of Art II	3 credit hours (to be taken the second semester of freshman year)
*HTH 1001 History of Thought I	3 credit hours (to be taken the second semester of freshman year)
HTH 1002 History of Thought II	3 credit hours (to be taken the first semester of sophomore year)

**\*These courses are prerequisites for upper-division Liberal arts electives**

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. Courses that satisfy this global/comparative studies requirement are designated “G/C”.

Art History	9 credit hours (to be taken sophomore, junior, or senior year)
History	3 credit hours (to be taken sophomore, junior, or senior year)
Literature	3 credit hours (to be taken sophomore, junior, or senior year)
Philosophy	3 credit hours (to be taken sophomore, junior, or senior year)
The Sciences	3 credit hours (to be taken sophomore, junior, or senior year)
Liberal Arts Electives	6 credit hours (to be taken sophomore, junior, or senior year)

**42 TOTAL CREDIT HOURS**

## Liberal Arts Courses and Course Descriptions

### 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*.

##### Sample First-Year Seminars:

##### 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.

##### 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."

##### 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.

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.”

First-Year Seminar: Depictions of the Antihero

This course will look at a variety of different antihero constructions in literature and film. We will be asking how audiences respond to unlikable characters, how these characters interact with their world and move through narratives clad in unlikable and seemingly irredeemable qualities. How do authors create these characters and why do we love them? Readings include essays by Joan Didion, David Foster Wallace, a podcast by Bret Easton Ellis—all authors adept at creating antiheroes. Other texts include:

Achebe, *An Image of Africa: Racism in Conrad’s Heart of Darkness*

Burgess, *A Clockwork Orange*

Conrad, *Heart of Darkness*

Coppola, *Apocalypse Now*

Flynn, *Dark Places*

Moore/Lloyd, *V for Vendetta*

First-Year Seminar: Personal Narrative and Feminist/Queer Theory

This course will examine how the intersection between personal narrative and academic research leads to informed and extraordinary methods for knowledge production. While approaching this crux through literature, creative writing, academic essays, and film, we will consider authors that combine theoretical discourse within narration, and how the personal may invite new forms of intellectual inquiry.

First-Year Seminar: Social Revolution, Counterculture, and Postmodern Thought: The 60s and Beyond

In this course, we will practice making connections between historical conditions and events that inspire revolution and counterculture movements. We will center our conversation on events that took place in the 1960s such as changing lifestyles, surging protests and activism in the United States and Western Europe, and growing movements such as Civil Rights and Feminism. Texts include Voltaire’s *Candide*, Palahniuk’s *Fight Club*, Burroughs’s *Naked Lunch*, Debord’s *The Society of the Spectacle*, lyrics of Dylan, Baez, and the birth of punk rock, and Kong’s *Tiananmen Fictions Outside the Square: The Chinese Literary Diaspora and the Politics of Global Culture*.

### First-Year Seminar: Spinning Yarns—Unreliable Narrators

A good storyteller is, in many ways, just as important, and sometimes more important than a story itself. In this course, we'll explore the power of narrative voice, especially dynamic, memorable first-person narrators like Harper Lee's "Scout" Jean Louise Finch, J. D. Salinger's Holden Caulfield, and Ralph Ellison's nameless invisible man. We'll also explore the use of free indirect discourse, or the narrative space between first and third person, by authors like Zora Neale Hurston and Toni Morrison. We'll ask how a narrator's reliability, the achievement of ironic tone, and written representations of the spoken word, or vernacular, simultaneously complicate and enrich the reception of these stories and force us to read between the lines. Among the texts we'll be reading are short stories by Edgar Allen Poe and brief sections of novels such as *Fight Club* by Chuck Palahniuk, *The Brief Wondrous Life of Oscar Wao* by Junot Diaz, and *The Curious Incident of the Dog in the Nighttime* by Mark Haddon.

### 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 seen. 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. Objects of study will include the 19<sup>th</sup>-century photographs of female hysterics that were taken at the The Pitié-Salpêtrière, the fiction of George Simenon, and the films of Gus Van Sant. 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 students to develop a critical vocabulary that can be used in later classes.

### 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).

### First-Year Seminar: The Human Animal

Animal life challenges our conception of the human, and provokes us to ask what kind of animals we are. Traditionally, western culture defines the human in opposition to beasts. For our contemporaries, however, that boundary has begun to shift; scientists, theorists, writers, artists and philosophers alike are no longer certain whether a clear line can be drawn between humans and their animal others. In this course, we will trace a cultural history of animals in the West. We will study representations of animals in a variety of disciplines from antiquity to the present.



## HRT 1001

### History of 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. And in order to place these Western cultures within a world context, connections and influences through cultural exchange, trade, warfare and migration will be included.

## HRT 1002

### History of Art II

This course provides an introductory survey of the art of the Western world from the Renaissance to the present. Because of the extensive time range being examined, we will focus on those artworks most representative and significant for each art historical period. We will study a range of art forms—painting, sculpture, architecture, installation art, and new media—in their social and historical contexts. Towards the end of this course, we will discuss avant-garde art practices, identity politics, and the global state of contemporary art. **Prerequisite: HRT 1001**

## HTH 1001

### History of Thought I

History of Thought I explores significant texts from the ancient world through the European Enlightenment. Intended to provide artists with a shared intellectual vocabulary and a solid historical platform for understanding contemporary issues, this first course in the History of Thought sequence includes the study of foundational figures such as Plato, Aristotle, Shakespeare, Descartes, Rousseau, Hume, and Kant, contextualizes their thinking in the global history of ideas, and works towards a contemporary critique of their assumptions. History of Thought courses require intensive reading, writing, and discussion. **Prerequisite: FYS 1001**

## HTH 1002

### History of Thought II

History of Thought II explores significant texts from the European Enlightenment to 21<sup>st</sup>-century global culture. As the second course in the History of Thought sequence, this class begins in the late modern era, includes the study of canonical 19<sup>th</sup>-century figures such as Hegel, Darwin, Nietzsche, and Marx, and then moves on to major 20<sup>th</sup>- and 21<sup>st</sup>-century thinkers and movements whose basic assumptions will be subject to critique. Building on the foundation provided by History of Thought I, History of Thought II seeks to deepen the necessary vocabularies and critical thinking capacities that allow artists to participate in contemporary intellectual life. History of Thought courses require intensive reading, writing, and discussion. **Prerequisite: FYS 1001**

## Upper-Division Liberal Arts Electives

Upper-division liberal arts electives include courses from the following areas: art history, history, literature, philosophy and the sciences ("G/C" indicates that a course is a Global/Comparative Studies course).

### 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 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 and architecture of the period.

#### AHS 2403

##### Survey of African American Art

This course will begin with an exploration of West African cultures and then follow their descendants to the New World. We will examine the aesthetic expressions of African American artists from colonial times to the present while incorporating the social, political and religious influences on their art forms. Our study will include painting, sculpture, photography, and video art. Major figures will include Henry O. Tanner, Jean-Michel Basquiat, Romare Bearden, Spike Lee, and Rashid Johnson.

#### 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 2502

##### Survey of Modern and Postmodern Architecture

This course will introduce modern and postmodern architecture, examining new technologies in materials and construction, spatial organization, building design, style details and interior programming of 20<sup>th</sup>- and 21<sup>st</sup>- century Western architecture. Stylistic movements, intellectual and artistic origins, and major architects will be discussed, including the relation of architecture to art. Regional, national and international trends, and the

reshaping of the environment and society by urban planning and landscape architecture, will be explored within the context of a social, political, economic and cultural history. Case studies of local buildings are designed to increase student awareness of local architecture and architectural resources.

### AHS 2503

#### Survey of Materials and Techniques

To truly understand and appreciate a work of art, it is important to have a basic knowledge of materials and technique employed by the artist. Appearance can also be affected--rightly or wrongly--by the condition and previous conservation treatment of a work of art. Materials and Techniques in art is an introduction to the materials, methods, and techniques of art including painting, printmaking, fresco, sculpture, metal, glass, textiles, and mosaics. We will explore the material properties of these media, tracing their innovation, history, and use. Historical materials and techniques in various media will be studied through the examination of examples, early descriptions, and restorers' journals. A research paper will allow students to investigate one material or process on a more in-depth level.

### 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 in 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 2801

#### Survey of Costume History

This course will survey the history of Western costume and fashion beginning with early clothing from Ancient Middle East to present day United States and Europe. Over the course of the semester, we will explore the development of clothing from function – to protect the body – to an expression of one's social condition, an expression of culture, and the birth of the concept of fashion. By studying costume and how it changes over time we shall examine many interesting perspectives about people, different social classes, and political and



social changes. The evolution of clothing will be studied in conjunction with correlated fine arts, literature, decorative arts, sculpture, and architecture. Socio-economic, religious, and political influences on dress and fashion will be discussed. Emphasis is placed on research, critical thinking, and understanding the relevance of the course as it relates to current design.

#### 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 3006

##### Topics in Ancient/Medieval Art: Roman Art and Architecture

This course will explore the Republic and Empire periods of the ancient Roman culture. In order to understand the meaning and importance of these objects for the Romans, these artworks will be discussed in terms of their cultural and historical contexts, with reference to pertinent political, social, religious, and cultural institutions. Paintings, mosaics, sculptures, monuments, bridges and buildings that span centuries and have endured for millennia express themes of leadership and propaganda, as well as the changing religion from polytheism to Christianity in the Late Empire. Students will read primary resources preserved in Latin, as well as texts of great Roman writers who spoke of these visual arts traditions. The preservation of Greek art forms by the Romans, as well as the inspiration to later cultures will be addressed, and the Nelson-Atkins Museum of Art collection will be incorporated into the course.

#### 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 Bernini, Borromini, the Carracci, Cortona, Tiepolo, Caravaggio, and Artemisia Gentileschi.

#### 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 take 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 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 email Dr. Reed Anderson at [sanderson@kcai.edu](mailto:sanderson@kcai.edu).)

#### AHS 3408

##### Topics in Modern/Contemporary Art: History of Photography from Daguerreotype to Digital

This course will extensively examine the history of photography, from the medium's conception in the late 18<sup>th</sup> Century through to the present. Utilizing formal and contextual analysis, among other methods, key works from the history of photography will be evaluated as representative of prevailing techniques, ideologies, and aesthetics. Lectures, readings, discussions, and writing assignments will provide a critical context for responsible and informed engagement with this ubiquitous yet complex medium.

#### AHS 3409

##### Topics in Modern/Contemporary Art: History of Photography—From Salt Prints to Selfies

What does Cindy Sherman have in common with the 19<sup>th</sup>-century Countesse di Castiglione? What's the difference between a selfie and a self-portrait? How does Jeff Wall's artistic philosophy compare with that of 19<sup>th</sup>-century British photographer Oscar Rejlander? Why do contemporary photographers make salt prints and daguerreotypes when it's much easier to post pictures on Instagram? This course will explore these and other burning questions that animate discussions about the history of photography and its relationship to contemporary practice. Lectures and class discussions will be presented thematically, rather than chronologically, and will include several visits to view real objects in the photography collection at The Nelson-Atkins Museum of Art.

#### AHS 3410

##### Topics in Modern Art: The Body, Then and Now

Depictions of the body played a central role in French visual culture from François Boucher's rouged and powdered coquettes to Paul Cézanne's hulking androgynous bathers. In this course, we will explore how certain artists portrayed the body in ways that upheld, subverted, and/or problematized social categories such as gender, race, class, sexuality, and disability. We will also consider how some contemporary artists have reimagined these works in order to spark discussion about the significance of the body in our own time.

#### AHS 3411

##### Topics in Modern Art: The History of Printmaking

This course will consider some of the major developments in Western printmaking from the fourteenth century to the present.



#### AHS 3412

##### Topics in Modern Art: Impressionism and Post-Impressionism

In this course we will study two major art movements of the late 19th century: Impressionism and Post Impressionism. We will consider artworks within their particular cultural, political and historical context as well as discuss outside influences, (e.g. Japanese Prints), technical achievements and innovative formal elements. Specific issues will be examined such as artist's responses to the new urban environment of Paris, class and gender distinctions, conflicts between aesthetic values and the art market, and myths concerning some well-known artists.

#### 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](mailto:sanderson@kcai.edu).)

#### AHS 3507

Topics in Contemporary Art: The Postmodern Condition Postmodernism is less about style and more about strategies of making art. This course will begin by examining significant works of art from the late 1970s and early 1980s that counter aspects of modernism and embrace critiques of originality. Then we will study postmodern and contemporary artists who engage in a range of conceptual strategies that include simulation and appropriation, parody and performativity, the anti-aesthetic and anarchitecture, activism and deconstruction, and doubt and failure. Photography, video, painting, performance, bricolage, sculpture, installation art, and institutional critique will be discussed. The requirements for this course will include a

midterm, final exam, and ten-page research paper.

#### AHS 3508

##### Topics in Contemporary Art: Performance Art & Artists

This course will examine the history of performance art from the early twentieth century to the present. We will read, watch, and discuss perspectives on this art through the viewpoints of artists, art historians, and critics. Performances relating to non-Western religious practices, feminism, alter-egos, and identity construction will be examined. Many of these artists create works with the intention of challenging the moral and ethical constructs embraced by their indigenous cultures. Marina Abramovic, Damien Hirst, Francis Alys, Clifford Owens, Tino Sehgal, Renee Stout, and Sharon Hayes will be among the artists covered in this course.

#### AHS 3509

##### Topics in Contemporary Art: Minimalism and Its Discontents

Focusing on art of the 1960s and 1970s, this course is an extensive study of minimalism and the divergent practices of post-minimalism, process art, and conceptual art. Artists to be considered include Frank Stella, Carl Andre, Dan Flavin, Donald Judd, Anne Truitt, John McCracken, Jo Baer, Agnes Martin, Robert Morris, Sol LeWitt, Eva Hesse, Lee Bontecou, Richard Serra, Robert Smithson, Gordon Matta-Clark and others. The readings will include primary source material as well as recent art historical scholarship that uses various methodologies. The requirements for this course include a midterm, final exam, and ten-page research paper.

#### AHS 3510

##### Topics in Contemporary Art: New Media, Post-Internet

In this course, we will study contemporary, cross-disciplinary, networked art practice in relation to the ways that artists throughout the 20<sup>th</sup> century radically shifted aesthetic concerns both in defiance of the predominant formats of painting and sculpture and by adopting new technological and scientific developments. Alongside presentations and discussions, this course will include conversations with guest curators and artists, in order to comprehensively address the growth, development, and resonance of the histories of photography, film, sound, performance, installation, video, and new media on artwork of today.

#### AHS 3511

##### Topics in Contemporary Art: Exhibition Studies

This course will explore topics and practice around the creation of exhibitions. The course will guide the student to read, write, research and discuss issues, theory, and practices relating to various types of exhibition making including museum study, artist as curator, curatorial approaches, and cultural implications. The course will meet at the KCAI Crossroads Gallery: Center for Contemporary Practice and meet at various sites off-campus.

#### 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 “saku” 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 course explores a range of art from 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* (Japanese prints), art related to Zen Buddhism, *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 3607

##### Topics in Global/Comparative Studies: Selfie and Other (G/C)

From Instagram #selfies to pop stars dressing as geisha in music videos, the contemporary visual landscape is replete with images of the self, and images of the self in the imagined role of cultural other. This course will investigate representations of self and other with a focus on identity, appropriation, globalization, and power narratives. We will investigate a variety of media, considering issues of mass media circulation, agency, the role of the corporation and the individual, as well as the potential of Internet culture and social media.

#### AHS 3608

##### Topics in Global/Comparative Studies: The Art of Africa and the New World (G/C)

This course is an overview of the art of West and Central Africa, Surinam, Brazil, Haiti, Cuba, United States, Meso-America, and Native America. The course has a writing element with four essays: African Art; African compared with African American; African compared with Meso-American; and, Meso-American compared with Native American. Four exams, following those same divisions, fill out the grading for this course.

#### AHS 3609

##### Topics in Global/Comparative Studies: Pre-Colombian/Meso-American Art (G/C)

This course will explore the rich and varied history of Pre-Colombian and Meso-American art and architecture. The regions covered in this course are the present-day countries of Belize, Guatemala, Honduras and Mexico. The rough time period of this class will be from approximately 1500 BCE (before common era, or BC) through approximately 1500 AD (or CE, common era). The right to go beyond this time frame is reserved to show and expound on important subjects. This course will also cover the major theoretical and ethical issues related to this art, as well as the histories of its discovery.

#### 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

##### 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 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 3811

##### Topics in Art & Society: Old Made New—Repurposed Art and Material

This course will explore the global and historical practice of refashioning artistic material. Using ancient and modern examples, we will examine the transformation of visual imagery and functional objects to promote ideas such as religious authority, political domination, thriftiness, inventiveness, and environmental concerns.

#### 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 from 1960 to the present. 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 has 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 4200

##### Art History Seminar: Domestic Life and Gender Identity 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 with a particular emphasis on gender identity. How did people view love and marriage in the Renaissance? What were the roles and expectation of women in the home versus the public realm? 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.). We will also frame our discussions utilizing the latest publications on gender in the Renaissance as well as recent museum exhibitions on the topic organized by the Metropolitan Museum of Art and the Victoria and Albert Museum.

#### 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, Happenings, Pop, Minimalism, Post-Minimalism, Arte Povera, 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 seminar course will examine the arts inspired by Zen Buddhism. We will begin with a study of Zen ideas and doctrines and then pursue an in-depth discussion of how art functions as a meditative and didactic tool for the Zen master. Although our primary focus will be on ink painting from the 12<sup>th</sup> century to the present, we will also explore the arts associated with the tea ceremony, Zen gardens and architecture. Since this is an art history seminar, class discussions are emphasized and written work, including a research paper, will be required.

#### 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 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 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.

#### AHS 4803

##### Art History Seminar: Global Contemporary Art

This seminar focuses on art from the mid-1990s to the present. We will examine a wide range of practices and media (video, performance, photography, painting, sculpture, printmaking, and installation art) by prominent artists from diverse ethnic, cultural, and geographical backgrounds. Emphasis will be on artists from Latin America, Asia, South Africa, and the Middle East. In addition to aesthetic issues, we will explore themes of war, displacement, and exile; trauma, memory, and loss; colonialism and identity politics; the lure of spectacle; and the politics of journalism and narration. The requirements for this course include participation in class discussions, weekly response papers, and a 15-page research paper.

#### 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 Ophüls, Louis Malle, François Truffaut, Claude Lanzmann, Vittorio De Sica, Lina Wertmüller, Sidney Lumet, Michael

Verhoeven, and, most recently, Roberto Benigni 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 Ang Lee’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 3010

Topics in Art as History: Migration

This course explores the history of human migration as expressed through art. We start from prehistoric forms such as cave paintings to the more recent media of the digital age. We investigate how historians use art, or artifacts, to construct the past and how artists use history to tell their stories. This course not only focuses on the movement of people, but will also address the migration of ideas, objects, and animals.

HST 3100

Topics in American Studies: World War II—Global Conflict

This course is a reading, writing and discussion class with an emphasis on military and diplomatic history—strategy and tactics are at the center of the course. The goal is to familiarize the student with the events and

personalities of the war. This should lead to understanding of how the war came about, how it was fought and won by the Allies, and how this watershed event shaped our lives. Other than the textbook and a midterm and final exam, the course requires three book report/think piece/essays on three outstanding works.

#### 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 3103

##### Topics in American Studies: America in Crisis—1929 to 1945

This course explores the social and cultural history of the United States from the onset of the Great Depression through the end of World War II. From the stock market crash of 1929 until the end of hostilities of the Second World War in 1945, American society experienced a number of dramatic events and changes. How did these crises affect and alter American society and American culture? And how did American culture reflect, comment on, and respond to events such as the Great Depression and World War II? These questions, and more, will be examined through specific topics, including: cultural conceptions of wealth and poverty, screwball comedies, art and the New Deal, representations of labor and unions, social understandings of “big government,” the WW II homefront, gender and the military, the development of an organized racial equality movement, internment of Japanese-Americans, and the reactions to the dropping of the first atomic bombs. Throughout the class, we will address how these developments in American cultural and social history continue to affect us today.

#### 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

“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 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.

### CRW 2501

#### Poetic 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.

### CRW 3500

#### Fiction Workshop I

This reading-intensive writing course functions as a workshop for problems in contemporary fiction. 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.

### 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. 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. Fiction Workshop I, though suggested, is not a pre-requisite.

### 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.



### 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 prerequisite.

### 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.

### 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.

### 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](mailto: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.

#### 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.

#### 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. Students will screen and discuss films and film segments. Students will analyze and deconstruct well-known screenplays.

#### 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.

#### 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.)

#### CRW 3512

##### Writerly Nonfiction Workshop: The Art of the Book Review

How do writers launch their professional careers, win readers for their work, and win critical recognition for their work? For the last hundred years or more, book reviews have been a key means to this end. Not only do positive reviews enhance (though not ensure) a book's success, but many writers have first broken into publication by writing reviews. Many great writers, including Virginia Woolf, Joyce Carol Oates, et al., have elevated the book review from its origins in journalism to an artistic form of its own. Professional book reviewing today is changing to respond to new challenges of the digital age. This course will survey the recent history of book reviewing and read some of its masters, examine its similarities and differences to other forms of reviewing, its turbulent relationship to academic literary criticism, its continuing conflicted relationship to journalism, and its creative possibilities for writers early in their careers. Students will become familiar with the major professional book-review venues and some emerging markets that are more open to new writers, learn how books are selected for review, and how they can seek to place their own reviews for publication. In a workshop setting, students will hone their aesthetic, ethical, and technical standards for evaluating books and reviews. Students will write and revise three book reviews, write a paper analyzing one book-review publication, complete weekly assignments and quizzes, and actively participate in workshop critiques. Texts: *Faint Praise: The Plight of Book Reviewing in America* by Gail Pool, active reading in *New York Times Book Review* and other review venues.

#### CRW 3513

##### Minute Fiction and the Prose Poem

Team taught by a specialist from each genre, this creative writing workshop explores the elusive and permeable boundary between the minute fiction--a short story only one or two pages long--and the prose poem, a poem, typically of similar brevity, written in sentences rather than verses. As the class works toward mastery of both genres, it will open up broader and deeper questions about what poetry and fiction are, and how--or if--they differ. Final project is a 20pp portfolio. Readings include:

Ashbery, *Three Poems*  
Borges, *Collected Fictions* (excerpts)  
Calvino, *Invisible Cities*  
Cortázar, *Cronopios and Famas*  
Lerner, *Angle of Yaw*  
Nelson, *Bluets*  
Rankine, *Don't Let Me Be Lonely*  
Stein, *Tender Buttons*  
Stern, *MicroFiction*

CRW 3514

Writerly Nonfiction Workshop: Writing About Art

Writing About Art focuses on writing on and *as* contemporary artistic practice. We will investigate the forms of writing vital to studio and post-studio practice, including artist essays, critical writing, and writing for new media. We will also address publication strategies for artists and artist-critics. Our readings will include contemporary and classic art writing, and by course's end, each student will have created a substantive body of original work.

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 3302

#### Topics in Drama: Ten Plays That Changed the World

Dramatic tragedy and comedy have from Classical Greece to the present engaged virtually all the art forms, from poetry to painting to puppetry. The plays students will read in this course bring to life such intellectual currents as classicism, neoclassicism, realism, Modernism, psychological approaches to art, feminism, Marxism, racism and anti-Semitism. More importantly, they typify how great drama blends delight and entertainment with serious art and even ritual. Readings include *Lysistrata* by Aristophanes; *The Love Suicides at Sonezaki* by Chikamatsu Monzaemon; Shakespeare's *The Merchant of Venice*; Aphra Behn's *The Rover*; Stephen Sondheim's *Sunday in the Park with George*; Anton Chekhov's *The Cherry Orchard*; Henrik Ibsen's *Hedda Gabler*; Lorraine Hansberry's *A Raisin in the Sun*; George Bernard Shaw's *Mrs. Warren's Profession*; and, *Hoppla Wir Leben!* by Ernst Toller. Two papers, a midterm, a final, as well as class presentations.

### LIT 3303

#### Topics in Drama: Shakespeare in Translation

This course concentrates on a close reading of selected Shakespeare plays. We will explore each play's historicity, its place in the history of theater, its social and political concerns, and, above all, Shakespeare's use of language. We will then study various "translations" of the plays—in art, music, and film. Students will write weekly "translations" of particular portions of each play. A 15-page research paper comparing two distinct versions of a single scene is required.

### 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 Ilyich*; Melville, *Bartleby the Scrivener*; Mariás, *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 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 3410

Topics in Narrative: Literature of Addiction

This reading-intensive course explores literary works on the theme of substance abuse and investigates current thinking about addiction as scientific fact and cultural phenomenon.

Required texts:

Michael Clune, *White Out*

Thomas De Quincey, *Confessions of an English Opium-Eater*

Philip K. Dick, *A Scanner Darkly*

Carrie Fisher, *Postcards from the Edge*

Avital Ronell, *Crack Wars*

Alexander Trocchi, *Cain's Book*



Amos Tutuola, *The Palm-Wine Drinkard*

Maia Szalavitz, *Unbroken Brain*

#### LIT 3411

Topics in Narrative: Modernist Literature—Excess, Wreckage, and the Multitudinous Mind

As the poet and essayist Anders Monson cleverly notes, “The history of literature is the history of experimental literature.” Nowhere is this observation more accurate than when applied to the modernist literature produced between 1910 and 1950. These were writers in the midst of a radical new world, responding to the tremors and speed caused by industrialism and the shock of World War I in radical and liberating ways. In this reading-intensive course, students will explore and discuss a diversity of modernist novels and writings. Assigned novels include Virginia Woolf’s *Mrs. Dalloway*, William Faulkner’s *As I Lay Dying*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and Samuel Beckett’s *Murphy*, as well as shorter works and excerpts by T.S. Eliot, Wallace Stevens, F. Scott Fitzgerald, Djuna Barnes, Gertrude Stein, Katherine Mansfield, W.B. Yeats, Ernest Hemingway, and Jean Rhys.

#### 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 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.

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 Loudun* 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 3701

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 3703

Topics in Gender Studies: The Witch in Literature in Society

Through a careful study of literature, history, and ethnography, we will explore the role that the witch plays in society and why so many people have been so afraid of her. We will begin with the European witch-hunts of

the fifteenth to eighteenth centuries, then investigate the cross cultural occurrence of the figure of the witch, including her appearance in literature and film and her continuing presence in contemporary life.

#### LIT 3704

##### Topics in Gender Studies: Major American Women Writers

In this course we will survey literary works by major American women authors from the late 19<sup>th</sup> century up to the present. The focus will be on both novels and short stories. We will discuss what impact each author and her work has had on the development of feminism and the role of women in modern American culture and society. We will also consider the female voices that may have been excluded from popular feminist discourses and the possible reasons for such exclusion. One chief objective of the course will be to define the parameters of the American Female Literary Tradition. In our attempt to do so, we will also consider if there is a “female voice” separate and distinguishable from that of dominant male discourse. Authors include: Willa Cather, Kate Chopin, Sandra Cisneros, Gish Jen, Zora Neal Hurston, Maxine Hong Kingston, Jhumpa Lahiri, Toni Morrison, Flannery O’Connor, Joyce Carol Oates, Cynthia Ozick, Leslie Marmon Silko, Alice Walker, and Eudora Welty.

#### 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 3803

### Topics in Translation: Traditional Chinese Literature

[G/C][Asian Studies Certificate Program]

This class will present a survey of traditional Chinese literature from early times (c. 1027 B.C.E.) through the beginning of the Qing Dynasty (c. 1644). The course will introduce students to three of the major genres in traditional Chinese literature: poetry, fiction and drama with an emphasis on vernacular fiction and examine the inter-textuality between these genres. We will read translations of a number of “masterworks” of traditional Chinese literature including *The Story of the Stone* (also known as *The Dream of the Red Chamber*), *Journey to the West*, and *Outlaws of the Marsh*. Through our readings we will explore important features of traditional Chinese society: religious and philosophical beliefs, gender relations and sexuality, family and class structure, and attitudes towards the imperial system and dynastic change. In addition, we will trace the development of major literary practices, conventions and themes through our readings. All works are in translation, and no knowledge of Chinese language, history or culture is necessary.

## 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 (Social Practice)

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.

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, T.J. Clark, and Walter Benjamin. \*This course is a Social Practice course for those students seeking the Social Practice certificate. For more information about Social Practice, please e-mail Julie Metzler at [jmetzler@kcai.edu](mailto: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.

#### 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.

#### 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, Duchamp, Caravaggio, 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.

#### 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.

### 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 3003

Topics in Aesthetics: 20th-Century Theories of Art

Beginning from Nietzsche and tracing theories of art through such philosophical traditions as hermeneutics, phenomenology, critical theory, structuralism and post-structuralism, the course introduces students to the works of such figures as Heidegger, Adorno, Benjamin, Foucault, Deleuze and Derrida.

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 3101-01

### Topics in Analytical Philosophy: Logical Analysis—Theory and Practice

The need to think critically pervades practically every facet of our lives. This course is designed as an introduction to the theory and practice of logical analysis. Upon completing this course, students shall be able to (1) distinguish between arguments and non-arguments, (2) critically evaluate arguments, (3) identify common fallacies and understand what makes them fallacious, (4) effectively apply critical-thinking strategies to everyday situations, and (5) clearly communicate and express ideas orally and in writing. The required text for this course is Patrick J. Hurley's *A Concise Introduction to Logic*, 12<sup>th</sup> ed. (Wadsworth/Cengage Learning, 2015; ISBN-13: 978-1-285-19654-1). While I shall spend some time lecturing in each class period, we will spend the majority of our time in class discussing the course concepts and applying them to examples.

## 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 3602

### Topics in Global/Comparative Studies: Global Aesthetics

[G/C]

While Anglo-American aesthetics has long focused on questions about the nature of art, aesthetic traditions in other parts of the world understand art as being inextricably intertwined with political questions and ideologies. Designed to explore the latter view, this course will begin by providing a solid foundation of neo-Marxist and postcolonial aesthetics that demonstrate the many ways in which our understanding of art both reflects and shapes the political and social context in which it is created. We will use this critical theoretical foundation as a lens through which to examine two broad categories of politically-charged art: that created by artists in late- and post-socialist regimes in the second half of the 20th century, and that created by artists and others as part of mass protests in the beginning of the 21st century. The work in question will primarily be comprised of visual art, but we will also touch on music, theater, architecture, film, and pop culture. By the end of the course, students will have a sophisticated understanding of multiple ways in which art has been used to bring about political and social change around the world. Readings include:

Friedrich Schiller, *On the Aesthetic Education of Man, in a Series of Letters*

Jacques Ranciere, *The Politics of Aesthetics*

Boris Groys, *Art Power*

Homi K. Bhabha, *The Location of Culture*

## 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 3902

Topics in Philosophy & Literature: Vehicular Epistemologies

Since Plato formulated his three-part view of knowledge in the *Theaetetus*, arguing that knowledge is “justified, true belief”, philosophers have been examining these three parts in an effort to answer the questions “What can we know?”, “How do we know what we claim to know?”, and “How do we know that we know what we claim to know?”, among others. In a world full of machines and other technologies, questions of knowledge become even more difficult as we extend our tools for knowing our world beyond our five senses. In this course we will investigate the ways that machines, particularly those used for transportation, affect the way we experience the world, shaping our perceptions of the environment, ourselves, and one another, further complicating what it means to know, to have justified, true belief.

#### 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, Counter-Memory, Practice*.

#### 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 3001

#### Topics in Ecology: Evolution—From Genes to Memes

This course serves as an introduction to the science of evolution, the process by which the inherited traits of living things change from generation to generation. Coursework includes presentations, midterm exam, and final exam. Required texts:

Dawkins, *The Selfish Gene*

Zimmer, *The Tangled Bank*

### 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.

### SCI 3200

#### Topics in the Philosophy of Science: What We Think About When We Think About Science

This course examines the nature and development of scientific thought, beginning with its origins in the ancient world (Mesopotamia, Egypt, Greece) and continuing through the present day. In addition to providing a historical overview, the course will address major philosophical questions relating to science: What precisely is science, and what are its aims? What are the strengths and limitations of the scientific way of thinking? How do scientific and artistic approaches to knowledge complement and contradict each other? Readings from Jabir ibn Hayyan (Geber), René Descartes, Martin Heidegger, and Thomas Kuhn, among others, will support a sustained analysis of the many roles science plays in Western culture as it is broadly conceived.

### 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.

## 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 Ang Lee'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 3601

### Topics in Global/Comparative Studies: World Religions [G/C]

This course is an introduction to the world's major religious traditions. We will explore diverse religious

philosophies and practices in an effort to understand how they shed light on the nature, meaning, and struggles of human existence. We will approach the different religions from two main perspectives: the historical development and worldview as reported by the author of our course text; and the traditions and worldview of the particular religion as related by its adherents. Religious traditions to be studied may include Native American religions, African and Australian indigenous religions, Hinduism, Buddhism, Shinto, Taoism, Sikhism, Jainism, Confucianism, Judaism, Christianity and Islam.

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 Kingston’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.

SOC 3702

Topics in Gender Studies: Gender Literacy

Students will acquire literacy of gender and feminist scholarship, and a fluency in the language of this discipline. The course will include a history of feminism and practical applications of theory. Most importantly, this course will serve as a conceptual toolkit to aid students in the transmission and communication of such knowledge to affect change in their communities, countries and world. We will address the formation of gender and its intersection of race, class, and sexuality. Questions to be addressed include: How are gender identities constructed and what is their relationship to culture/location/time? What is the legacy of feminism and its mission for the 21<sup>st</sup> century. We will look at representations and issue of gender in film, media, politics, and popular culture. Students will learn to identify examples of sexism and gender discrimination, address LGBTQAI issues, challenge gender binaries.

## Other Liberal Arts Electives - Courses in Chinese and Japanese Language and Culture

### CLC 2600

#### Chinese Language and Culture I (G/C)

(There are no pre-requisites for this course.)

This is a beginner-level Mandarin Chinese language class. It is designed to teach and stress listening, speaking, reading, writing, and typing of the Chinese language (simplified Hanzi characters), while building up students' confidence in usage and appreciation of the language. Chinese calligraphy will be introduced and developed. Culture and customs will be explored.

### 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 2601

#### Japanese Calligraphy (G/C)

An iconic example of Japanese culture is learning to write with a brush. Japanese character writing skills will be explored with both the pen and calligraphy brush. Students will learn to recognize the different scripts using ancient and modern resources from scrolls to manga and advertising. Students will also learn to write Hiragana, Katakana, and select Kanji in the three classic styles of Japanese calligraphy: Kaisho (regular), Gyosho (semi-cursive) and Soshō (cursive). Japanese language skills are not a requirement.

### 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.) (G/C)

(There are no pre-requisites for this course.)

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.) (G/C)

(Pre-requisite: JLC 4001)

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.

JLC 4603

Japanese Language & Culture Online (This is an online course.) (G/C)

The Japanese Language & Culture Online course offers multi-level learning through the Moodle platform. In addition to completing course work online, students will participate in a minimum of five fact-to-face sessions to explore Japanese culture with hands-on activities, and practice their language skills.

### Other Opportunities for Completing Liberal Arts Requirements

Study Abroad Programs

Mobility Programs

Exchange Programs

Directed Individual Studies

Internships

## **The Converging Media Department**

The convergence of traditional and emerging technologies at KCAI is situated in programming that provides comprehensive instruction to students majoring in Animation, Filmmaking, Interactive Arts and Photography. The focus of the curriculum includes visual problem solving and preparation for careers in emerging uses of contemporary disciplines. Students work in the practices of lens based and virtual imagery and its relationship to the convergence of interactivity, installation, performance, sound, animation, game design, virtual reality and projection mapping.

Through the sharing of courses and curriculum this intermedia department offers a rigorous course of study for students who intend to build interdisciplinary work through combined media, emerging technology and conceptual inquiry. This encourages students to synthesize critical thinking, making, and research in the context of contemporary culture and creative practices.

The electives emphasize visual literacy, theory and practice, presenting broad cultural perspectives in art making throughout the program. Working with innovative and supportive faculty, visiting artists and scholars, students

engage in courses that combine the immersive in conceptual, technical, and the historical in contemporary art disciplines.

Core competencies include visual problem solving, critical thinking, experimentation, verbal communication, research, fluency with creative technology and image making. Classes consist of lecture, critique, demonstration, screenings and research in directed studios.

### Sound Art

Embodying the world through aural-visual experience distinguishes Sound Art. Classes in this area support Animation, Filmmaking, Digital Media, Painting, Liberal Arts, and Social Practice, to cultivate new possibilities in sonic art. Generative music/art, sound for the screen and space, ensemble collaboration, solo performance, acoustics, microphone design/technique, professional recording, sound effects/Foley sound, sound-text, soundscape composition, musique concrète, visual-music/synaesthesia, and mixing in stereo and multi-channel are supported. Research areas include analysis of audio-visual relations in diverse media, social impact of sound technologies, and *historiophony* (history through sound).

## **Academic 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 creative exploration and self-direction supported by faculty advisors, mentorships and guided research.

The animation department features technologically integrated classrooms and studios. Students work in environments and curriculum designed to facilitate creativity and interdisciplinary approaches to image-making.

The sequential classes 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 will develop over three years the essential skills necessary for students to identify and solve problems in physical, virtual, cognitive and cultural contexts.

<b>ANIMATION – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	ANIM 210	Sophomore Studio: Principles of Animation	6
	ANIM 215	History of Animation	3
Spring Semester	ANIM 251	Sophomore Studio: Visual Communication	6
	ANIM 220	Digital Methods	3
	ANIM 313	Contemporary Animation History	3
<b>Junior Year</b>			

Fall Semester	ANIM 310	Junior Studio: Explorations in Animation	6
Spring Semester	ANIM 320	Junior Studio: Ideas in Motion	6
<b>Senior Year</b>			
Fall Semester	ANIM 415	Senior Studio: Animation 1	6
	ANPP 480	Senior Professional Practice	3
Spring Semester	ANIM 420	Senior Studio: Animation 2	6
<b>Note:</b>	IARTE 301 Audio Vision: Sound for Screen and Space I, must be taken during the sophomore or junior year.		
<b>Required Studio Electives or Internships: (4)</b>	IARTE 301	Audio Vision: Sound for Screen and Space I	3
		Drawing Elective	3
		Drawing Elective	3
		Any Anim, Film, Photo or Inter Arts Elective	3
<b>Note:</b>	Recommended Studio Electives: Motion Graphics: History & Practice, Narrative Storytelling, Introduction to Stop Motion, and Contemporary History of Animation		

### Prerequisites for sophomore studio: FOUN 100 and FOUN 110

#### ANIM 210

##### Sophomore Studio I: 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 a solid foundation for the creation of future work.

#### ANIM 215

##### History of Animation (1824-1960)

(3 credit hours)

Beginning in 1824 and moving through the mid 20th century, this course traces the key foundational pioneers, developments and technologies as they relate to the establishment of animation as an art form and a commercial industry. Students will gain a working knowledge and comprehensive overview of animation history in addition to learning how to relate that knowledge to their personal development. Course structure: lectures, screenings, readings and discussions. Students will participate in active and on-going research as well as written assignments.

#### ANIM 251

##### Sophomore Studio II: Visual Communication

(6 Credit Hours)

*"In our animation we must show not only the actions or reactions of a character, but we must picture also with the action . . . the feeling of those characters."* – Walt Disney

In the Spring Sophomore Studio students will build on the fundamentals learned in the Fall, and cultivate strong visual communication skills they can use to share their ideas and begin to develop a clear personal vision. A combination of informative lectures, technical exercises including lip sync and animated walks and turns, and creative exercises focusing on story development and character design in the first half of the semester will prepare students for the final project where they will each produce a short animated work to showcase their expanding skills.



## ANIM 220

### 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.

## ANIM 313

### Contemporary Animation History

(3 Credit Hours)

This course explores the dizzying roller coaster ride of cultural, technological and conceptual change that transformed the evolution of animation from 1960 through the modern day. Students will gain a working knowledge and comprehensive overview of contemporary animation history as it relates to modern practice and appreciation. Course structure: lectures, screenings, readings and discussions.

## ANIM 310

### 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.

## ANIM 320

### 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.

## ANIM 415

### Senior Animation 1

(6 credit hours)

All animation seniors are required to produce and complete a three minute animated film, installation or presentation in order to graduate. 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 create and fulfill a series of set production deadlines and progress towards

the completion of at least fifty percent of the principal animation for their Graduation Animation projects. Students will create an online presence for their film and are expected to update it on a regular basis. Additionally, through critique and lectures, and professional practice seminars, students will forge a deeper understanding of their work and how it relates to the world.

#### ANPP 480

##### Professional Practice

(3 credit hours)

Students will develop a deeper understanding of their work in the contexts of contemporary art, film, television and the animation industry at large. Fundamental issues regarding the creation of artwork including ethics, commercialism, and originality will be examined and critiqued. The course will also cover a professional approach to writing, and the preparation of artist' statements, project pitches, and the conceptual link between the craft of animation and the challenges of creating a compelling narrative or conceptual body of work. This class also covers topics of professional practice including CV/resumes, professional opportunities such as residencies, grants and fellowships, the decision around graduate school, and promotional skills including print, web presence and social media.

#### ANIM 420

##### Senior Animation 2

(6 Credit Hours)

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 two of this year-long process and is designed to provide the structured studio environment and mentorship necessary for students to successfully achieve this critical milestone. 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 prepare themselves to enter into the field upon graduation.

#### Animation Studio Electives

#### ANIM 230

##### 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.

#### ANIM 245

##### Narrative Storytelling

(3 credit hours)

Students in this class will develop their skills in linear narrative storytelling through the medium of animation. The emphasis is on process rather than final product. In addition to linear narrative, other forms such as non-linear and abstract/non-objective storytelling will be explored through lecture, readings and exercises. The first half of the semester will be devoted to exploration and experimentation. During the second half of the semester students will produce their own short animated film or time-based narrative.

#### ANIM 250

##### Introduction to Stop Motion Techniques

(3 credit hours)

Stop motion animation (sometimes called stop frame animation) is a technique that creates the illusion of movement by gradually altering the position of static elements/objects, while capturing an image for each successive increment. When these frames are played in a sequence, those elements/objects that were inanimate appear animate. This broad definition can encompass a diverse set of techniques. In this course, students will be introduced to basic cinematography for stop motion, lighting for miniatures, as well as several stop motion techniques: object animation, clay-mation, puppet animation, cutout animation, pixilation, light painting, sand animation and paint-on-glass animation. Topics will be explored through screenings, group discussion, in-class group assignments, and three individual assignments to be completed outside of class.

#### ANIM 302

##### 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.

#### ANIM 304

##### Intermediate 3-D

(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.

#### ANIM 312

##### History of Motion Graphics

(3 credit hours)

This course will introduce students to the Cinema 4D 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.

#### ANIM 313

##### Contemporary Animation History

(3 Credit Hours)

This course explores the dizzying roller coaster ride of cultural, technological and conceptual change that transformed the evolution of animation from 1960 through the modern day. Students will gain a working knowledge and comprehensive overview of contemporary animation history as it relates to modern practice and appreciation. Course structure: lectures, screenings, readings and discussions.

ANIM 330

Fabrication for Stop Motion

(3 credit hours)

In this course students will design and construct their own stop motion models. The curriculum will cover techniques for building traditional puppets and sets, as well as experimental approaches to model making. Topics will include set and character design, set construction, armature construction, weight distribution and puppet mechanics, building form around armatures, fabrication materials' pros and cons, planning ahead for animating a puppet or model, and animating with finished models to test their functionality. This course will be hands on. Familiarity with Dragon and stop motion workflow is required.

ANIM 341

Character Development

(3 credit hours)

*"Look for things in your characters that make them so interesting that you end up loving them. They should be appealing to you; you are creating them.... you will look forward to each day, and at night you will think about your sequence and the characters in it..."* – Illusion of Life: Disney Animation, Thomas and Johnston

Students in this class will develop their skills in character development through the medium of animation. The focus will go deeper than the outward appearance of a character, and include character driven narrative strategies and the development of fictional personalities informed by back-story and internal and external stimuli. Various approaches to character development will be explored through lecture, readings and exercises. The first half of the semester will be devoted to exploration and experimentation. During the second half of the semester students will produce their own short character based animated film.

ANIM 375

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.

## **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 Social Practice 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

<b>Art history major with studio minor</b>	
Art history	30 credit hours
Liberal arts	27 credit hours

Studio	63 credit hours
Open elective	6 credit hours
Total:	126 credit hours

<b>Art history major with studio major (double major)</b>	
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 History of Art I, three hours of History of 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 History of Thought I, three hours of History of 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 63 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 78 credit hours of studio are required of students double majoring in art history and a studio.

The 6 hours of open elective can be either a studio elective or a liberal arts elective.

#### Lower-Division Art History Required Courses

HRT 1001

History of 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. And in order to place these Western cultures within a world context, connections and influences through cultural exchange, trade, warfare and migration will be included.

## HRT 1002

### History of Art II

This course provides an introductory survey of the art of the Western world from the Renaissance to the present. Because of the extensive time range being examined, we will focus on those artworks most representative and significant for each art historical period. We will study a range of art forms—painting, sculpture, architecture, installation art, and new media—in their social and historical contexts. Towards the end of this course, we will discuss avant-garde art practices, identity politics, and the global state of contemporary art.

### Upper-Division Art History Electives

**Art History electives can be found under The Liberal Arts Department section on pages 20 – 39.**

## 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. Ceramics department facilities support student work with equipment of all kinds, including clay mixers, wheels, a newly renovated plaster area for advanced mold making, a glaze room, 3D printers, 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 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 program 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 is essential in helping to inform historical perspective, a sense of the contemporary and a knowledge of the working lives 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 future professional contacts in the field. The faculty seeks to create a sense of community, affirming the learning that occurs outside formal class structure.

<b>CERAMICS – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	CERM 200	Sophomore Studio: Figure & Structure in Clay	6
	CERM 205	Materials and Processes I	3
Spring Semester	CERM 220	Sophomore Studio: Innovation in the Multiple	6

	CERM 225	Materials and Processes II	3
<b>Junior Year</b>			
Fall Semester	CERM 300	Junior Studio: Source and Form	6
Spring Semester	CERM 320	Junior Studio: Process and Practice	6
<b>Senior Year</b>			
Fall Semester	CERM 400	Senior Studio: Thesis	6
	CEPP 480	Senior Professional Practice	3
Spring Semester	CERM 420	Senior Studio: Presentation and Exhibition	6
<b>Required Studio Electives or Internships: (5)</b>		Ceramics Internship	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		*Non-Ceramic or Non-Glass Elective	3
<b>Notes:</b>	Ceramics majors may not take the Fundamentals of Ceramics elective. *The Non-Ceramics or Non-Glass elective degree requirement must be completed at KCAI. Transfer credit hours cannot be applied to this degree requirement.		

### Prerequisites for sophomore studio: FOUN 100 and FOUN 110

#### CERM 200

Sophomore I: Figure and Structure in Clay  
(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 primary considerations. Glazes and a variety of surface treatments are layered and applied in multiple firings, with attention to the operations of gas and electric kilns. Students study the history and contemporary uses of the figure in art and architecture. Group discussions, individual critiques and journaling augment the studio experience to develop communication skills for analysis and critical thought.

#### CERM 205

Materials and Processes I  
(3 credit hours)

This course focuses on individual clays, other clay body components, and the various properties of clays that determine color, firing temperature, plasticity, and glaze compatibility. Knowledge of this information will allow students to effectively utilize and formulate clay bodies and slips. Students learn safety information regarding studio practice, knowledge of material toxicity, and the safe use of equipment and materials. Laboratory and firing theory and procedure are also covered.

#### CERM 220

Sophomore II: Innovation in the Multiple  
(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, scraffito, 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.

#### CERM 225

##### Materials and Processes II

(3 credit hours)

Materials and Process II 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.

#### CERM 300

##### Junior I: Source and Form

(6 credit hours)

Fall semester junior coursework builds on 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 are 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 and reduction 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.

#### CERM 320

##### Junior II: Process and Practice

(6 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 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.

#### CERM 330

##### Sophomore Ceramics for Junior Transfer Students

(6 credit hours)

Junior level transfer students may register for this course to have an introduction to the ceramics department sophomore course content. The student will retain junior status while registered in the sophomore level class.

#### CERM 400

##### Senior I: Thesis

(6 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.

#### CEPP 480

##### Senior Professional Practice

(3 credit hours)

This course provides ceramics students with tools to initiate and sustain a career in the arts. It covers a range of topics for understanding and navigating the field, identifying options and building strategies for professional pursuits. Studio practices will be examined along with approaches for exhibiting, marketing and selling work within the design and fine arts genres. Prospects for continued artistic growth via grants, residencies, and graduate programs will be explored. Additionally, there will be an investigation of opportunities within the areas of social practice, public art, arts administration, museums, and education. Along with lectures by faculty and area professionals, students will be engaged in researching and presenting regional and national resources.

#### CERM 420

##### Senior II: 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 investigate display and installation solutions for their works in concert with these spaces and venues. Each senior must be motivated to explore technical, visual, and conceptual issues that are individualized and personal. Sustaining and resolving a body of work within the context of risk-taking and experimentation are the challenges 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. There is an expectation for a strong work ethic and a passionate pursuit of the studio practice.

### Ceramics Internship

INTC 300

Ceramics Internship

(Variable hours)

(Prerequisite: juniors and seniors only)

The internship is designed to provide a professional and on-the-job experience in design, fine arts, 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 students, KCAI programs and the local, regional and perhaps national or international community. Students must consult the department chair before initiating application procedures.

### Ceramics Electives

CERME 260

Replication, Molds, and Meaning

(3 credit hours)

In this course, students will learn a hands-on approach to making plaster molds from originals of found objects and from prototypes sculpted of clay. Pressing, slip-casting, and altering the forms created from the molds will be explored along with glazing, finishing, and firing techniques for ceramics. Repetition, cloning, the multiple, mass production and other themes related to replication will be investigated. An experimental approach to creating sculpture via molds will be embraced, with students encouraged to incorporate materials and ideas from their major studio practice into projects offered by the instructor.

CERME 280

Intuition, Material, and Memory

(3 credit hours)

This course will explore the impact of personal intuition and memory on art making. Through critical readings, discussions, presentations, personal research and studio projects, we will seek to uncover secrets about why we make; explore how we make decisions in relation to our artistic practices; and find common threads and influences. Students will build communication and critical thinking skills through an ongoing series of short, prompt-based projects and critique sessions. Students will explore touch, intuition, mark-making, personal narrative and the visceral experience of hand building with clay to execute class projects and will be encouraged to explore the expressive and evocative possibilities of the ceramic medium. Students are encouraged to bring ideas and concepts from their major studio into this course.

## CERME 290

### Printmaking and Ceramic Form: Collecting Impressions

Using techniques of lithography, monoprinting, and relief, students will translate personal narratives and imagery onto clay slabs, then construct these slabs into dimensional objects that connect to their printed imagery. Surfaces layered with slips, stains, terra sigillatas and underglaze will create unique skins for each piece. Students will learn the value of plaster as canvas and building tool by making and using molds to shape form and surface. They will work in the multiple to conceive and curate collections related to experience, memento, and transformation.

## CERME 310

### This is Place: Connecting Ceramics, Community, and Culture

(3 credit hours)

This course takes a holistic approach to exploring the broad meanings and implications of place through the individual and collaborative completion of studio assignments. There is an emphasis on 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. The group will look to writers and artists who work with site specificity and “sense of place” as these concepts 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.

## CERME 335

### Digital Design and Fabrication for the Artist

(3 credit hours)

This course will explore art-related applications for digital modeling and manufacture, including the design and production of prototypes, models for molding, 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 highly recommended.

## CERME 345

### The Human Form in Clay

(3 credit hours)

Students will sculpt forms and fragments of the human body, learning building methods for clay structures, mold making, and finishing techniques for the ceramic surface. The class will use collections on display in the Nelson-Atkins Museum to examine dimensional representations of humans in the history of art, mining information for individualized approaches to the idea of the form. Issues of the body in contemporary art will be studied through examples at local galleries and/or through library and Internet research. The course is open to students of all knowledge levels in ceramics.

## CERME 358, 364, 368

### Fundamentals of Glass: Kiln Forming

(3 credit hours)

This introductory and investigative glass class will explore two methods of forming: flat glass drawing and reverse relief casting. 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.

#### CERME 360

##### Fundamentals of Ceramic Art

(3 credit hours)

Fundamentals of Ceramic Art will give students the basic skills necessary to produce, glaze, and fire ceramic forms. Students will be introduced via demonstrations and presentations to a variety of skills, including wheel-throwing, mold making, slip-casting and glazing. Students are encouraged to create individual and original ideas in ceramics media, and to develop an artistic direction that may complement the work in their major. Individual and group peer critiques are conducted throughout the semester.

#### CERME 370, 371, 372

##### 3-D Modeling , Fabrication, and Ceramic Media

(3 credit hours)

This course will introduce students to a wide variety of fabrication techniques associated with digital technologies, including 3D printing, CNC operations, 3D scanning, and laser cutting. Students will learn fundamental aspects of the Rhinoceros program to design models and fabricate works related to ceramics and other studio practices. An introduction to mold making, slip casting, and finishing techniques with slips and glazes will be covered. Students will be encouraged to experiment and expand on the techniques introduced in all aspects of the class and to develop individual ideas and artistic goals. Classes will be conducted in the David T. Beals III Studios and the Stern Ceramics Building.

#### CERME 377

##### Form Follows Fashion

(3 credit hours)

This course unfolds the history of fashion from ancient time to the present, with an in depth look at 20th and 21st century garment and product designers. There will be a focused inquiry into practitioners whose projects blur boundaries with fine art genres. Students will conceive and produce ceramic objects and accessories that complement and challenge aspects of their investigations. The course emphasizes the acquisition of skills for creating prototypes and completed works in clay and glaze, along with the development of research and design methods for integration into individual studio practices.

#### CERME 384

##### 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 curriculum 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 387

### The Conversational Dish

(3 credit hours)

This course will cover the creation of handmade functional vessels through sculpting, slip casting, and basic wheel throwing techniques. Students will explore the vessel as an intimate and social object that has the power to start conversations, convey information, tell stories, and create social interactions. In addition to individual and collaborative studio projects, the class will speak with contemporary ceramic artists using the vessel as a platform for social engagement and activism. Discussions will examine the history of vessels as objects that respond to culture, food, and industrial invention. The class will look at the relationship of the ceramic dish to food and food-based gatherings. Through a partnership with Cultivate KC, students will gain a better understanding of the local food movement and will explore how food, community, and art intersect in Kansas City.

## CERME 470

### 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 will 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.

## Creative Writing

When you study creative writing at KCAI, you'll work closely with innovative, accomplished writers to develop a literary practice that complements and deepens your education as an artist. You'll experience engaged, passionate teaching and risk-taking writing grounded in literary fundamentals.

Through small classes, independent studies, literary internships, and opportunities with distinguished visiting writers, you'll develop technique and confidence as a writer. KCAI's award-winning literary magazine, *Sprung Formal*, allows you to practice real-world editing and publishing skills, while our selection of classes in fiction, poetry, writerly nonfiction, screenwriting, and cross-genre writing provide you with the skills to work in the forms you choose.

Creative Writing at KCAI offers you a unique experience to integrate your writing and your studio practice while providing a rigorous intellectual framework in literature, aesthetics, and philosophy. Our program goes beyond the workshop to develop writers who are thinkers and artists and whose work will change the world.

### 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

<b>Creative writing major with studio minor</b>	
Creative writing workshops, courses in literature and aesthetics	27 credit hours
Liberal arts	33 credit hours
Studio	63 credit hours
Open elective	3 credit hours
Total:	126 credit hours

<b>Creative writing major with studio major (double major)</b>	
Creative writing workshops, courses in literature and aesthetics	27 credit hours
Liberal arts	33 credit hours
Studio	78 credit hours
Open elective	3 credit hours
Total:	141 credit hours

#### Lower-Division Liberal Arts Core Courses (15 credit hours)

FYS 1001 First-Year Seminar:	3 CH (to be taken in the first semester of freshman year)
HRT 1001 History of Art I:	3 CH (to be taken in the first semester of freshman year)
HRT 1002 History of Art II:	3 CH (to be taken in the second semester of freshman year)
HTH 1001 History of Thought I	3 CH (to be taken in the second semester of freshman year)
HTH 1002 History of Thought II	3 CH (to be taken in the first semester of sophomore year)

#### Upper-Division Liberal Arts Required Courses (18 credit hours)

Art History:	9 CH (to be taken in sophomore, junior, or senior year)
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History: 3 CH (to be taken in sophomore, junior, or senior year)  
 Philosophy: 3 CH (to be taken in sophomore, junior, or senior year)  
 The Sciences: 3 CH (to be taken in 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.

**Creative writing, literature, and aesthetics electives and their course descriptions can be found under The Liberal Arts Department section on pages 44 – 60.**

## Fiber

The fiber curriculum combines traditional and experimental practices to provide students with a broad technical foundation as well as a conceptual focus. Fiber as a medium crosses boundaries and interfaces with art, design, craft and technology. Inherently multi-disciplinary, the field of fiber encompasses among others, painting, printing, dyeing, pattern design, sewing, quilting, experimental fashion and costume, weaving, knitting, crochet, basketry techniques, felting, spinning and papermaking. Interest in more sustainable practices, a resurgence of craft as well as technological advances, expand the field to include such areas as entrepreneurial textiles, architectural textiles and interactive textiles. Emphasis in this medium is on skill development and the generation of ideas through a materials-based process of making.

<b>FIBER – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	FIBR 200	Introduction to Surface and Color	6
	FIBR 270	Fiber Properties	3
Spring Semester	FIBR 220	Textile Construction: Weaving	6
<b>Junior Year</b>			
*Fall Semester	FIBR 320	Intermediate Hand Construction/Digital Tools or	6
	FIBR 330	Intro to Experimental Fashion and Sewn Construction	
*Spring Semester	FIBR 331	Advanced Textile Processes or	6
	FIBR 372	Special Topics in Experimental Fashion and Sewn Construction	
<b>Senior Year</b>			
Fall Semester	FIBR 400	Senior Studio: Fiber/Textiles I	6
	FIPP 480	Senior Professional Practice	3
Spring Semester	FIBR 420	Senior Studio: Thesis Seminar	6
<b>Required Studio Electives or Internships: (6)</b>		Fiber Elective	3
		Fiber Elective	3
		Fiber Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Any Department Studio Elective	3
<b>Note:</b>	*Students will choose to take one of two courses each semester		

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**



## FIBR 200

### Introduction to Surface and Color

(6 credit hours)

This course is an introduction to Surface Design: the manipulation of the surface of fabric through dyeing, painting, and printing. Basic dye chemistry using synthetic and natural dyes will be covered to ensure that students have a thorough understanding of the steps involved in the uses of dye, discharge, and resist processes on natural fibers. Students will be guided towards the development of a personal visual language using the expressive potential of mark making on cloth. Projects will address both fine art as well as design applications of the medium.

## FIBR 270

### Fiber Properties

(3 credit hours)

Fiber Properties is a class designed to teach about the characteristics, fabrication, and treatment of natural and man-made textile fibers. The main focus of this class is a close examination of the molecular arrangement, chemical composition and physical structure of fibers with an animal, plant or man-made origin. Simultaneously we will study various fabrication methods with a special emphasis on the yarn manufacturing process. Whenever possible, actual samples will be available for inspection and emphasis will be on extensive hands-on experiments to increase understanding and stimulate ideas. Fieldtrips have been scheduled to compliment the theory discussed in class and to establish a connection between theory and practice.

## FIBR 220

### 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. In addition, students are introduced to fundamental textile materials; natural fibers are examined to increase understanding of the physical, chemical and structural characteristics of these materials. 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 320

### Intermediate Hand Construction/Digital Tools

(6 credit hours)

This course will investigate various methods to create three dimensional structure and form. Students will build on construction processes covered at the sophomore level and will be introduced to intermediate and more advanced techniques in knotting, interlacing, crochet, coiling, twining, and plaiting. Using these techniques, students will investigate a multitude of materials, natural and man-made, fiber and non-fiber, as well as outcomes that range from object based, body dependent, to site-specific work. The class will explore digital translations of pattern, form, and surface into vector files for output through the laser cutter and cnc route. Discussions will focus on individual artists, historical works, and issues concerning contemporary art and design. Emphasis will be placed on individual research, conceptual development, experimentation, and formal issues concerning design, composition, and aesthetics.

### FIBR 330

#### Introduction to Experimental Fashion and Sewn Construction

(6 credit hours)

This course will cover the exploration of creating 3-dimensional fashion both experimental and/or industry based through the combination of flat pattern drafting and draping. Technical demonstrations will focus on the human body as a form, however the skills covered are transferable to anyone interested in creating sewn garment, sculpture, or installation that use fabric as a departure point. Students will learn technical skills through demonstrations and practice assignments and apply these skills to individual projects completed throughout the semester. Emphasis is on creative exploration, mastery of technical skills, fabric manipulation and surface design as well as the ability to communicate and achieve complete design ideas. Fashion sketching along with sewing skills will be stressed as essential attributes for success. Fashion industry based terminology will be used along with art theory to achieve the student's vision.

### FIBR 331

#### Advanced Textile Processes

(6 credit hours)

This course is an exploration of advanced surface manipulation techniques, including a variety of dye processes for both natural and synthetic fabrics using immersion and direct application methods. Students will also 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 start identifying and articulating their personal focus related to studio practice through critiques, discussions and field trips.

### FIBR 372

#### Special Topics in Experimental Fashion and Sewn Construction

(6 credit hours)

### FIBR 400

#### Senior Fiber/Textiles

(6 credit hours)

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 FIBR 420, "Senior Thesis Seminar."

### FIPP 480

#### Senior Professional Practice

(3 credit hours)

Professional practice will help students develop professional standards for their on-line and print-based portfolio. The portfolio will include professional image documentation, resume, coverletters and an artist statement. In addition, students will be required to do artist research, give a presentation and teach a workshop.

All areas of professional practice specific to the field of fiber will be covered.

#### FIBR 420

##### Senior Thesis Seminar

(6 credit hours)

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

#### INTFB 300

##### 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

#### FIBRE 280

##### Natural Dye

(3 credits)

Dyes made from plants and insects have been used to decorate textiles for thousands of years. Students will learn how to create a variety of natural dyes, including locally grown and foraged options, while also exploring the history and cultural relevance of this ancient process. Immersion dye techniques including shibori will be covered as well as direct application processes including block and screen-printing. Students will learn the key concepts of natural dye chemistry, such as the use of mordants and natural discharging agents, and how to translate these processes into their own contemporary studio practices.

#### FIBR/FIBRE 290

##### Space Between Paper (3 credits)

Space Between Paper will introduce students to hand papermaking techniques while pushing explorations in scale, new technologies, installation strategies, and various forms of collaboration. Singular visions will be supported while the class engages in two large-scale collaborative installations. Conversations on material awareness, experimental strategies, and experiential practices will investigate paper as a site of meaning.

#### FIBRE 309

##### Sewn Construction: Building a Collection

(3 credit hours)

In this class we will take construction fundamentals and build out, pushing our sewing boundaries to achieve a small collection on varying themes. From fashion to upholstery to experimental this class is for the student that

has the creativity and drive to have sewing as a prime feature in the art they produce. Each student will conceive, draft, and sew a small collection from original ideas and patterns. The collections will consist of a variety of finishing and construction techniques highlighting advanced sewing skills and competitive industry standards. These collections/finished pieces will be resume worthy and portfolio building in the realm of all things sewn.

#### FIBRE 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.

#### FIBRE 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.

#### FIBRE 338

##### Knitwear and the Body

(3 credit hours)

In Knitwear and the Body, students will apply the structure of knitting to create three-dimensional skins using the format of the body as a point of departure. Students will begin with basic hand and machine knitting instruction and will develop a series of proposed projects that support their individualized approaches. Readings and discussions will consider the body within a contemporary art context as well as the development of the fashioned body and how it has played a role in the formation of identity, class, and culture. No prior knitting experience is required.

#### FIBRE 345

##### Hand and Machine Knitting

(3 credit hours)

In this class students will learn to create fabric and 3-D forms by using the structure of knitting - an ancient technique consisting of a series of connected interlocking loops of yarn or fiber to create fabric. Students will learn the basic knitting stitches and techniques, study traditional applications for knitting and more contemporary approaches. Projects will start with mastering the basics then applying that understanding in solving problems in garment construction, sculptural forms or fabric yardage.

#### FIBRE 350

## Designing for Change: Intro to Remade Construction and Sustainable Sourcing

(3 credit hours)

Students will explore the world of remade design and the subject of sustainability. Utilizing for example rag houses or thrift stores as their main materials source, students will strip down pre-existing textiles, rebuilding them into new pieces. Re-contextualizing items, through acquiring, sketching, pattern-making, draping, and sewing will be taught during the entire design process as students reconfigure their recycled materials into new forms. This class will give insight into the concepts of remade design, leaving students with essential information to help them excel as artists in the alternative production movement.

## FIBRE 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.

## FIBRE 365

### 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 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.

## FIBRE 381

### 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.

## FIBRE 391

### Advanced Sewn Construction: From Idea to Physical Form

(3 credit hours)

In this course students will build on basic sewing skills to obtain a technically sound and advanced construction skill set; through acquiring proficiency in draping, custom pattern drafting and sewing techniques. Developing these skills in a series of small collections, students will explore their raw conception abilities and how to produce completely original designs with competitive industry standards and couture finishing. We will cover how inspiration is turned into physical form by focusing on the craft of draping onto the form, creating an original pattern and then sewing an authentic design after following those steps. The goal of this course is for the student to become very familiar with this process and to be able to produce any original idea going forward with advanced construction and finishing.

## Filmmaking

Image-making as a contemporary, evocative and evolving process draws students to an innovative program of study in KCAI's filmmaking department. Students with diverse personal interests and varied backgrounds of experience come together as part of a creative community of fine artists and accomplished professionals. Aspiring photographers and filmmakers are taught by an internationally recognized faculty of practicing artists and imaging professionals that possess an inclusive breadth of expertise and experience in the fields of traditional and contemporary lens-based imaging media. Photography students develop a personal body of knowledge and applied skills as creatively innovative, technically accomplished and culturally aware participants in emerging fields of contemporary art and professional photographic and filmmaking practice. The filmmaking department's strong sense of community and mentorship contribute to the development of an invigorating work ethic and the high quality of critical dialogs that take place in workshops and seminars. It also provides the potential for developing collaborative projects and many opportunities to exhibit work in both group and solo exhibitions in departmental and regional venues. Students receive critical guidance and exposure to a broad range of aesthetic perspectives and professional experiences from the faculty, visiting artists and critics, as well as from an excellent internship program that emphasize the development of personal visions grounded in strong professional development and a solid foundation in the fundamental processes of photography, filmmaking, and installation art. The program challenges student artists to search for their own aesthetic concepts and creative resolutions. The student artist's growth is encouraged through experimentation, elective courses and exchange with other media and disciplines such as music, popular culture, science, literature, aesthetics, ecology and diverse cultural perspectives.

The filmmaking department recognizes the impact that photography and related lens-based media and digital technologies have on the conceptual and formal aspects of modern and contemporary art. At the Kansas City Art Institute, the study and practice of photography takes place within a progressive multidisciplinary program of study that incorporates technical, critical, historical and cultural contexts of image-making, distribution and professional practice. When students enter the filmmaking department they work for three semesters through an immersive experience. In their fourth semester students enter the advanced workshops and begin an intensive critical dialog between these fields of study in accordance with the general tendency of contemporary art practice and emerging fields of professional development incorporating art and technology. Although most students will continue to produce work that is grounded in their major discipline, students become involved in

a dialog with artists from related disciplines. During their senior year all students produce a major thesis project that is presented in an off-campus professional art venue. Students in the photography and filmmaking programs learn about technical, conceptual, and visual issues relating to traditional and digital photography, filmmaking, sound, performance, interactivity, installations and net art. Students view the work-in-progress of their peers and a variety of contemporary media artworks through classroom dialog and other departmental resources such as visiting artists, field trips, and film screenings and access to the photography exhibitions and collections at the nearby Nelson-Atkins Museum of Art, Kemper Museum of Contemporary Art. The internet and the departmental exhibition areas within the photography and filmmaking department where solo and group exhibitions of photography, filmmaking, installations and expanded media are presented, are also important resources.

<b>FILMMAKING – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	FILM 200	Sophomore Studio I: Intro to Filmmaking	6
	FILM 361	History of the Moving Image	3
Spring Semester	FILM 220	Sophomore Studio II: Intermed Filmmaking	6
<b>Junior Year</b>			
Fall Semester	FILM 300	Junior Studio: Filmmaking Workshop I	6
Spring Semester	FILM 320	Junior Studio: Filmmaking Workshop II	6
<b>Senior Year</b>			
Fall Semester	FILM 400	Senior Studio: Filmmaking Workshop I	6
	FILM 490	Filmmaking Senior Thesis and Professional Practice	3
Spring Semester	FILM 420	Senior Studio: Filmmaking Workshop II	6
<b>Note:</b>	IARTE 301 Audio Vision: Sound for Screen and Space I, must be taken during the sophomore or junior year.		
<b>Required Studio Electives or Internships: (6)</b>	IARTE 301	Audio Vision: Sound for Screen and Space I	3
		Filmmaking Internship	3
		Any Anim, Film, Interactive Arts or Photo Elective	3
		Any Anim, Film, Interactive Arts or Photo Elective	3
		Any Anim, Film, Interactive Arts or Photo Elective	3
		Any Anim, Film, Interactive Arts or Photo Elective	3

#### **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

##### **FILM 200**

##### **Introduction to Filmmaking**

(6 credit hours)

The course offers sophomores an opportunity to learn the fundamentals of filmmaking for a variety of applications, focusing in the first semester on non-fiction projects, performance and installation works. Using the methods of non-fiction, ethnographic and documentary practice, we will discuss conceptual development, historical grounding and techniques for pre-production, lighting, cinematography and post-production. We will give emphasis to discussing how technical skills support students' conceptual ideas and research interests. The

result will be a series of non-fiction projects in the first half of the semester. As the students' conceptual abilities and technical skills are strengthened, we will apply these lessons to the production of performance and installation works. This semester also focuses on concerns of visual acuity and a firm understanding of the role of images and media within contemporary culture. These goals are reached through hands-on production assignments, in-class demonstrations, lectures, assigned readings, screenings, research projects, discussions and student presentations.

#### FILM 361

##### History of the Moving Image

(3 credit hours)

The objective of this course is 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 historical innovations of the evolving syntax of cinematic language through examining the construction of moving images through lectures, screenings, workshop demonstrations and hands-on production assignments that culminate into a final production project.

#### FILM 220

##### Intermediate Filmmaking: Narrative and the Moving Image

(6 credit hours)

This course is intended to provide an introduction to character development and narrative within the moving image. Topics include character development, story structure, building a visual language, and understanding the narrative elements within experimental video, installation, and performance based works. The class also includes discussion of how narrative archetypes and structures have been used in cinema and video art, and how an artist might use the trappings of popular narrative or subvert them completely. Students will explore advanced camera and lighting techniques, and how these technical elements affect the tone of content of the video work they are producing.

#### FILM 300

##### Junior Filmmaking Workshop I

(6 credit hours)

This course provides advanced approaches and philosophy of 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 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.

#### FILM 320

##### Junior Filmmaking Workshop II

(6 credit hours)

This class is approached as a multidisciplinary hybrid of installation, interactive media, performance art, web production, public and community art, sound design, experimental animation, as well as narrative and documentary 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.

#### FILM 400

##### Senior Filmmaking Workshop I

(6 credit hours)

The final year of the filmmaking program centers on individualized research and production projects. Filmmaking seniors will apply project-development skills to the creation of a senior thesis production project, senior exhibition and a written thesis research 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 departmental critiques, each student will present their completed thesis pre-production work, thesis research, and a production short that supports the development of their thesis project. During end of the semester critiques, seniors will present their completed thesis production work.

#### FILM 490

##### Filmmaking Senior Thesis and Professional Practice

(3 credit hours)

The senior thesis is a combined class of the senior photography and filmmaking majors who are working toward their culminating required thesis project. This course prepares them for the projected direction of their thesis in conjunction with the students' graduating off campus exhibit and their end of year public presentation/artist talk. Students will develop a deeper understanding of their work in the contexts of contemporary art, culture, and the human condition. The course will also cover a professional approach to writing and the preparation of artists' statements, the development of their own approach to oral presentation, and a conceptual link between the studio and the context of display and presentation. This class also covers topics of professional practice including CV/resumes, professional opportunities such as residencies, grants and fellowships, the decision around graduate school, and promotional skills including print, web presence and social media.

#### FILM 420

##### Senior Filmmaking Workshop II

(6 credit hours)

The final year of the filmmaking program centers on individualized research and production projects. The second semester is dedicated to the post-production stage and completion of their thesis project, senior thesis talk, and off-campus exhibition. The completed senior thesis project will be presented at mid-term critiques. Students are required to develop student departmental workshops, installation and presentation skills, artist statement writing, and self-publicity including an EPK (Electronic Press Kit). Throughout the semester, visiting professionals from the local arts community will be presenting their work and discussing their professional experiences to the class. In addition it is required to produce a work independent to your thesis project for the KCAI BFA submission.

## Filmmaking Electives

### FILME 260

#### Topics on Expanded Cinema Practice

(3 credit hours)

(Open to all majors)

In Topics on Expanded Cinema Practice, the course draws upon traditional and experimental histories and concepts of art, video and film studies for the purpose of pushing the boundaries of contemporary art practice. The class is based around a set of creative and research assignments that ask students to explore aspects of art-making beyond a set of tools or techniques. This includes the history of Performance Art, Interventionist Art Practices, Feminist Art Practices, Video Art, and Sound Art. The assignments produced vary in form including performance, installation, interventions, single channel video, multi-channel video and audio work.

### FILME 321

#### 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.

### FILME 330

#### 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.

### FILME 335

#### Nature Into Art

(3 credit hours)

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.

#### FILME 345

##### 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.

#### FILME 357

##### 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.

#### FILME 363

##### 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.

#### FILME 365

##### 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.

#### FILME 368

##### Documentary: Concepts and Practice

(3 credit hours)

This class approaches the subject of documentary as the “creative treatment of actuality” based on an interdisciplinary model that is a continually evolving artistic expression that has no clear boundaries. Through a foundation of research and fieldwork (observational & participatory exploration), students will address how they utilize technological devices, content, and form to concentrate on their creative, ethical, and conceptual choices. Emphasis is put on the development of a body of non-fiction based work from each individual student. In addition to producing individual work, the course provides a historical, theoretical and intellectual perspective to the genre through lectures, screenings and discussions- as well as hands-on technical demonstrations.

## Graphic Design

The graphic design department takes a wide-ranging view of the possibilities for visual communication, introducing students to principles of print, interaction, motion, environment, experience, information, and advocacy. Our approach to design problems can best be described as exploratory, systematic, and trans-media. The department recognizes the complexity of contemporary design and seeks to foster critical and surprising responses through a rigorous process of research, thinking and form-making. During your time in the department, you will develop a meaningful, highly aesthetic body of work, while learning collaboration and sharpening your oral and written communication skills. Additionally, students are exposed to professional practices, concepts and skills required to build rewarding careers as thought leaders in their field. Many gain real-world experience through multiple internships in locations including Chicago, New York, Los Angeles, San Francisco and Boston, as well as with local top-tier organizations. As a graduate of the program, you will be well prepared as a creative leader in the future of graphic design.

All students in the School of Design must participate in the mandatory laptop buy.

GRAPHIC DESIGN – 2017-2018 (81 Studio Hours)			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	DESN 200	Visual Communication I: Graphic Form	3
	DESN 240	Graphic Design History	3
	DESN 263	Image	3
	DESN 268	Typography I: Intro to Typography	3
Spring Semester	DESN 230	Visual Communication II: Graphic Systems	3
	DESN 235	Applied Communication Theory	3
	DESN 288	Typography II: Type and Meaning	3
<b>Junior Year</b>			
Fall Semester	DESN 300	Human Centered Design	3
	DESN 340	Narrative	3
	DESN 360	Typography III: Typographic Systems	3
Spring Semester	DESN 305	User Experience	3
	DESN 315	Junior Professional Practice	3
	DESN 387	Information Architecture	3
<b>Senior Year</b>			
Fall Semester	DESN 405	Design Systems	3
	DESN 425	Multi Media Experience	3
	DESN 490	Degree Project I	3

Spring Semester	DESN 400	Spatial Experience	3
	DESN 484	Typography IV: Experimental Typography	3
	DESN 495	Senior Studio: Degree Project	3
<b>Required Studio Electives or Internships: (2)</b>		Any Department Studio Elective	3
		Any Department Studio Elective	3
<b>Note:</b>	It is strongly suggested that students take an internship in graphic design during the summer of their junior/senior years. Internships are discouraged in the fall or spring. No more than 3 credit hours can be earned through any internship.		

#### DESN 200

##### 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.

#### DESN 240

##### Graphic Design History

(3 credit hours)

A survey of the social, cultural, and ideological influences that have defined graphic design and its expanding specializations in service, user-experience, and information design. The course will focus on the last century with an in-depth review of screen-based, digital technology and design of the last three decades. Students will take part in seminar discussion, critical writing, and group exercises.

#### DESN 263

##### Image

(3 credit hours)

This course explores the principles of creating images 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 image-making. We will explore connections between visual form and its content, as an integral part of graphic design. Narrative, documentation and the temporal qualities of the image will be explored both in creating imagery and in analyzing the role of the image in culture.

#### DESN 268

##### 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.

#### DESN 230

##### 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.

#### DESN 235

##### 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.

#### DESN 288

##### Typography II: Type and Meaning

(3 credit hours)

This studio offers an in-depth examination of the principles of typography with emphasis on typographic composition and hierarchy. Students explore 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.

#### DESN 300

##### Human-Centered Design

(3 credit hours)

This studio explores the capability of graphic design to connect meaningfully with audiences in ways that best suit them. The dialogue between designer and audience is studied for the purpose of pragmatic and appropriate design decisions that carefully consider audience and context. 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.

#### DESN 340

##### Narrative

(3 credit hours)

Explorations in this course will focus on time-based communication through sequence, rhythm, pacing, sound, narrative, and progression. The sequential and temporal possibilities of graphic design can influence and shape meaning in many ways. Demonstrations and lectures will build a working knowledge of current tools and techniques using storyboarding techniques, sound, and key frame editing. Basic software principles will give life to the storyboard process, and allow the graphic designer to manipulate time as a communicative element.

#### DESN 360

##### Typography III - Typographic Systems

(3 credit hours)

This course presents complex problems of typography including visual interpretation of content, hierarchy, organizational structures and typographic systems in complex documents. Systems of media and delivery will be examined in relation to the aforementioned visual systems and issues. Additionally, we will learn through reading, observation, discussion, and visual exploration—aka: the act of doing. Visual exploration may include [but not be restricted by] multiple, simultaneous / sequential / serial communication systems with variable levels of verbal and visual information. Put another way, the course focus may include the relationship of visual form to content, meaning, context, and audience; typographic function and expression; the anatomy/structure [making and breaking] of various formats; typographic nuance; traditional and technological craft.

#### DESN 305

##### Junior Studio: User Experience

(3 credit hours)

This studio explores the capability of graphic design to create experiences for the user across a range of media. 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.

#### DESN 315

##### Junior Professional Practice

(3 credit hours)

This course will further prepare the student for entry into the workforce upon graduation. 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.

#### DESN 387

##### 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.

#### DESN 405

##### 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.

#### DESN 425

##### 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.

#### DESN 490

##### Degree Project I

(3 credit hours)

The Senior Degree Project, comprised of Degree Project I & II, will focus on each student's unique topic and voice, 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, personal insight and interest.

#### DESN 400

##### 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.

#### DESN 484

##### 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.

#### DESN 495

##### Degree Project II

(3 credit hours)

The second half of the Senior Degree Project sequence will continue development, refinement, and production of 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

#### DESNE 312

##### 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.

#### DESNE 322

##### Freelancing 101

(3 credit hours)

Freelancing 101 strives to bring the real world into the classroom, sharing a piece so integral in every creative's life. Most will freelance at some point, whether by choice or by default, full time or part time. It's best to be prepared. We go to school to be artists, designers, illustrators and more. Most creative tracks don't require or encourage business basics. Until now. This course will cover everything you need to know about freelancing, and how to succeed on your own ... customized specifically for the right-brained thinker.

#### DESNE 325

##### 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.

#### DESNE435

##### Design for Social Innovation

The notion of designing for good has been a developing trend over the past decade, utilizing the tools and methods of creative thinkers for positive influence in communities. This course explores, through the lens of design, 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. Part reading group and part studio, we will use readings on theory, history, and key players to inform

participatory design work (problem-finding, co-creating, prototyping, proposing solutions) with a non-profit or community group in Kansas City, Kansas.

## 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, exploring the narrative image, 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 visual 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 a required internship or mentorship that provides 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 uniquely individual 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.

<b>ILLUSTRATION – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	ILLU 200	Sophomore Studio: Organic Perceptions	3
	ILLU 210	Color and Space	3
	ILLU 221	Graphic Form for Illustrators	3
	ILLU 235	Analytical Drawing Systems	3
Spring Semester	ILLU 220	Sophomore Studio: Image and Form Exploration	3
	ILLU 222	Mechanical Perceptions	3
	ILLU 250	Story-Tellers, Myth Makers	3

<b>Junior Year</b>			
Fall Semester	ILLU 300	Junior Studio: Conceptual Problem Solving	3
	ILLU 310	Paper and Ink	3
	ILLU 315	US (Collaboration, Teamwork and Flexibility)	3
Spring Semester	ILLU 320	Junior Studio: Exploring the Narrative Image	3
	ILLU 325	Covers and Pages	3
	ILLU 327	ME (Individual Expression)	3
<b>Senior Year</b>			
Fall Semester	ILLU 400	Senior Studio: Image and Thesis I	3
	ILLU 410	Illustration Professional Practice	3
	ILLU 413	Launch Pad	3
Spring Semester	ILLU 420	Senior Studio: Image Thesis II	3
	ILLU 421	Cultural Safari	3
<b>Required Studio Electives or Internships: (2)</b>		Illustration Internship/Mentorship	3
		Any Department Studio Elective	3

### **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

#### **ILLU 200**

##### **Sophomore 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.

#### **ILLU 210**

##### **Color and 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.

#### **ILLU 221**

##### **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.

#### **ILLU 235**

##### **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.

## ILLU 220

### Sophomore Studio: 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.

## ILLU 222

### 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.

## ILLU 250

### 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.

## ILLU 300

### 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.

## ILLU 310

### 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.

## ILLU 315

### 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.

### ILLU 320

#### Exploring the 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.

### ILLU 325

#### 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.

### ILLU 327

#### 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.

### ILLU 400

#### 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.

### ILLU 410

#### 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).

### ILLU 413

#### 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.

#### ILLU 420

##### 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.

#### ILLU 421

##### 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.

#### Illustration Internship

#### INTI 300

##### Illustration Internship

(3 credit hours)

This required elective opportunity gives the student a chance to secure an internship with numerous and diverse Kansas City area organizations, corporations, agencies or non-profits that will provide an in-house professional artistic experience related to the illustration discipline practice. To qualify, a student will have achieved a junior-level standing to participate. Paperwork is necessary and a portfolio review is required.

#### ILLU 398 and 399

##### Mentorship

(3 credit hours)

This elective opportunity can fulfill the requirement for the illustration internship, if so desired. The mentorship experience, different than the internship experience, is an opportunity to work with a single local or remote artist as a mentor. That mentor, identified by the student, will help guide the student through a student-initiated process of building a personal body of work. To qualify, the student must be self-directed and will have achieved junior level standing. Paperwork is necessary and a portfolio review is required.

#### Illustration Electives

#### ILLE 220

##### 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.

### ILLE 223

#### 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.

### ILLE 270

#### Illustration Process and Digital Techniques

(3 credit hours)

Students in this course will explore a variety of illustration processes while developing digital techniques. Students will learn how the professional illustrator problem solves to creating production-ready visual solutions. This illustration elective is intended for students to focus on generating strong imagery for real-world illustration assignments created with industry standard tools. Students will be challenged with a variety of projects designed to highlight specific concepts of visual communication, increase their digital skills and understanding of the computer's potential as a tool. Research, idea generation, problem solving techniques and forming the image as a creative and contemporary solution will be integral to this course. Assignments emphasize traditional illustration skills such as visual problem solving, conceptual thinking, drawing, and designing while exploring the possibilities of digital execution. Students spend half of the studio time in a lab environment working on sketches, concepts, skill development, and instructor-led demonstrations.

### ILLE 450

#### Micro Agency or The Idea Collective

(3 credit hours)

The course will facilitate the illustration department's internal functioning "small agency" known to the external community as MICRO. Students will function in a collaborative and team environment creating work (focusing on exceptional illustration and design) for clients in the surrounding professional Kansas City community. The students perform the position(s) of illustrator, designer, art director and account manager. Students will concept, prepare and present the work directly to the client, as well as execute and deliver final art to the client. The students will work alongside faculty/mentors (advising students) in the execution of the client work. This course requires individuals that are collaborative, concept driven, professional, detail oriented, organized and exceptional in their craft. Participating students will submit a portfolio to course faculty for review before

acceptance into the course.

## Interactive Arts

KCAI's innovative program in Interactivity views technology as a medium for artistic expression far out-reaching its original intent. With a wide array of electives available, students are given the opportunity to integrate and experiment with digital as well as analog mediums to produce highly engaging and compelling works. Using emerging technology as the backbone of creation allows students to become versed in software coding, physical computing and sensors, games and system dynamics, rapid prototyping, user testing and experiential design.

Major studies culminate during the senior year in studio courses devoted to producing projects leading toward a completed thesis work. While following processes used in the interactive art/entertainment and game industries, students follow through on conceptual brainstorming and sketching, model-making and preliminary builds, milestone tracking, revision and error checking and final functioning works.

This approach fully prepares students to enter the field with an informed perspective, strong portfolio and well-rounded sense of artistic and technical confidence.

<b>INTERACTIVE ARTS – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	IARTE 270	Basics of Interactivity	3
	IARTE 212	Motion Graphics	3
	IARTE 240	Toolbox for Coding I	3
Spring Semester	IARTE 215	Introduction to Interfaces	3
	IARTE 205	Rapid Prototyping	3
	IARTE 290	Toolbox for Coding II	3
<b>Junior Year</b>			
Fall Semester	IARTE 380	Making Interactive Objects	3
	IARTE 345	Intermodulation	3
	IARTE 370	Interactive Installations	3
Spring Semester	IARTE 310	Dynamic Audio and Video Explorations	3
	IARTE 360	Virtual and Augmented Realities	3
<b>Senior Year</b>			
Fall Semester	IART 410	Senior Studio I	6
	IAPP 480	Senior Professional Practice	3
Spring Semester	IART 420	Senior Studio II	6
<b>Note:</b>	IARTE 301 Audio Vision: Sound for Screen and Space I, must be taken during the sophomore or junior year.		
<b>Required Studio Electives or Internships: (4)</b>	IARTE 301	Audio Vision: Sound for Screen and Space I	3
		Any Anim, Film, Inter Arts or Photo Elect	3
		Any Anim, Film, Inter Arts or Photo Elect	3
		Any Anim, Film, Inter Arts or Photo Elect	3

**Prerequisites for sophomore studio: FOUN 100 and FOUN 110**



### IARTE 301

#### Audio-Vision: Sound for the Screen & Space

(3 credit hours)

Perceptual embodiment in aural and visual experience is explored while developing audio production techniques for the screen and space. Hands-on technical demonstrations, production crew work, artistic and technical presentations, and soundtrack analysis will serve in developing audio for the screen. Sound works by artists and sound designers will be introduced to support our work.

### IARTE 270

#### Basics of Interactivity

(3 credit hours)

Learning the theories of communication behind interactivity helps students to begin thinking of their work as it relates to a cycle of information, suggestion, feedback, and behavior. Other topics studied relate to new media, decoding, auditory and visual noise, channels of communication, and methods of sending and receiving information.

### IARTE 212

#### Motion Graphics

(3 credit hours)

This course will introduce students to editing software applications as they relate to video and motion graphics. Instruction will emphasize the basic mastery of the interface, tool sets, layering 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 video.

### IARTE 240

#### Toolbox for Coding I

(3 credit hours)

Students learn the fundamental aspects of coding by using software created specifically for artists and designers to quickly realize their intentions without the need for extensive coding knowledge. Multiple applications will be studied, creating a “toolbox” of coding knowledge for students to use seamlessly throughout their projects.

### IARTE 215

#### Introduction to Interfaces

(3 credit hours)

Interactivity reaches through peripheral interfaces and becomes integrated into our daily lives. Connecting becomes a benchmark for understanding and communication. This course studies the space in between the digital and physical worlds in order to create a more (or less) cohesive experience.

### IARTE 205

#### Rapid Prototyping

(3 credit hours)

This class focuses on the process of quickly conceiving and forming preliminary, functioning, sketches and models. Cutting-edge hardware and software techniques help students explore multiple possibilities of realizing a project with short timeframes. Quick turnaround times and the Design Process are extensively covered.

## IARTE 290

### Toolbox for Coding II

(3 credit hours)

Continuing with the fundamentals of programming learned in Toolbox for Coding I, students learn more advanced techniques including integration between software(s), communication within a network, and coding for interactivity with the physical world.

Prerequisite: Toolbox for Coding I

## IARTE 380

### Making Interactive Objects

(3 credit hours)

This course expands the students' toolset for physical interaction design. The platform for the class is a microcontroller, a single-chip computer that can fit in your hand. Physical switches, lights, motors, sensors, and everyday objects are used with the microcontroller to create autonomous, interactive work.

## IARTE 345

### 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.

## IARTE 370

### Interactive Installations

(3 credit hours)

Students will create sculptures and spaces that communicate directly with audience, data, setting, and other inputs. Given the opportunity to sense its surroundings, a piece of Art becomes an experience of light, sound, movement, and expression.

## IARTE 310

### Dynamic Audio and Video Explorations

(3 credit hours)

Looking at the culture of live editing, sampling, DJ/VJ culture, interactive audience participation, and remix/mash-up Art, this course will equip students with hardware and software knowledge to create dynamic sound and video outputs based on user engagement.

Prerequisite: Making Interactive Objects

## IARTE 360

### Virtual and Augmented Realities

(3 credit hours)

Emerging technologies give us the opportunity to explore the world around us with a new perspective. These new possibilities and the effects they have on society, and individuals, are studied through the completion of works that alter stories, physics, and our grasp on reality.

Prerequisite: Toolbox for Coding II

#### IART 410

##### Senior Interactive Arts Studio I

(6 credit hours)

Students will create a thesis presentation and project to 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.

#### IAPP 480

##### Senior Professional Practice

(3 credit hours)

#### IART 420

##### Senior Interactive Arts Studio II

(6 credit hours)

Building on the work accomplished in Senior Interactive Arts Studio I, students will collaborate to further polish and refine thesis projects. Special emphasis is placed on developing a proficient understanding of the current state of their chosen industry and creation of a portfolio. The class culminates in a senior show, in which students will showcase their work to the KCAI community.

#### Interactive Arts Electives

#### IARTE 201

##### Projection Mapping

(3 credit hours)

Projection Mapping is a technique for merging the projected image with physical space and or objects, moving away from traditional flat projection surfaces. This course serves as an introduction to methods for developing projection-mapping projects for installations, performances, and site-specific events.

#### IARTE 305

##### Sound and Text

(3 credit hours)

Grounded in phonetics, phonology and the origins of human language and music--being developed to support Creative Writing, Liberal Arts and students interested in voice performance.

#### IARTE 320

##### 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.

### IARTE 330

#### Designing for Experiences

(3 credit hours)

The creation of immersive experiences in the museum, gallery, and alternative spaces is a growing and fascinating field; one which increasingly draws upon new interactive technologies, and seeks to encourage group dynamics. The creative process of designing spatial environments in which the visitor is engaged in an orchestrated experience—one that inherently and explicitly imparts meaning and perspective, engages the emotions, may offer contemplation, encourage curiosity and afford discovery and learning. Students focus on understanding the role of design and Designer as a mediator between content and context.

### IARTE 350

#### Sound of Painting

(3 credit hours)

The rich history of aural-visual experimentation in painting is engaged in research and social-technical practice (creating new works). Grounded in cognitive science, our survey includes synaesthesia and visual-music, Kandinsky and spiritualist correspondence, Lictspiel and experimental animation, sonification (mapping data to sound), cymatics, and the Futurist *Art of Noises*. Requirements include a research presentation and final project.

## 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 breath of expertise in the faculty as well as the richness of the critical dialogue in the departmental community.

Individual 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.

You will 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.

<b>PAINTING – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	PAIT 200	Sophomore Painting I	6
	PADR 202 or PADR 240	Anatomy of Illusion or Elements of Observation	3
Spring Semester	PAIT 220	Sophomore Painting II	6
<b>Junior Year</b>			
Fall Semester	PAIT 300	Junior Painting I	6
	PAPP 390	Professional Practice	3
Spring Semester	PAIT 320	Junior Painting II	6
<b>Senior Year</b>			
Fall Semester	PAIT 400	Senior Painting I	6
Spring Semester	PAIT 420	Senior Painting II	6
<b>Required Studio Electives or Internships: (6)</b>		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Studio Elective from any department	3
		Non-Painting or Non- Drawing Studio Elective	3

#### **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

PAIT 200

Sophomore Painting I

(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.**

## PADR 202

### Anatomy of Illusion

(3 credit hours)

This course, required for students enrolled in 200-01 is designed to introduce the sophomore painting major, and further the research of the upper division painting major, to a comprehensive study of form with a dual focus on spatial convention and structural anatomy. Working in the landscape, students will first analyze the construction of a relative atmosphere. Shifting the focus to the study of the human form, students will synthesize spatial recession with a series of volumes that contain an internal hierarchy. Essays from the *The Nude: Studies in Ideal Form*, by Kenneth Clark will compliment weekly anatomical lectures. Students will work on prepared surfaces with oil, charcoal and chalk analyzing various contexts of visual research, including the *alla prima* oil sketch, museum studies and indirect responses to extended poses. Students will develop a critical vocabulary relating to the morphology of illusion and narrative structures, as they develop a rigorous and singular definition of composition; that which gives subject to form. Students will be assessed through individual and group critiques that will focus on the relationship of the works' technical organization and its clarity of visual communication. Students will be assessed through weekly assignments, individual and group critiques, engagement in classroom discourse and mid-term and final portfolios.

## PADR 240

### Elements Of Observation

(3 credit hours)

This course, which is required for students enrolled in PAIT 200-02, focuses on the perceptual and subjective use of life drawing structures to achieve a given expressive, persuasive, or conceptual aim. Students will both practice and examine the agency of both objective and non-objective drawing languages through a variety of observational filters. Classroom discussions will involve notions of systems that revolve around the premise of looking, time, focus, mark-making, materiality and discourse. 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 observational system.

Students will primarily work with the idea of theme and variation. This concept, a fundamental tenet of Modernism and later Conceptual Art, favored an experimental approach to material, image and process. The forms from many of these works became both image and content. This course will focus on a return to this fundamental idea using perception and mediation as connecting metaphors throughout the projects. In this effort, the class will also analyze and draw from several art historical periods, with a particular emphasis on the divisions and relationships between European relational and gestural drawing movements from the mid-19th century through the School of Paris, the influences on life drawing from the mid-20th century Bay Area Figurative school as well as strategies learned from the Camberwell and Euston Road schools in England. Students will use several readings as they engage the fundamental questions these artists pursued: how observation, vision, time, the body and the evolving traditions of materiality in drawing create elements that can be drawn or annotated.

## PAIT 220

### Sophomore Painting II

(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.

#### PAIT 300

##### Junior Painting I

(6 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.

#### PAPP 390

##### Professional Practice for the Studio Artist

(3 credit hours)

Professional Practice for the Studio Artist presents painting students with research methods and professional strategies to aid them in their careers. Students will learn how to effectively conduct research and competitively interact with employers, galleries, residencies, grants, public arts commissions and other arts institutions. Students will draft various professional documents (CVs, resumes, artist statements, project proposals and cover letters). Additionally, students will research relevant artists, galleries, arts organizations and professional opportunities which will be exported to a sharable document provided to them at the end of the class. The goal of this course is to provide students with tools necessary to "build" a career using regional or national opportunities. Students will be evaluated by the quality of their research, written forms, preparation and classroom participation. This course is meant to give the students the necessary skills to pursue a career that is relevant to their interests and professional ambitions.

#### PAIT 320

##### Junior Painting II

(6 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.

#### PAIT 400

##### Senior Painting I

(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.

#### PAIT 420

##### Senior Painting II

(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 student 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.

#### PADR/PADRE 277

##### 20 Drawings



(3 credit hours)

20 Drawings allows students the opportunity to explore series and time to take risks while becoming conversant in other methods/circumstances for drawing. Students will work on short, hour long, drawings in a thematic or conceptual series that they determine. In their homework, students will work from key influences both recommended and self-selected. Students will be encouraged to create projects that directly relate to their studio practice, technical ambitions or conceptual/expressive concerns. Students should come to this course with a willingness to commit to a series of drawings that explore both materials and inspiration. This course, 20 Drawings, seeks to encourage students to push their own technical and conceptual limits through engaging in a few series based drawing projects. Critical rigor is key to this course as students will make far more drawings per series based project in order to find their best works.

#### PADRE 278

##### Between Making Do and Making Special

(3 credit hours)

**SOCIAL PRACTICE COURSE** What does art do that activism alone does not? Through a mix of peer-moderated discussion, persuasive presentation and multi-disciplinary studio practice, this Social Practice focused elective will dig into the ways artists may become powerful agents of social and cultural change by navigating a unique space between making do and making special. We will also take time to reflect on the limitations of artistic practice in shaping our communities. Specifically, the class will consider how public interfaces - such as billboards, posters, interviews, parks, social media, community radio, murals, public transportation and so on - could be sites for poetic and visual dialogue about our changing city. Faculty: Julia Cole is a public artist who also manages a public-facing grants program through the Charlotte Street Foundation.

#### PADRE 279

##### Public Art Nuts And Bolts: The Proposal

(3 credit hours)

Public Art has become a dynamic and vital route for artists to directly engage with their communities and culture. Through public engagement, artists are continually re-orienting our perception of place, and are participating in the very definitions of livability in our cities and communities. In many instances, the Public Art platform is replacing more traditional gallery venues as the primary mode of sustainability for artists. Contemporary makers and thinkers working in diverse fields – from social practice, writing and printmaking, to design, painting and sculpture of all kinds – have evolved their practice to include a path to public projects and engagement. Project proposals are an art form in themselves. This class will focus on the initial steps in the Public Art process – building a response to a formal call for public art, and the development of a full project proposal. This class aims to demystify this process through a series of steps meant to give students direct, hands on knowledge of project development. The intention is to allow students to craft presentation frameworks that can allow a direct link from their individual studio practice to the public realm. We will develop responses to the sets of constraints that define specific public projects conceived for the class, including site and context research, conceptual development, project planning, sketches, models or other modes of presentation and budget issues. Presentation outcomes can range from PowerPoint or printed presentations to the use of mock-ups and prototypes. Proposals will include budget outlines and production schedule frameworks along with statements of intents and physical and graphic representations of outcomes. We will start with a series of sample public calls and work through an initial RFQ (request for qualifications)

process, ending with the presentation of project proposals.

#### PADR/PADRE 280

##### Radical Optimism: The Art of Possibility

(3 credit hours)

In an age in which so much seems to be broken, how do socially-engaged artists refuse, rearrange, re-imagine and remake small parts of the world? How do their models inform and inspire larger social change? In this class we will look at global trends such as precarity and environmental instability, but focus in on specific local issues and the way artists respond to them in the Kansas City region. Students will use interdisciplinary skill sets and the inventive, indirect processes peculiar to artists to design and make a series of 'promotional' materials that are intended to seed a sense of possibility and spark new ways of thinking.

#### PADRE 285

##### Life Sculpture and Figure Drawing at the Nelson-Atkins Museum of Art

(3 credit hours)

This course is a hybrid study of life drawing and life sculpture, split between the development of long-term drawings on-site from the sculpture collection at the Nelson-Atkins Museum of Art, the sculpting of busts from the model in the classroom and drawing from one's own sculptures. This course is an intensive analysis of the development of an indirect composition as well as an introduction to life sculpture as a vein of analogous research into structural anatomy and poetics. Composition will be discussed in relation to the initial gesture, both in terms of mark-making and responsiveness to the larger subject, as the catalyst for all subsequent decisions. Students will meet on Thursdays in the Nelson-Atkins Museum to produce drawings from the sculpture collection using chalk on hand-toned paper with an emphasis on structural anatomy and spatial convention. Students will meet on Tuesdays in the classroom to sculpt from a live model with a basic armature using water-based clay in order to analyze how planar shifts occur contiguously in a fluid composition. Homework will be done at the Nelson-Atkins Museum and in the classroom. Lectures will focus on anatomy, metrology and the physical properties of light. Topics relating to Symmetry, Appropriation and Idealism will be discussed as students read from Vasari's 10 Books on Architecture and Edward Lanteri's, Modeling and Sculpting the Human Form.

#### PADR 277

##### 20 Drawings

(3 credit hours)

20 Drawings allows students the opportunity to explore series and time to take risks while becoming conversant in other methods/circumstances for drawing. Students will work on short, hour long, drawings in a thematic or conceptual series that they determine. In their homework, students will work from key influences both recommended and self-selected. Students will be encouraged to create projects that directly relate to their studio practice, technical ambitions or conceptual/expressive concerns. Students should come to this course with a willingness to commit to a series of drawings that explore both materials and inspiration. This course, 20 Drawings, seeks to encourage students to push their own technical and conceptual limits through engaging in a few series based drawing projects. Critical rigor is key to this course as students will make far more drawings per series based project in order to find their best works.

### PADR/PADRE 303

(3 credit hours)

*My Body, Their Body, Our Body* is a mixed-media drawing elective concentrated on the conceptual potentialities of the rendered human body. Discussions will surround topics of personal and social identity, voyeurism vs. empathy, humanism, gender, dysmorphia, the abject, and the subversive- utilizing examples of both historical and contemporary lineage to contextualize our conversations and efforts. Investigations into selfhood, ownership, and personal agency will dictate that much of the course work will be devoted to self-portraiture and autobiographical drawings. This will be interjected by exercises working with a nude model. Traditional and observational modes of figuration will be introduced, then complicated and sometimes entirely disrupted by our conceptual investigations. Media used will vary wildly depending on individual needs, but may include anything from vine charcoal to lipstick to carpeting.

### PADRE 310

Critical Making in Public Spaces

(3 credit hours)

The field of critical art known as *Social Practice* is as complex as the dynamic community context in which it is evolving. It raises many questions, such as: ‘Who cares?’ ‘Who counts?’ and ‘Who benefits?’. This class will use the process of making to dig more deeply into the ways in which artists may be uniquely equipped to be agents of social and cultural change – often using intuitive and non-linear processes to contribute to the shaping of our communities. We will also take time to reflect on the limitations of artistic practice in this regard. Specifically, the class will consider how public interfaces such as billboards, posters, interviews, parks, social media, community radio, murals, public transportation and so on, could be sites for poetic and visual dialogue about what art means to Kansas City communities in 2015.

### PADR/PADRE 315

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.

### PADR/PADRE 322

Drawing Through Color

(3 credit hours)

The primary focus of this course will be to explore the subjective properties of color – material, visual and psychological – through the practice of drawing. Students will examine and employ color as both an integrated source of pictorial meaning in visual culture as well as an applied studio tool. Working in both emerging medias as well as through analog drawing practices, students will inspect the role that color plays in affirming or

denying structure, mediation, interactivity and visual systems. To that end, the course will use examples from film, artist publications and direct experience in assignments. Students will participate in classroom discussions, studio-based observation, group critiques and demonstrations. Each topic will be cumulative, resulting in a final semester project.

### PADR/PADRE 333

#### The Drawing Book

(3 credit hours)

How does one understand the concept of the book? How does it relate to the practice of drawing, series, sequence, research, collaboration and observation? Is the book a specifically object-based pursuit, or can it be expanded? In this course, students will attempt to answer these questions by exploring drawing practices that surround the book historically, practically and conceptually. Various bookmaking techniques will be paired with conceptual drawing problems. These problems will explore relationships between still and time-based media, as well as observed and appropriated information. Film screenings, museum visits and seminar discussions will supplement intensive studio projects. The central goal of the course is to develop an awareness of how the book contributes to our perception of objecthood, perception and narrative and how our work might provide a constructive drawing response.

### PADR/PADRE 337

#### Moving In Moving Out

(3 credit hours)

Titled after a 2004 art exhibition housed in a storage facility, this studio class will explore the “breathing exercise” of pushing our work out into a public context and bringing the results back into the studio. We will work with several problems built to extend our understanding of the public context, and we will tag team with the Kansas State University Architecture program’s DESIGN + MAKE studio for pinups and reviews surrounding ideas of site specific reference. We will work both with primary drawing processes (traditional and/or experimental) and with the secondary presentation of primary ideas (proposals and pinups). We will also look at opportunities for collaboration as we work to develop conceptual resources for our languages and strategies as artists. Alternative meeting times might be necessary a few times during the semester.

### PADR/PADRE 338

#### 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.

## PADR/PADRE 349

### 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?

As both aesthetic and critical practices, we will consider these questions as a way to initiate a greater discourse. The central goal of the course is to develop an awareness of how images, objects and theoretical frameworks contribute to our perception of time, and how our work might provide a constructive response through drawing.

## PADR/PADRE 399

### 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.

## 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 using 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. The program is active in both traditional darkroom and digital production and provides strong grounding in professional camera controls and lighting, and you will work extensively to develop your digital workflow and fine printing skills.

You will be exposed to all modes of contemporary fine art photographic practice, and expanded photographic works, including installations and emerging relationships between the still and moving image in traditional and virtual environments. The elective program is developed in conjunction with core curriculum instruction to provide a variety of methods for you to develop your personal aesthetic in the use of photography and related skills.

The program begins with a thorough investigation of black and white film, the printing process, and the use of medium and large format cameras. 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 resources and screenings. Students view and critique the work-in-progress of their peers and discuss a variety of readings and review of 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 senior year. The senior year is dedicated to the development of a thesis culminating in an off-campus exhibition and oral presentation.

<b>PHOTOGRAPHY – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	PHOT 200	Sophomore Studio I: Intro to Photography	6
	PHOT 310	Applied Photographic Imaging	3
Spring Semester	PHOT 220	Sophomore Studio II: Intermediate Photography	6
	PHOT 230	The Art of Photomontage and Collage	3
<b>Junior Year</b>			
Fall Semester	PHOT 300	Junior Studio I: Photography and Contemporary Art	6
Spring Semester	PHOT 320	Junior Studio II: Junior Photography Workshop II	6
<b>Senior Year</b>			
Fall Semester	PHOT 400	Senior Studio I: Advanced Photography	6
	PHOT 490	Photography Senior Thesis and Professional Practice	3
Spring Semester	PHOT 420	Senior Studio II: Photography Workshop II	6
<b>Required Studio Electives or Internships: (5)</b>		Photography Internship	3
		Any Anim, Film, Interactive Arts, or Photo Elective	3
		Any Anim, Film, Interactive Arts, or Photo Elective	3
		Any Anim, Film, Interactive Arts, or Photo Elective	3
		Any Anim, Film, Interactive Arts, or Photo Elective	3

## **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

### **PHOT 200**

#### **Introduction to Photography Workshop**

(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 filmmaking sophomores will get together for demonstrations, discussions and screenings. Some of the technical topics will include the use of prime lenses by 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.

### **PHOT 310**

#### **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.

### **PHOT 220**

#### **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, and lighting both in the studio and on location. The class will conclude with a final project and portfolio that embraces the above-mentioned areas of study. While a substantial amount of technical information will be covered, the emphasis of this class will be on the development of a personal approach to the student's photographic work. Experimentation and creative application of photography will be encouraged in the exploration and production of the work as an art form and a 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 to photography that is grounded in the contemporary world. Students are encouraged to experiment with a variety of approaches in 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.

### PHOT 230

#### 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.

### PHOT 300

#### Photography and Contemporary Art I

(6 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 a.m. 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.

### PHOT 320

#### Photography and Contemporary Art II

(6 credit hours)

(Prerequisite: PHOT 300)

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 digital 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.



## PHOT 400

### Advanced Photography Workshop

(6 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, exhibition and distribution. Students begin to focus their artwork in parallel with the goals of the senior thesis class and in preparation for a 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.

## PHOT 490

### Photography Senior Thesis and Professional Practice

(3 credit hours)

The senior thesis is a combined class of the senior photography and filmmaking majors who are working toward their culminating required thesis project. This course prepares them for the projected direction of their thesis in conjunction with the students' graduating off campus exhibit and their end of year public presentation/artist talk. Students will develop a deeper understanding of their work in the contexts of contemporary art, culture, and the human condition. The course will also cover a professional approach to writing and the preparation of artists' statements, the development of their own approach to oral presentation, and a conceptual link between the studio and the context of display and presentation. This class also covers topics of professional practice including CV/resumes, professional opportunities such as residencies, grants and fellowships, the decision around graduate school, and promotional skills including print, web presence and social media.

## PHOT 420

### Advanced Photography Workshop II

(6 credit hours)

(Prerequisite: PHOT 400)

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.

## Photography Electives

## PHOTE 230

### 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.

#### PHOTE 250

##### 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.

#### PHOT 307

##### The Photograph as Object

(3 credit hours)

Photographs hold a curious double presence — as both a depiction and as a tangible material thing. This class will critically explore the photograph as physical object through the production of work utilizing traditional darkroom processes and current Inkjet printing technology. Students will explore photography's relationships to installation, sculpture, performance, the book, and other methods. Discussions of contemporary art will augment studio investigations. Additionally, the study of various experimental presentation techniques will be involved.

#### PHOT 335

##### 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.

#### PHOTE 405

##### 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.

## 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, letterpress, 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 KCAI Social Practice 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 encourages 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.

<b>PRINTMAKING – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	PRIN 200	Sophomore Printmaking I	6
	PRIN 366	Silkscreen	3
Spring Semester	PRIN 220	Advanced Sophomore Printmaking	3
	PRIN 255	Dimensional Printmaking	3
	PRIN 265	Markmaking	3
<b>Junior Year</b>			
Fall Semester	PRIN 300	Junior Studio: Digital Print Transition	3
	PRIN 364	Junior Studio: Lithography Printmaking	3
Spring Semester	PRIN 320	Junior Advanced Printmaking	3
	PRIN 315 or	Basic Alternative Processes or	

	PRIN 325	Drawing Application I	3
<b>Senior Year</b>			
Fall Semester	PRIN 400	Senior Advanced Printmaking	6
	PRPP 480	Professional Practice	3
Spring Semester	PRIN 420	Senior Advanced Printmaking and Thesis II	3
	PRIN 430	Senior Studio	3
<b>Required Studio Electives or Internships: (5)</b>		Any Department Studio Elective	3
		Any Department Studio Elective	3
		Non-Printmaking Studio Elective	3
		Non-Printmaking Studio Elective	3
		Non-Printmaking Studio Elective	3

### **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

PRIN 200

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.

PRIN 366

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?

PRIN 220

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.

## PRIN 255

### 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.

## PRIN 265

### 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.

## PRIN 300

### Junior Studio: Digital Print Transitions

(3 credit hours)

(Note: Students enrolled in PRIN 300 must also enroll in PRIN 364.)

"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.

## PRIN 364

### Junior Lithography Printmaking

(3 credit hours)

(Note: Students enrolled in PRIN 364 must also enroll in PRIN 300.)

"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.

#### PRIN 320

##### 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.

#### PRIN 315

##### Basic Alternative Processes

(3 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.

#### PRIN 325

##### 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.

#### PRIN 400

##### Senior Printmaking

(6 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.

#### PRPP 480

##### Senior Professional Practice

(3 credit hours)

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.

## PRIN 420

### 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.

## PRIN 430

### 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

## PRINE 240

### 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.

## PRINE 303

### Mono-Martix

(3 credit hours)

Students will experience making one-of-a-kind works on paper. Ideas to image development will stem from monotypes and monoprints. Monoprinting has been used as alternative expression printmaking as it has been

used as an obscure expression beneath traditional printmaking in museums, galleries and artists' appreciation. Expanded graphic media or monoprint has lent itself as a bridge between print, because of its use of a matrix or plates, and other disciplines such as painting, illustration, sculpture, film and drawing. Students will analyze and apply principles of sequential imaging and image development by direct drawing, mirror imaging and digital intervention. Final works are expected to include elements of students' major studio practice.

#### PRINE 322

##### The Bite of the Print

(3 credit hours)

Students will explore the many facets of the intaglio medium of printmaking. The course will cover an assortment of processes, surfaces, registration methods, presentation, contemporary and historical artists that use intaglio as a form of expression. Artists use Etching or Intaglio as a form to convey a repetitive message yet, the message has moved from the mastery of the medium to the beauty of the human mark and reinvented content.

#### PRINE 328

##### Analog and Digital Methods in Letterpress

(3 credit hours)

This course will divide the semester in two parts. The class will commence with an initial group publishing project. This section will be composed of several intermediate stages, beginning with traditional handsetting, proceeding to multiple color type registration, and culminating with the production and printing of CNC Routed letterpress blocks. The second half of the class will be composed of intermediate level, student-driven projects which center around the methods employed in the first section of the class.

#### PRINE 349

##### Printstallation

(3 credit hours)

"Prinstallation" 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.

#### PRINE 351

##### 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?

#### PRINE 358

##### 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.

#### PRINE 364

##### 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.

#### PRINE 376

##### 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.

Sculpture students have access to the Fab Lab, a state of the art 3-D digital fabrication laboratory at their fingertips. The sculpture facilities provide both communal and private work areas that support a scale range from the miniature to the monumental. We have a strong program for the fabrication of objects required for the contemporary sculptor. This includes both a bronze and aluminum furnace, electric and gas welding equipment and a complete metal shop. Our wood working equipment is complimented by an institutional central shop. Electric kilns are being used for glass and ceramic work. Existing bridge cranes facilitate both indoor and outdoor working spaces.

Safety is our highest priority and students are educated regarding safe studio practices. They are held to OSHA standards in training labeling and reporting hazardous conditions to both faculty and staff.

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.

<b>SCULPTURE – 2017-2018 (78 Studio Hours)</b>			
	Course Number	Course Title	Credit Hours
<b>Freshman Year</b>			
Fall Semester	FOUN 100	Foundation	9
Spring Semester	FOUN 110	Foundation	9
<b>Sophomore Year</b>			
Fall Semester	SCUL 200	Sophomore Sculpture I	6

Spring Semester	SCUL 205 SCUL 220 SCUL 225	Materials and Processes I Sophomore Sculpture II Materials and Processes II	3 6 3
<b>Junior Year</b>			
Fall Semester	SCUL 300	Junior Sculpture I	6
Spring Semester	SCUL 320	Junior Sculpture II	6
<b>Senior Year</b>			
Fall Semester	SCUL 400 SCPP 480	Senior Sculpture I Professional Practice	6 3
Spring Semester	SCUL 420	Senior Sculpture II	6
<b>Required Studio Electives or Internships: (5)</b>		Any Department Studio Elective Any Department Studio Elective Any Department Studio Elective Any Department Studio Elective Any Department Studio Elective	3 3 3 3 3

### **Prerequisites for sophomore studio: FOUN 100 and FOUN 110**

#### SCUL200

Sophomore Sculpture I  
(6 credit hours)

The first semester sophomore program is structured to focus on a student's practical skills, self-expression, research and professional practice. Student 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 difficult concepts into materials and their potential for experimentation will be evaluated. Theoretical, critical and analytical skills will be assessed and creative problem solving will depend on the student's ability to question their media, imagery and concepts within a social, historical and cultural context. Entrepreneurial skills will range from dealing with equipment studio

safety through participation and preparation in all demonstrations and assignments related to contemporary and historical issues in the field of sculpture. **Note: Sophomore sculpture students will take both SCUL 200 and SCUL 205 for a total of 9 credit hours.**

#### SCUL205

Materials and Processes I  
(3 credit hours)

The first semester sophomore program is structured to introduce students to the materials, processes, the techniques and concepts of sculpture. Students will be introduced to traditional and non-traditional approached 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 iron, bronze and aluminum. The course will address the relationships between form, material, and concept Students will participate in creative discourse and acquire a broad base of practical information and critical/analytical skills. **Note: Sophomore sculpture students will take both SCUL 200 and SCUL 205 for a total of 9 credit hours.**

#### SCUL220

Sophomore Sculpture II

(6 credit hours)

**Sophomore Sculpture** The 2nd semester sophomore program is structured for students to continue to experiment with traditional and non-traditional approaches to sculpture production. Students are introduced to time based concepts, movement and mechanics in sculpture, video, sound and light as well as drawing. In addition to assignments students are expected to complete two self-directed works throughout the course of the semester. **NOTE: Sophomore sculpture students will take both SCUL 220 and SCUL 225 for a total of 9.0 credit hours.**

SCUL225

Materials and Processes II

(3 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. **NOTE: Sophomore sculpture students will take both SCUL 220 and SCUL 225 for a total of 9.0 credit hours.**

SCUL300

Junior Sculpture I

(6 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.

SCUL320

Junior Sculpture II

(6 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 campus, all department and end-of-semester exhibitions is required.

SCUL 400

Senior Sculpture I

(6 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

(3 credit hours)

This course presents sculpture students with professional strategies and research methods to aid in developing the skills necessary to pursue a career that is relevant to their interests and professional ambitions. Students will learn how to effectively conduct research and interact with employers, galleries, residencies, grants, public arts commissions and other arts institutions. We will draft various professional documents such as artist and employment resumes, bios, artist statements, project proposals, reference request and cover letters.

Photography and the digital presence of the artist through portfolio building, organization and modes of presentation will be a topic. Additionally, students will increase critical thinking skills through research, reading and response to these. How to read, understand and internalize art writings, and how to logically integrate and articulate ideas derived from readings, tapes and video into a studio practice. Research for artists will be a topic. Who does this and why is it important? A research wall, notebook and presentation on research will be included. Issues as far afield as artists' taxes and learning from the field: responding to Current Perspective Lectures and other art events/speakers in our community and beyond. Opportunities beyond the BFA such as making your own niche in life as creatively as you make your art, pros cons and how to's for graduate school applications as well as issues such as making your own studio, packing and shipping your artwork, and working + making after the BFA will be covered. The course is constructed to provide students with tools necessary to "build" a career using regional, national or international opportunities. Students will be evaluated by the quality of their research, written forms, preparation and participation.

#### 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

### SCUE290

#### Dirt, Food, and Walking: Strategies for a Sustainable Practice

(3 credit hours)

(Note: There is a lab fee of \$75)

Do you wonder about the materials and techniques you use in your studio practice? What are our materials made of, how and where are they produced or extracted, what effect does their production have on the environment and on the workers who prepare the materials you use? What happens to the materials when you are finished with them? *Are there alternatives?* This studio/seminar explores the connection between our use of materials, processes and techniques in the studio and one of the most critical issues of our time: global climate change. We will research practical methods for responding to such knowledge as artists, as well as study a range of artists responding to global climate change. From sculptors like Aurora Robson or Ellen Driscoll who collect plastic to produce installations, to photographers who capture our quickly receding icebergs, to artists who aim for low impact creative works that depend on walking, growing, cooking, and discussion, to many others who use their creative energies in a myriad of ways. In our class, we will make egg tempera with earth pigments, use shellacs made by bugs shedding their shells, make sculpture with earth, learn how to sew, mend, repair, how to grow, select and cook with local foods, make walking art and study other ways of creation with low carbon impact. The class will take a 3-day camping field trip to the Land Institute ([landinstitute.org](http://landinstitute.org)) to attend the Prairie Fest and learn about their proposal for perennial polyculture to revolutionize food production and the new ecosphere education.

### SCUE350

#### The Human Hand in Digital Sculpture

(3 credit hours)

This sculpture elective is designed in order to expand the tool use of the traditional sculptor into the 21<sup>st</sup> century world of digital sculpture. The course will incorporate input technologies, computer modeling and visualization, and 3D rapid prototyping into the pre-existing metal casting facility and welding studio at the Kansas City Art Institute. Most importantly, this extra-ordinary technology for sculptors will provide a link between contemporary aesthetics and computer science and encourage collaboration across the Arts and Technology Building and the Volker Studios. The concepts and ideas of the contemporary artist have increasingly become dependent on the computer for gathering visual information. The digital has certainly made itself present in our culture. In an effort to interface more easily with new technologies and move beyond their limitations it is necessary for the artist to “intervene” at every possible stage of the form-making process. This course does not intend to fetishize the machines or their products, rather, it is intended to introduce the “hand of the artist” into every aspect of digital sculpture. We will investigate the scanning process; alter,

transform, and distort the modeling of the digital files in the FabLab; and design the physical maquette and fabricate the final metal castings and welded artworks in the sculpture studios. Our goal will be to morph the individual's initial concepts and ideas on every digital and physical level imaginable.

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.

## **Undergraduate Certificate Programs**

### **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 (Chinese and Japanese languages 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)

CLC 2600 Chinese Language and Culture I

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)

JLC 4603 Japanese Language and Culture (online course)

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](mailto: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):

CLC 2600

Chinese Language and Culture I (G/C)

(There are no pre-requisites for this course.)

This is a beginner-level Mandarin Chinese language class. It is designed to teach and stress listening, speaking, reading, writing, and typing of the Chinese language (simplified Hanzi characters), while building up students' confidence in usage and appreciation of the language. Chinese calligraphy will be introduced and developed. Culture and customs will be explored.

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.) (G/C)

(There are no pre-requisites for this course.)

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.) (G/C)

(Pre-requisite: JLC 4001)

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.

### JLC 4603

#### Japanese Language and Culture Online (This is an online course.) (G/C)

The Japanese Language and Culture online course offers multi-level learning through the Moodle platform. In addition to completing course work online, students will participate in a minimum of five face-to-face sessions to explore Japanese culture with hands-on activities, and practice their language skills.

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 6<sup>th</sup> century and entered Japan in about the 13<sup>th</sup> 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 *kōan*, 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 16<sup>th</sup> 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 20<sup>th</sup> century. Intensive 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 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 3803

Topics in Translation: Traditional Chinese Literature

[G/C][Asian Studies Certificate Program]

This class will present a survey of traditional Chinese literature from early times (c. 1027 B.C.E.) through the beginning of the Qing Dynasty (c. 1644). The course will introduce students to three of the major genres in traditional Chinese literature: poetry, fiction and drama with an emphasis on vernacular fiction and examine the inter-textuality between these genres. We will read translations of a number of "masterworks" of traditional Chinese literature including *The Story of the Stone* (also known as *The Dream of the Red Chamber*), *Journey to the West*, and *Outlaws of the Marsh*. Through our readings we will explore important features of traditional Chinese society: religious and philosophical beliefs, gender relations and sexuality, family and class structure, and attitudes towards the imperial system and dynastic change. In addition, we will trace the development of major literary practices, conventions and themes through our readings. All works are in translation, and no knowledge of Chinese language, history or culture is necessary.

#### 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](mailto: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](mailto:hwert@kcai.edu) for more information, or see the KCAI website under “Faculty-Led Study Abroad Programs.”

### **Social Practice Certificate Program**

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

### **School for Continuing and Professional Studies**

KCAI's School for Continuing and Professional Studies provides both professional development and personal enrichment classes ranging from digital animation to traditional life drawing. The school offers opportunities for adults, art educators, gifted youth artists, and high school students considering an art or design major.

Office hours are Monday-Friday 8:30 a.m. to 5 p.m. The office is frequently open in the evening and on weekends for classes. The main phone line is 816-802-3333, and the website address is <http://www.kcai.edu/artforeveryone>.

School for Continuing and Professional Studies  
32 East 46<sup>th</sup> Street  
Kansas City, MO 64112

### Registration Options

#### Online:

Students may enroll online at <http://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.

#### Walk-in:

Students may download an enrollment form at <http://www.kcai.edu/artforeveryone> and deliver their registration or enroll in-office.

### 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) \$29 - \$135

High school classes (age 15-18 years) \$29 - \$500

Adult classes \$29 - \$500

Graduate level classes for art educators \$275 for two graduate level credits

Intersession (B.F.A. classes) \$440 per credit hour

Pre-College Art Lab three-week residency \$2,799 (includes three college credits)

Educators Art Lab \$300 for tuition, additional \$275 for two graduate level credits

Courses may be assessed a material fee, including lab, studio or model fees based on the resources needed for a class. Fees vary based on curriculum.

### **For-Credit Programs for Art Educators**

KCAI offers graduate-level courses in the fall, spring and summer. Tuition is \$275 per course, and each course counts as two graduate-level hours. Area art teachers interested in enhancing their class curriculum will benefit from the weekend format of the classes, which typically are held Friday evening and all day Saturday and Sunday.

### Educators Art Lab

The annual Educators ArtLab (EAL) is a special opportunity for high school educators to revitalize their artistic practice while working with esteemed Kansas City Art Institute faculty. Tuition for EAL is \$300 and includes on-campus housing, meals, supplies as well as visits and receptions at local art museums and galleries. Participants are responsible for their own transportation.



Space is limited. Applications received by April 1 will be considered for a scholarship. Applicants will be notified of acceptance by the end of April. Those accepted into the program will have the option of earning two graduate level credits for an additional cost of \$275.

## **For-Credit Programs for High School Students**

### Pre-College Art Lab

KCAI's Pre-College ArtLab is a challenging three-week residency program for freshman through senior high school students who are committed to their creative work. Graduating seniors are welcome to apply. Students accepted into the program will work in their major of choice with our instructors, in our studios.

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

- Studio, liberal arts and life drawing courses
- Three college credits
- Tuition
- Room and board
- Supplies
- A \$3,500 Student Living Center grant, applied to one full year of housing at KCAI. The maximum award is one grant per student and is dependent upon admission to the college.
- Some excursions and weekend activities
- Portfolio review at the conclusion of the program
- Exhibition of work
- High quality images of artwork to include in college applications
- Field trips, workshops and weekend excursions

## **Continuing Education**

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

Youth students may take courses on select weekend days during the fall and spring semesters. During the summer session, CPS offers summer art camp, in a Monday through Friday format.

High school students may take classes on select evenings and weekends in the fall and spring. During the summer, CPS offers high school art camps, Monday through Friday.

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.