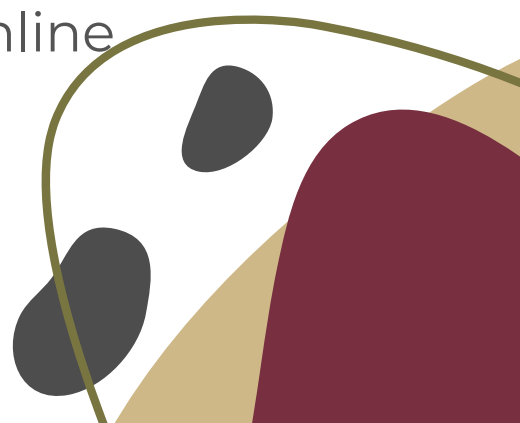




FALL
2024

UNDERGRADUATE ELECTIVES



- **ARE 4144** - Introduction to Art Education
 - **ARE 4930** - Special Topics: Introduction to Museum Education
 - **ARE 4932** - Introduction to Arts Administration
 - **ARE 4550** - Introduction to Art Therapy
 - **DAA 1100** - Beginning Contemporary 1
 - **DAA 1102** - Beginning Contemporary 3
 - **DAA1200** - Beginning Ballet 1
 - **DAA1201** - Beginning Ballet 2
 - **DAA1202** - Beginning Ballet 3
 - **DAA1501** - Jazz Dance 2
 - **DAA2103** - Intermediate Contemp.
 - **DAA2203** - Intermediate Ballet
 - **DAA3150C** - Contact Improvisation
 - **ARH 3473-01** - Introduction to Modern and Contemporary Art
 - **ARH 3930-02** - Introduction to Native American & Indigenous Art and Culture
 - **ARH 3930-03** - Introduction to Medieval Art
 - **ARH 4352-01** - Southern Baroque Art
 - **ARH 4414-01** - Modern European Art: Neoclassicism through Impressionism
 - **ARH 4793-01** - Cultural Heritage
 - **ARH 4933-01** - Nineteenth-Century American Art
 - **ARH 4933-02** - History of American Comics
 - **ARH 4933-02** - Art of the Byzantine Empire: New Rome
 - **ARH 4800-01** - Social Life of Art Objects
 - **ARH 4800-02** - Early Modern Prints
 - **ARH 4800-03** - Spanish Golden Age
 - **ARH 2050/2051** - Art History Surveys
 - **ARH 2814** - Cultural Heritage in the Digital Age
 - **ARH 2030** - Reading & Writing in Art History
 - **IDS 3678-01** - Apocalypse: The End of the World in Art
 - **ARH 2000** - Art, Architecture, and Artistic Vision – Online
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ARH 3473-01 Introduction to Modern and Contemporary Art

T/R 1:20-2:35pm WJB G40

What is modern art? When (and where) is the contemporary? This course introduces students to modern and contemporary art as subjects of art historical study. The course addresses major and anti-canonical topics, debates, and movements in the historically Eurocentric and now revisionist, decolonial discourse on modern and contemporary art in international and global contexts. Dominant histories focused on the U.S. and Western Europe will be questioned and expanded through examination of international and transnational movements, as well as discussion of art historiography, cultural geopolitics, and field-changing theory and methods that coincide with the period of study. Topics include, among others: theories of modernism and modernity; histories of the avant-garde; and re-conceptualizations of artistic practice and authorship, including photography and moving-image work, the found object, participatory art, social practice, installation, performance art, conceptualism, and digital art. No prerequisites. Graduate auditors permitted.

ARH 3930-02 Introduction to Native American & Indigenous Art and Culture

T/R 9:45-11:00 am WJB G040

An introduction to the range of artistic practices within Native American cultures throughout North America. We explore customary artistic practices as well as continuities between these ancestral practices and contemporary Native American art today. Connections between Native American and global Indigenous art practices will be examined along with Indigenous art historical research methodologies.

ARH 3930-03 Introduction to Medieval Art

T/R 3:05-4:20 pm WJB G040

This survey of medieval art and architecture introduces students to some of the major cultural and sociopolitical changes that took place across Afro-Eurasia in the fourth through fifteenth centuries. Topics of special interest include migration, religious iconography, debates on figuration, pilgrimage, monasticism, imperial imagery, and cultural exchange. Prerequisite: ARH 2050.

ARH 4352-01 Southern Baroque Art

T/R 1:20-2:35 pm WJB 2041

This course investigates painting, sculpture, and architecture in Italy and Spain during the 17th century, stressing the theatrical, ecstatic, and virtuoso character of works produced for royalty, the Church, and the rising middle class by such masters as Caravaggio, Bernini, and Velázquez.

ARH 4414-01 Modern European Art: Neoclassicism through Impressionism

T/R 11:35 am – 12:50 pm WJB G040

This course treats European art from 1780-1880, concentrating on the evolving dialogue between academic and anti-academic practices through an investigation of the relationship between theory, criticism, and techniques of representation. Topics of inquiry include: David and Neo-classicism; British landscape painting; Delacroix and French Romanticism; Courbet's Realism and Manet's Naturalism; and French Impressionism. Prerequisite: ARH 2051 or instructor permission.

ARH 4793-01 Cultural Heritage

M/W 9:20-10:35 WJB G041

This undergraduate seminar introduces key issues, concepts, and practices in the field of cultural heritage studies, including such topics as tangible and intangible cultural heritage, authenticity and identity, the impact of development and conflict, and the role of policy, public opinion, ethics, and tourism in the protection and interpretation of cultural heritage.

ARH 4933-02 Art of the Byzantine Empire: New Rome

T/R 8:00-9:15 am WJB G040

This course covers the art and architecture of the Byzantine Empire, the empire of medieval Rome. Students will work with artifacts from the period, facilitating hands-on learning. Prerequisite: ARH 2050 or instructor permission.

ARH 4933-01 Nineteenth-Century American Art

M/W 1:20-2:35 pm WJB G040

This course will look at American painting, sculpture, and early photography during the 1800s. We will consider the ways in which Westward expansion fueled grand landscape art, while other artists explored Impressionist landscapes on the East coast, along with domestic interiors. We will conclude the semester with a consideration of the art showcased at the Chicago World's Fair of 1893. Prerequisites: ARH 2050 and ARH 2051.

ARH 2814 Cultural Heritage in the Digital Age

Online / Asynchronous

This course introduces students to digital literacy through the lens of cultural heritage. The curriculum of this course includes readings, hands-on activities, discussion posts, quizzes, current events, and a significant final project geared toward the issues and practices of cultural heritage within today's digital world. This is an online, asynchronous course where students will learn first-hand that digital literacy is not a skillset limited to one field of study or career path alone, and they will find that by gaining new competencies in this arena that they can participate in and help to shape a discourse reaching far beyond their own time and place. Cultural heritage is similarly not limited to one discipline or one culture, and it is not a historical topic – the currency and global nature of cultural heritage are two themes we will continuously see throughout the semester.

ARH 4933-02 History of American Comics

M/W 10:40-11:55 am WJB G040

This course provides an introduction to a cultural history of American comics, examining a broad range of comic forms, including animation, comic books, graphic novels, newspaper comic strips, and webcomics. Course participants will gain a greater understanding of technical language and theoretical approaches for analyzing comics, including interdisciplinary methods drawn from art history, film studies, literature, psychoanalysis, and race and gender studies, for example. Topics covered include: genre studies that investigate detective, science fiction, and superhero comics; the 1954 Comics Code and other issues of comics censorship; and translations of comic forms into film and TV series such as Black Panther, Spider-Man: Into the Spider-Verse, The Umbrella Academy, and The Walking Dead. This course will also discuss key figures like George Herriman, whose Krazy Kat strip brought unprecedented conceptual and stylistic innovation to early 20th c. newspapers; pioneering cartoonist Jackie Ormes, who developed the celebrated Torchy in Heartbeats and other comic strips for African American newspapers from the late 1930s through the mid-1950s; and Reina Telgemeier, whose Smile (2010), an award-winning autobiographical graphic novel, was based on an earlier webcomic series.

ARH 4800-01 Social Life of Art Objects

Fridays 9:20-11:50 WJB G041

If a work of art or architecture exists in the present for us to see, then it has had a long and varied life. By considering that life we confront many points of contact between a work of art and the worlds in which it has existed that are not related to its status as art. Yet art retains a particular power as an agent in the changing social networks of which it has been a part. Museum and heritage studies, the ability of works of art to shape, not just represent, their social contexts, and their role as components of economic systems will among the perspectives we will consider in this seminar.

ARH 4800-02 Early Modern Prints

Thursdays 4:50 – 7:20 pm, WJB G041

This course will explore the rich production of painting and sculpture in late sixteenth- and seventeenth-century Spain. The work of canonical painters such as El Greco, Diego Velázquez, Francisco de Zurbarán, and Bartolomé Esteban Murillo, will be the object of study. The course will discuss the importance and complexity of certain artistic genres: still-life (bodegón), court portrait, and polychrome devotional sculpture. Emphasis will also lie on the representation of outcasts and children. The course will also focus on the court of the Spanish King Philip IV (r. 1621-1665).

ARH 2050/2051 Art History Surveys

Sections and times vary; see Student Central Course Search.

These foundation courses introduce students to the discipline of art history through a survey of canonical and anti-canonical narratives of the history of art (ARH2050: prehistoric to late-Medieval periods; ARH2051: early Renaissance through global contemporary art). While the courses are organized chronologically, they are also unified by the theme of “encounters,” broadly conceived to address a wide range of unexpected meetings, confrontations, and points of exchange between two distinct entities—artistic, cultural, ideological, and more. Encounters may therefore include meetings of different artistic movements, cultural traditions, and belief systems, among other subjects. The courses address select works of art and creative expression from across history that offer students an opportunity for close object-focused study and skills development that are foundational to the discipline. The courses also teach students to build critical thinking and aptitude through discussion of the overarching course theme in a variety of contexts.

IDS 3678-01 Apocalypse: The End of the World in Art

Online / Asynchronous

This course studies beliefs about how the world will end and how the end is represented in the arts from the Bible to the present. We will analyze how such beliefs influenced history, continue to inform contemporary politics, and are being transformed by fears of nuclear war and environmental disaster.

ARH 2000 Art, Architecture, and Artistic Vision

Online / Asynchronous

ARH 2000 is a fully-online art-appreciation course that introduces students to diverse forms of art and architecture created throughout history. Designed for remote learning since 2014, ARH 2000 is organized into weekly thematic modules that conclude with interactive assignments and discussions designed to encourage learning through role-playing, reflecting, and creating (no artistic skill necessary!). By completing this course's interactive assignments and participating in this class, students actively practice thinking about art and its relevance to the world in which we live.

ARE 4550 Introduction to Art Therapy

Traditional. 001 Mon. 5:15PM-8:15PM

Traditional. 002 Weds. 5:15PM-8:15PM

This course explores definitions of art therapy, the development of the discipline, the exploration of special populations, human relations, and the related concepts in art education and art therapy.

ARE 4932 Introduction to Arts Administration

Traditional. 001 Tues & Thurs. 9:45AM-11:00AM. 002 Fully Online. Asynchronous.

This seminar style course introduces students to arts administration by exploring basic administration and management principles as they relate to the visual and performing arts. The course also features off-campus site visits to local arts and culture organizations and applied hands-on interactions. [Lib Studies: SIP]

ARE 4930 Special Topics: Introduction to Museum Education

Traditional. 001 Tues & Thurs. 11:45AM-12:50PM.

This course will provide opportunities for exploring the basic tenets of the fields of art therapy, art education, arts administration, or museum education.

ARE 4144 Introduction to Art Education

Traditional. Thurs. 4:50PM-7:50PM

This course provides a theoretical foundation for understanding what children know and learn through artistic inquiry and expression. The course emphasizes practical application of this knowledge to curriculum development and lesson planning. [Lib studies: OCC]

DAA 1100 Beginning Contemporary 1

MW 2-3:15

This course develops basic techniques and understanding of the art of contemporary dance. Includes some theoretical study of the history of the art form. May be repeated to a maximum of nine semester hours.

DAA 1102 Beginning Contemporary 3

TR 3:30-4:45

Prerequisite: Faculty placement or instructor permission. The course may be repeated to a maximum of six semester hours.

DAA1200 Beginning Ballet 1

MF 12:30-1:45

This course is suitable for students with little or no previous ballet training. Includes some theoretical study of the history of the art form and comprehension of the vocabulary of ballet technical terms. May be repeated to a maximum of nine semester hours.

DAA1201 Beginning Ballet 2

MF 12:30-1:45

Prerequisite: Faculty placement or instructor permission. This course is suitable for students who are familiar with basic ballet movement. Includes some theoretical study of the history of the art form and comprehension of the vocabulary of ballet technical terms. May be repeated to a maximum of nine semester hours.

DAA1202 Beginning Ballet 3

TR 2-3:15

Prerequisite: Faculty placement or instructor permission. This course is suitable for students who are ready to learn more complex phrasing and transitioning of basic ballet movement. Includes some theoretical study of the history of the art form and comprehension of the vocabulary of ballet technical terms. May be repeated to a maximum of nine semester hours.

DAA1501 Jazz Dance 2

MW 2-3:15

Prerequisite: Faculty placement or instructor permission. This studio course explores jazz dance as an art form while developing more advanced skills and vocabulary of jazz dance. Includes some theoretical study of the history of jazz dance and the experience of responding critically to dance as an audience member. May be repeated to a maximum of eighteen semester hours.

DAA2103 Intermediate Contemp.

MF 2-3:15

Prerequisite: Faculty placement or instructor permission. This course is designed for the intermediate contemporary dancer that has had previous movement experience in contemporary dance technique, and includes some theoretical study of contemporary dance history. May be repeated to a maximum of eighteen semester hours.

DAA2203 Intermediate Ballet

TR 2-3:15

Prerequisite: Faculty placement or instructor permission. This course is designed for ballet students who are ready to develop proficiency at the intermediate level, and includes some theoretical study of the history of the art form as well as comprehension of the vocabulary of ballet technical terms. May be repeated to a maximum of eighteen semester hours.

DAA3150C Contact Improvisation

W 9-10:20

This course examines notions of community and human connection within the technical training of Contact Improvisation. Students look at how the skills of falling, being off balance, and fully trusting a partner prepare the dancer for improvisational dancing and partner work.

DAN4935 Creativity & the Arts

MF 12:30-1:45