



## FALL 2021 LIBERAL ARTS ELECTIVES

*IMPORTANT PLEASE NOTE: This is a draft document, subject to change. The most up-to-date information can be found on course registration. All liberal arts electives are 3-credit hour courses unless otherwise specified.*

### ART HISTORY

#### **AHS 2401 01            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.

**ANDERSON                            TR 10:00am - 11:20am                            DH 202                            Capacity: 22**

#### **AHS 2601 01            Survey of Asian Art [G/C; Asian Studies Certificate Program]**

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.

**MARTIN                                TR 8:30am - 9:50am                                DH 203                                Capacity: 30**

#### **NEW COURSE:**

#### **AHS 2608 41            Survey of Painting in South Asia [G/C; Asian Studies Certificate Program]**

In the religious tradition of Hinduism, it is said that the art of painting originated when the deity Vishnu reated an image of a goddess with the juice of a mango. For centuries in South Asia, painting served as a significant expressive mode that conveyed stories of divine beings, the power of earthly rulers, and visions of wonder and curiosity within the social and natural world. This course examines the development of painting in South Asia from the Bronze Age up to the present day. We will explore how various genres of Indic painting demonstrate an array of technical and symbolic conventions that shed light on the respective cultures that they were produced in, as well as examine the continual transformation of this tradition in current times.

**DESAI                                    MW 3:00pm - 4:20pm                                    DH 202                                    Capacity: 30**

#### **AHS 3002 01            Topics in Ancient Art: The Egyptians [G/C; Ancient/Medieval]**

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.

**FRICKE                                TR 10:00am - 11:20am                                DH 103                                Capacity: 20**

#### **AHS 3008 41            Topics in Ancient Art: The Face of Power—Art and Architecture in the Service of Empire**

#### **[Ancient/Medieval]**

We explore how new rulers--both men and women--establish and solidify their authority by the commission of great--and often radical--art and architecture. We also see how later generations look back on these works as



models--or defile them. We begin with Queen Hatshepsut's quest for legitimacy and Akhenaten's and Nefertiti's ill-fated and radical rule. After exploring the propaganda of the great age of Athens and the imagery of Alexander the Great, we look to Augustus, the Empress Livia, and Rome's great enemy, Cleopatra.

**COHON**

**TR 1:00pm - 2:20pm**

**DH 203**

**Capacity: 22**

**AHS 3204 41      Topics in Renaissance Art: The Art of Venice, 1400-1800**

**[Renaissance/Baroque]**

“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.

**KENNEDY**

**TR 10:00am - 11:50am**

**DH 124**

**Capacity: 20**

**AHS 3504 41      Topics in Contemporary Art: Pulp Cinema**

**[Contemporary]**

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.”

**CROMWELL**

**R 4:00pm - 6:50pm**

**DH 202**

**Capacity: 24**

**AHS 3515 41      Topics in Contemporary Art: Neo-Noir**

**[Contemporary]**

Film Noir, a French term meaning "black film," has become a term employed to reference the period of the American crime film (the 1940s and 1950s) and as descriptive of a film genre. 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. In recent film history, we have seen an insurgence of films, which can, and have been, described as having noirish characteristics. Some are termed as *Neo-Noir* or *The New Noir*. We will view movies that exhibit such characteristics but are not part of the historical genre of film noir. Candidates for selection will be Jean-Jacques Beineix's *Diva*, David Mamet's *The House of Games*, Roman Polanski's *Chinatown*, Curtis Hanson's *L.A. Confidential* et. al. The instructor will lecture on each film, drawing attention to how the film reflects filmmaking at the time of its production, its social context, interpretations of subtext, and elements of scriptwriting.

**CROMWELL**

**T 4:00pm - 6:50pm**

**DH 202**

**Capacity: 24**

**AHS 3601 41      Topics in Asian Art: Asian Ceramics**

**[G/C; Asian Studies Certificate Program]**

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 Jōmon 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 notions of *wabi-sabi* reflected in rustic tea



wares 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.

**KENNEDY** **TR 1:00pm - 2:20pm** **DH 124** **Capacity: 20**

**AHS 3610 41** **Topics in Asian Art: Contemporary Chinese Art**  
**[G/C; Asian Studies Certificate Program]**

This course will examine the art of China from the latter part of the 20th century to today. We will study various groups and individual artists who redefined the content and aesthetics of art, diverging from the state sanctioned Social Realist style. We will discuss how complex and changing political, historical, and social contexts in China have influenced art since the end of the Cultural Revolution, with the development of avant-garde movements from The Stars Group and Xiamen Dada to the formulation of Political Pop and Cynical Realism. The works of Ai Weiwei, Cai Guo-Qiang, Xu Bing, Zhou Hongbin, Qiu Zhijie, Cao Fei, Zhang Huan, and many others will be discussed, illuminating the range of influences, approaches, and concerns to be found in contemporary Chinese art. We will examine a wide range of media and discover artists who confront the inheritance of the past as well as those who engage in a continuing dialogue with it.

**KENNEDY** **W 3:00pm - 5:50pm** **DH 124** **Capacity: 20**

**AHS 3800 41** **Topics in Art & Society: The Artist's Role in Society**  
**[Social Practice Course]**

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.

**ANDERSON** **R 1:00pm - 3:50pm** **DH 123** **Capacity: 22**

**AHS 3808 41** **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.

**FRICKE** **TR 1:00pm - 2:20pm** **DH 103** **Capacity: 20**

**AHS 3812 41** **Topics in Art & Society: Trends vs. Tradition in German Painting & Sculpture**  
**(1430-1930)**

Because of its central location on the European continent, Germany has served as an important juncture for artistic developments and related ideologies that circulated between northern and southern Europe from the early modern to early contemporary periods. Through an in-depth analysis of the lives and works of artists such as Tilman Riemenschneider, Albrecht Dürer, Martin Schongauer, Hans Holbein the Younger, Matthias Grünewald, Caspar David Friedrich, Käthe Kollwitz, Ernst Ludwig Kirchner, Franz Marc, Otto Dix, Max Beckman, among others, this course will trace how German artists remained true to their region's established artistic traditions, while adopting foreign stylistic trends, through periods ranging from the Renaissance and Reformation to German Expressionism and Neue Sachlichkeit (New Objectivity).



**WHITTAKER**

**MW 3:00pm - 4:20pm**

**DH 102**

**Capacity: 20**

**AHS 4500 81 Art History Seminar: Art of the Sixties**

**[Seminar; Contemporary]**

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.

**DUBAY**

**W 6:30pm - 9:20pm**

**DH 118**

**Capacity: 15**

## **HISTORY**

**HST 3000 01 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? Holocaust survivor Elie Wiesel asks, "Does there exist another way, another language, to say what is unsayable?" Perhaps the medium of film becomes that alternative language that carries the power to depict the horrors and unthinkable tragedy of the Holocaust. The author of over two dozen award-winning books on the Holocaust, Wiesel candidly claims that the alternative language of film proves the camera may "succeed where the pen falters." As we view and analyze the works of some of the most accomplished directors from Europe and the United States, we will critically examine the three-fold purpose of Holocaust films: The ability to educate, create memory, and act as an influential tool to send a moral message to future generations. We will examine how artists have employed 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.

**KATZ**

**R 8:30am - 11:20am**

**DH 119**

**Capacity: 20**

**HST 3008 81 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.

**HADDIX**

**T 7:00pm - 9:50pm**

**DH 124**

**Capacity: 20**

**HST 3105 41 Topics in American Studies: The Moving Image and American Culture, 1900-1930**

This course explores American cultural history in the early 20th century through the history of the moving image. We will trace the development of moving image technologies, the changing content and form of motion pictures, and the far-reaching socio-cultural effects of movie-going in America from 1900-1930. From precursors to film in the 1800s (such as the camera obscura and magic lantern), through the heyday of the silent film era to the transition to sound with "talking pictures" in the late 1920s, this course will examine American culture of this era through the interrelationship between film technologies, movie content, and cinema audience reception. How did a variety of storytelling forms in the silent era give way to the standard classic Hollywood style? What was the experience of audiences viewing these moving images, from cheap nickelodeons to lavish movie palaces? And how did these spaces of cinema spectatorship help to both unite and divide Americans, along lines of class, gender, race, and geography? What can the content of films from this period tell us about the American experience in the early 20th century, including progressive reform movements, industrialization, immigration, urbanization, wealth and poverty,



WWI, prohibition, and changing gender roles? And how did the rise of Hollywood and celebrity culture in the silent era help influence and change American society? We'll explore all these historical issues and more through the lens of the moving image.

**HEITZ**

**T 1:00pm - 3:50pm**

**IB 116**

**Capacity: 22**

**HST 3702 81      Topics in Gender Studies: Women and War—Beyond the Homefires**  
**[cross-listed with SOC 3704 81]**

War is typically seen as an endeavor of men, however a closer look at any conflict reveals that women were deeply involved and impacted by war- far beyond the romanticized ideal of “keeping the home fires burning.” This class will examine the ways women actively participated in wartime efforts on the homefront and the dangers they faced when the homefront became the front line. What violence did they endure and what strategies for survival did they employ? We will look at the space created for women in industry during time of war and how this differed by race and class. We will also look at women in resistance movements. And finally, what does it mean today to have women in combat roles? Topics include: American civil war, WWI, WWII, war on terror conflicts, pop culture and fictional representation.

**CLINE**

**M 6:30pm - 9:20pm**

**DH 124**

**Capacity: 20**

## **JAPANESE LANGUAGE & CULTURE**

**JLC 2600 41      Japanese Language and Culture I**  
**[G/C; Asian Studies Certificate Program]**

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.

**WHITING KIPPER**

**TR 1-2:20PM**

**GIAS 402**

**Capacity: 15**

**JLC 4600 41      Japanese Language and Culture III**  
**[G/C; Asian Studies Certificate Program]**

**[pre-requisites: JLC 2600 and JLC 3600, 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.

**WHITING KIPPER**

**TR 2:30pm - 3:50pm**

**GIAS 402**

**Capacity: 15**

## **LITERATURE**

**CRW 3505 41      Minute Fiction**

In 1976, *Tri-Quarterly* issued a volume called *Minute Stories*, each story no more than two pages long. Now, a half-century later, the form has developed into what is variously referred to as “the short-short,” “flash fiction,” “sudden fiction,” “kitchen fiction,” or, in the case of Kawabata, “palm-of-the-hand stories.” *McSweeney’s Quarterly Concern*, *Quarterly West*, *American Short Fiction*, *PANK Magazine* and a profusion of other literary magazines—print, as well as online—now devote entire issues to the form, and there are anthologies galore. In this reading- and writing-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*; and Julio Cortázar, *Cronopios and Famas*. In addition, we will read excerpts from Eduardo Galeano’s *The Book of Embraces* and *The Pillow Book of Sei Shōnagon*, as well as work by writers—classic to contemporary—from Barthelme, Borges, Kafka, Walser and Woolf



to Lydia Davis, Jamaica Kincaid, Becky Robison, Sejal Shah, and KCAI's own Casey Hannan. Students write micro essays on the readings, submit original minute fiction for critique, and write response letters to peers.

**MOORE** **R 4:00pm - 6:50pm** **DH 122** **Capacity: 15**

**CRW 3510 01 Writing for the Moving Image**

**[cross-listed with FILME 365 01]**

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.

**HOCK** **TR 8:30am - 11:20am** **EB 203** **Capacity: 12**

**CRW 3550 41 Poetry Studio**

This reading-intensive writing course functions as a work group for reading, writing, researching, discussing, and critiquing poetry. Readings include both student and published work. Coursework includes presentations, peer reviews, and final portfolio of original writing. This course is repeatable for credit one time.

**BOYER** **R 4:00pm - 6:50pm** **DH 118** **Capacity: 15**

**NEW COURSE:**

**LIT 3103 41 Topics in Prose: *Don Quixote***

We will read an English translation of the 17<sup>th</sup>-century Spanish novel, *The Ingenious Gentleman Don Quixote of La Mancha*, as well as study *Don Quixote*-inspired and *Don Quixote*-adjacent work in literature, art, criticism and film. We will examine the historical context around *Don Quixote* and how it shifts through the centuries, as well as apply this text to our own era and experiences. This is a reading intensive course with an emphasis on discussion and creative synthesis through interpretive projects and journal-keeping.

**BOYER** **T 4:00pm - 6:50pm** **DH 119** **Capacity: 20**

**LIT 3400 41 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."

**MOORE** **T 4:00pm - 6:50pm** **DH 122** **Capacity: 15**

**LIT 3702 01 Topics in Gender Studies: Constructing the Woman Warrior**

**[cross-listed with SOC 3701 01]**

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.

**LIM-MIDYETT**                      **TR 10:00am - 11:20am**                      **DH 102**                      **Capacity: 20**

**LIT 3801 41**                      **Topics in Translation: Modern Chinese Narrative in Translation**  
**[G/C; Asian Studies Certificate Program]**

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.

**LIM-MIDYETT**                      **TR 1:00pm - 2:20pm**                      **DH 119**                      **Capacity: 20**

**LIT 3900 41**                      **Topics in Interdisciplinary Studies: Metaphors Be With You**  
**[cross-listed with PHL 3900 41]**

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: Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); and Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003).

**CONSOLE-ŞOICAN**                      **R 1:00pm - 3:50pm**                      **DH 102**                      **Capacity: 20**

## **PHILOSOPHY**

**PHL 3004 41**                      **Topics in Aesthetics: The Museum and Its Mythos**

Within the context of Western culture, the museum is still largely undisputed as the supreme authority on art, the keeper of the art-historical narrative. In this sense, they are often regarded as neutral presentation spaces. However, the museum environment is far from neutral, as many artists and theorists have pointed out over the past century. This course will take a philosophical approach to institutional critique, examining the ways in which the museum itself, as well as its practices (collecting, conserving, and exhibiting) shape the ways we understand what “art” is and how we value it. We will also consider various ethical issues that arise in museum practice, including whether and how to display objects originating from non-Western cultures. Theoretical readings from the Frankfurt School and various postmodern philosophers will make up the core material for this course; to get a different perspective on their ideas, we will also examine the work of artists who engage with or critique museums as a significant part of their practice. The course will include visits to local museums and guest lectures by area curators. Readings include Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder*; Theodor Adorno, “Valery Proust Museum”; Mikhail Epstein, “Thing and Word: The Lyrical Museum”; Donald Preziosi and Claire Farago, *Grasping the World: The Idea of the Museum*; Svetlana Alpers, “The Museum as a Way of Seeing”; Jean Baudrillard, “The System of Collecting”; Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”; and Andre Malraux, *Museum without Walls*. Artists include: Hans Haacke, Mark Dion, Fred Wilson, Andrea Fraser, Pablo Helguera, and Order of the Third Bird.



**BLOCKSOME**

**T 1:00pm - 3:50pm**

**DH 123**

**Capacity: 20**

**PHL 3502 81      Topics in Philosophy & Ethics: Thinking About Animals**

The earliest representation of an animal by a human artist, found in a cave in Sulawesi, Indonesia, is over 35,000 years old. Since then, animality has been bound up in human making processes, including the Greeks' war machine at Troy, the heraldry system of feudal Europe, the animal automata of the Renaissance, and, most recently, biorobotic devices that look and move like nonhuman species. How humans think about animals matters; and in this course we will cover the history of thinking about animals from Descartes to the present, in an effort to think about whether and how animals should be incorporated in making. As such, this is partly a history of philosophy course, and partly an ethics course.

**LONG**

**MW 6:30pm - 7:50pm**

**DH 123**

**Capacity: 22**

**PHL 3900 41      Topics in Interdisciplinary Studies: Metaphors Be With You**

**[cross-listed with LIT 3900 41]**

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: Kovecses, Zoltan. *Metaphor: A Practical Introduction*. (Oxford, 2010); and Lakoff, George and Mark Johnson. *Metaphors We Live By*. (Chicago, 2003).

**CONSOLE-SOICAN**

**R 1:00pm - 3:50pm**

**DH 102**

**Capacity: 20**

**THE SCIENCES**

**SCI 3102 41      Topics in Life Science: Unraveling Inheritance—Searching for Meaning in Our Genes**

If you could read the three billion pairs of letters in your DNA, what story would they tell? Are you a descendant of royal bloodlines, or did you inherit faulty genes that predispose you to cancer? In the reproductive chromosome shuffle, will your kids inherit defective genes, or will they win the genetic lottery? And can we find secret clues to our ancient human ancestors hidden in our genome? In this course, students will learn how and what DNA can tell us about our traits, our ancestry, and our distant past. We will focus on the language of DNA and how it is inherited, read, interpreted, and sometimes misinterpreted or distorted. Topics include heredity, eugenics, ancestry DNA testing, ancient DNA and mutations. We will also peer into our immediate future and the brave and promising new world that cutting-edge DNA technologies are ushering in. Can our DNA destiny be changed by diet, exercise, and a healthy environment, or are we doomed to a life of errors in our code? With cheap DNA sequencing and powerful CRISPR gene editing, where is humankind headed and how are we changing life on our planet? Topics covered include epigenetics, chimeras, CRISPR-cas9, and genetically engineered organisms. A possible visit to a laboratory is included with the course so that students can meet local scientists and learn about cutting edge science firsthand.

**STAEHLING**

**R 4:00pm - 6:50pm**

**DH 119**

**Capacity: 21**

**SOC 3701 01      Topics in Gender Studies: Constructing the Woman Warrior**

**[cross-listed with LIT 3702 01]**

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.

**LIM-MIDYETT**                      **TR 10:00am - 11:20am**                      **DH 102**                      **Capacity: 20**

**SOC 3704 81**                      **Topics in Gender Studies: Women and War—Beyond the Homefires**  
**[cross-listed with HST 3702 81]**

War is typically seen as an endeavor of men, however a closer look at any conflict reveals that women were deeply involved and impacted by war- far beyond the romanticized ideal of "keeping the home fires burning." This class will examine the ways women actively participated in wartime efforts on the homefront and the dangers they faced when the homefront became the front line. What violence did they endure and what strategies for survival did they employ? We will look at the space created for women in industry during time of war and how this differed by race and class. We will also look at women in resistance movements. And finally, what does it mean today to have women in combat roles? Topics include: American civil war, WWI, WWII, war on terror conflicts, pop culture and fictional representation.

**CLINE**                                      **M 6:30pm - 9:20pm**                                      **DH 124**                                      **Capacity: 20**