

**Faculty Meeting Agenda  
September 11, 2017**

**1. Call to Order – 4 p.m.**

**Union Building Ballroom**

Moments to remember the lives of Preston Adams, Darby Morrisoe, and Bruce Serlin

**2. Announcement Quorum Number for Fall 2016 Semester (Anne Harris)**

Verification of quorum

**3. Consent Agenda**

**A. Approve Minutes from the May 1, 2017 Faculty Meeting**

**B. Approval of the following new courses (recommended by Course and Calendar Oversight)**

**New Courses**

ARTH 275, First World War and Modernist Culture (1 Course, AH)  
ARTS 256, Intermediate Painting: The Contemporary Figure (1 course,  
ARTS 356, Advanced Painting: The Contemporary Figure (1 course, AH)  
ARTS 257, Intermediate Painting: Every Painter is a Thief (1 course, AH)  
ARTS 357, Advanced Painting: Every Painter is a Thief (1 course, AH)  
ARTS 264, Intermediate Photography: Darkroom Experiments (description)  
ARTS 266, Intermediate Photography: Digital Photography (1 course, AH)  
ARTS 362, Advanced Photography: Studio Lighting (1 course, AH)  
Arts 364, Advanced Photography: Darkroom Experiments (1 course, AH)  
ARTS 366, Advanced Photography: Digital Photography (1 course, AH)  
ARTS 371, Advanced Sculpture in Public Places (1 course, AH)  
ARTS 372, Advanced Kinetic Sculpture (1 course, AH)  
ARTS 273, Sculpture and Sustainability (1 course, AH)  
ARTS 373, Advanced Sculpture and Sustainability (1 course, AH)  
ARTS 274, Sculpture and Community-Based Art (1 course, AH)  
ARTS 374, Advanced Sculpture and Community-Based Art (1 course, AH)  
ARTS 276, Ceramics: Food and Community (1 course, AH)  
ARTS 278, Ceramics: Making Meaning (1 course, AH)  
ARTS 378, Advanced Ceramics: Making Meaning (1 course, AH)  
ARTS 279, Ceramics: The Body (1 course, AH)  
ARTS 379, Advanced Ceramics: The Body (1 course, AH)  
ARTS 376, Advanced Ceramics: Food and Community (1 course, AH)  
ARTS 277, Ceramics: Material Explorations (1 course, AH)  
ARTS 377, Advanced Ceramics: Material Explorations (1 course, AH)  
MSST 110, Contemporary Issues in Museum Studies (1 Course, AH)  
MSST 296 Museum Studies Topics (AH, ½ - 1 credit)  
MSST 396, Advanced Museum Studies Topics (AH, ½-1 credit)  
MSST 493, Museum Studies Capstone (1 course)  
MUS 173, Symphonic Band (.25 credit, AH)

**C. Announcement of course changes (approved by Course and Calendar Oversight)**

ARTH 133, East Asian Art, Bronze to the Mongols (title, description)  
ARTH 135, Developments in East Asian Art, Modernity (title, description)

ARTH 226, Contemporary Art & Theory (description)  
 ARTH 231, Prints & Print Culture of Early Modern & Modern Japan (title, description)  
 ARTH 232, Warrior Art of Japan and the Ryūkyūs (title, description)  
 ARTH 251, Van Gogh, Gauguin and "Post Impressionism" (course number, description)  
 ARTH 265, Art and Literature Paris and Berlin (Course number)  
 ARTH 390, Advanced Topics in the History of Art (AH, ½-1 credit)  
 ARTH 494, Art History Seminar (description)  
 ARTH 360, Pablo Picasso, Henri Matisse, and the Parisian Avant-Garde (course number, title, description)  
 ARTS 152, Drawing: Learning to See (title, description)  
 ARTS 153, Introduction to Painting (description)  
 ARTS 175, Introduction to Ceramics (description)  
 ARTS 198, Introductory Studio Arts Topics (AH, ½-1 credit)  
 ARTS 262, Intermediate Photography: Studio Lighting (description)  
 ARTS 272, Kinetic Sculpture (description)

**D. Approval of International Experience designation** (recommended by Course and Calendar Oversight)

ENG 392, Tolstoy's War and Peace  
 UNIV 183, Literary Journey to Vietnam  
 COMM 337, International Media  
 ENG 151A, Lit: Poetry, Fiction & Drama  
 ENG 255G, Artist in World Literature  
 REL 354, Women and Gender in Islam  
 CLST 183A, History and Monuments of Ancient Greece

**E. Approval of Power, Privilege and Diversity designation** (recommended by Course and Calendar Oversight)

FILM 250A/ML 295B, Global Cinema  
 FREN 201A, Intermediate French I  
 MUS 183A, Choir Tour in South Africa  
 COMM 291D, Activist and Community Media  
 ENG 255A, Readings in Literature of the Black Diaspora  
 ENG 181A, Ethics and Society  
 UNIV 184S, Leadership for a Socially Just Society

NOTE: Appendix A has all of the course descriptions. It is attached to this agenda, but will not be printed for our meeting.

**Reports from Core Committees**

**4. Faculty Priorities and Governance**

Committee has yet to meet

**5. Curricular Policy and Planning** (Scott Spiegelberg)

Writing Curriculum Committee Announcement (Rebecca Schindler)

**6. Faculty Personnel Policy and Review** (Clarissa Peterson)

**7. Faculty Development** (Angela Flury)

Funding information and Deadlines

**8. Student Academic Life** (Rich Martoglio)

Update on Alcohol Statistics and Initiatives: Julia Sutherlin and Dorian Shager

**Written Announcements:**

Julia Sutherlin (Assistant Dean of Campus Life and Director of Alcohol Initiatives) reported on issues regarding student alcohol usage. Areas of note include: 1) Binge drinking has shown a steady increase at DePauw, which

goes against the trend for college students across the country. 2) Hard alcohol is prohibited at registered events on campus. Kegs may be used at some events in but require an approval process. Changes to the tailgating process at athletic events will occur. 3) The TIPS training program has been initiated to help students learn the signs of alcohol abuse. 4) There has been an increase in the number of hospital transports at the beginning of the academic year and a higher average blood alcohol content for those students who were transported. 5) An awareness campaign is going on to inform students of the importance of calling for assistance for students who are intoxicated, under the influence of narcotics or who have been injured, as well as the Indiana Lifeline law and the DePauw Safe Community Initiative.

The committee discussed the troubling events that have occurred on campus during the first week of classes and issues related to student safety (security camera usage on campus). Students received a campus email from Erika Killion (Student Body President) regarding a meeting to address these events. Several students attended the meeting and participated in discussions.

The committee discussed student concerns regarding meal plans on campus, which include costs, availability and food allergies. Erika Killion and other students plan to meet regularly with Bon Appetit to address student concerns.

Rick Provine (Dean of Libraries) provided a reminder to the committee that the textbook pilot program was ended at the conclusion of the last academic year due to low student usage. As was mentioned in the May, 2017 Student Academic Life Committee agenda, strategies for faculty concerned about textbook affordability include providing information about the increasing amount of open access materials that are free of charge, replacing expensive textbooks with materials already licensed by the library and placing material on reserve at the library.

The May, 2017 Student Academic Life Committee agenda included a statement regarding the assembly of a subcommittee to determine ways to implement a book as a common read for students entering in the fall of 2018. This past summer a group of faculty, staff, and current and former students considered a variety of works that could be used as a common reading for all first-year DePauw students entering in fall 2018. The group has narrowed the candidates for the common reading to five books and has requested feedback from the faculty (please see Erik Wielenberg's email from August 11<sup>th</sup>, 2017).

The Student Academic Life Committee invites faculty to propose items that they would like the committee to address during the 2017-2018 academic year.

### **Reports from other Committees**

#### **9. University Strategic Planning Committee (Howard Brooks)**

University Strategic Planning Committee's report is an offer to answer questions.

#### **Written Announcement–**

The Strategic Planning Committee is finishing language revising the function and membership of the committee to align with the current work of the committee.

#### **10. Faculty Athletic Representative (Pam Propsom)**

### **Communications**

#### **11. Remarks from the President (Mark McCoy)**

#### **12. Remarks from the Vice President for Academic Affairs (Anne Harris)**

### **Additional Business**

#### **13. Unfinished Business**

**14. New Business**

**Motion:**

(This motion is an adaptation of ACLU's "We Are With Dreamers Letter", [www.bit.ly/WithDreamers](http://www.bit.ly/WithDreamers) )

DePauw University faculty are united in declaring that we are with Dreamers and DACA recipients. We recognize their enormous role in our communities and families and their contributions to our schools, workplaces, and shared prosperity as a nation.

Since June 2012, nearly 800,000 of these young people who came to the United States as children have come forward, passed background checks, and received permission to live and work in the United States. With DACA, they have advanced their education, started small businesses, and more fully established themselves as integral members of our society. President Trump's termination of the DACA program on September 5th means all of these young people will soon be at risk of deportation and separation from their families and our communities; this is senselessly cruel.

DACA students are integral members of our DePauw community and we, as an institution of higher education, have a moral obligation to support them, both privately and publicly, particularly during times of vulnerability.

We acknowledge and appreciate the advocacy work led by Dr. McCoy and his administration, including the increased student resources, and we now encourage continued proactive networking with other institutions on DACA.

The faculty stand in unity with Dr. McCoy in his support for DACA students and ask that he and his administration continue to publicly announce DePauw University's support of our DACA students. We also ask him to publicly endorse legislation that provides permanent protection for DACA students, such as the Dream Act of 2017.

As a learning community we believe it is a moral imperative that we fully support our DACA students and join together to send our assurances to Dreamers: we see you, we value you, and we are ready to defend you.

Submitted in alphabetical order as a motion before the DePauw Faculty by

Rebecca Alexander  
Angela Castañeda  
Jeff Hansen  
Douglas Harms  
Paul Johnson  
Glen Kuecker  
Alejandro Puga

**16. Announcements**

**Arts Fest 2017 - Lydia Marshall**

**Remaining Vacancies on Committees – Howard Brooks**

**17. Adjournment**

**Appendix A: Course Descriptions for Consent Agenda Items from Course and Calendar Oversight**

**New Courses**

**ARTS 256, Intermediate Painting: The Contemporary Figure (1 course, AH)**

We will explore the ever-evolving presence of the figure in painting and how we can use it to learn about who we are, individually and collectively. The class will engage in an intersectional study of how the figure has been represented throughout history in different cultural expressions. Students will develop the ability to create paintings and articulate ideas. Readings, films, and critiques will prepare each student to pursue studio practice and research. *Prerequisite: Introduction to Painting or consent of instructor.*

**ARTS 356, Advanced Painting: The Contemporary Figure (1 course, AH)**

We will explore the ever-evolving presence of the figure in painting and how we can use it to learn about who we are, individually and collectively. The class will engage in an intersectional study of how the figure has been represented throughout history in different cultural expressions. Students will develop the ability to create paintings and articulate ideas. Readings, films, and critiques will prepare each student to pursue studio practice and research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Painting and a 200-level Painting course.*

**ARTS 257, Intermediate Painting: Every Painter is a Thief (1 course, AH)**

There's no way around it: you got your ideas from somewhere else. In this class we will explore the lineage of our ideas and be deliberate in their context, function, framing, and form. It matters where our ideas and studio practice come from, but the question is: what do we do with them now that they're ours? Students will develop the ability to create paintings and articulate ideas through comparing what is original, reproduced, and appropriated. Readings, films, and critiques will prepare each student to pursue studio practice and research. *Prerequisite: Introduction to Painting*

**ARTS 357, Advanced Painting: Every Painter is a Thief (1 course, AH)**

There's no way around it: you got your ideas from somewhere else. In this class we will explore the lineage of our ideas and be deliberate in their context, function, framing, and form. It matters where our ideas and studio practice come from, but the question is: what do we do with them now that they're ours? Students will develop the ability to create paintings and articulate ideas through comparing what is original, reproduced, and appropriated. Readings, films, and critiques will prepare each student to pursue studio practice and research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Painting and a 200-level Painting course.*

**ARTS 266, Intermediate Photography: Digital Photography (1 course, AH)**

This course will train students in digital photography including image acquisition, workflow management, digital printing and the software programs such as, Lightroom and Photoshop. We will use this technical training to make conceptually centered images and projects within a studio art environment. The technical training will merely be a foundation for students to develop their own ideas and concepts. The course will consist of completing a series of tutorials in Lightroom as well as demonstrations with cameras, scanners and printers. In addition, we will explore image editing/organizing workflow strategies and advanced image

correction. Student's will also be introduced to the history of digital imaging within the field of photography, as well as the early origins of montage and negative compilation from the late 1800's. Like any field, and photography is no exception, technical advancements do not happen in a vacuum. These discussion invariably raise questions about photography's contested relationship to the "truth." Through demonstrations, tutorials, class exercises, projects, readings, and slide lectures students will learn to navigate the field of digital photography. Prerequisite: Introduction to Photography

#### ARTS 362, Advanced Photography: Studio Lighting (1 course, AH)

This course explores the lighting studio, digital editing software and digital color printing. Using the lighting studio as a basis for the course students will explore assignments such as the constructed still life, studio portraiture and the photo tableau with digital cameras. Notions of the real and the ability to create rather than document the world will be central themes of discovery. We will also interrogate concepts of beauty and the historical role of the lighting studio in reinforcing stereotypes about gender and race. Ultimately, students will conceptualize how the lighting studio can transform their means of creative production. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a photographic artist, and present their research in an oral presentation. Prerequisite: Introduction to Photography and Intermediate Photography: Digital Photography.

#### Arts 364, Advanced Photography: Darkroom Experiments (1 course, AH)

An introduction to experimental cameras and darkroom photographic techniques, this course will explore alternative methods for creating photography. Technical processes will explore pinhole and Diana cameras, sandwiched negatives, hand-applied emulsions, and non-silver alternative processes such as Cyanotype. Students will simultaneously learn the history of photography as they push the boundaries of the medium. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a photographic artist, and present their research in an oral presentation. Prerequisite: Introduction to Photography and a 200-level photography course.

#### ARTS 366, Advanced Photography: Digital Photography (1 course, AH)

This course will train students in digital photography including image acquisition, workflow management, digital printing and the software programs such as, Lightroom and Photoshop. We will use this technical training to make conceptually centered images and projects within a studio art environment. The technical training will merely be a foundation for students to develop their own ideas and concepts. The course will consist of completing a series of tutorials in Lightroom as well as demonstrations with cameras, scanners and printers. In addition, we will explore image editing/organizing workflow strategies and advanced image correction. Student's will also be introduced to the history of digital imaging within the field of photography, as well as the early origins of montage and negative compilation from the late 1800's. Like any field, and photography is no exception, technical advancements do not happen in a vacuum. These discussion invariably raise questions about photography's contested relationship to the "truth." Through demonstrations, tutorials, class exercises, projects, readings, and slide lectures students will learn to navigate the field of digital photography. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a photographic artist, and present their research in an oral presentation. Advanced students will also design their own project mid-semester. Prerequisite: Introduction to Photography and Intermediate Photography: Digital Photography

#### ARTS 371, Advanced Sculpture in Public Places (1 course, AH)

This course explores the methods and theories of contemporary public sculpture. Emphasis will be placed on the mastery of skills and techniques relating to materials suitable for outdoor display, including woodworking, welding, sewing, and fiberglass resin. Discussions, readings and slide lectures delve deeply into both the practical issues of public art- model-making, site selection, and presenting ideas for approval- but also the theoretical considerations- how and why art in the public sphere is so distinct from more traditional gallery art. Issues of permanence, site-specificity, community engagement, and environmental concerns will be explored through a series of projects such as inflatable art, ambient art, and construction of a large-scale sculpture for exhibition on campus. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture and any 200-level studio art course*

#### ARTS 372, Advanced Kinetic Sculpture (1 course, AH)

This course explores contemporary time-based art through basic techniques of movement and kinetics. Various methods of motion are explored, including mechanical devices and motors, natural sources such as wind, and manual or man-driven operations. Demonstrations provide the technical and material expertise necessary to complete related projects such as automaton, flying devices, and Rube Goldberg machines. Advanced students will demonstrate mastery of techniques and materials related to time-based construction. Discussions, readings and slide lectures will focus on examples of kinetic art and time-based art through recent art history, with emphasis on conceptual and visual concerns of moving objects; not just how they function physically, but how they are interpreted in the context of our fast-paced, post-industrial culture. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a public artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture and any 200-level studio art course*

#### ARTS 273, Sculpture and Sustainability (1 course, AH)

This course explores sustainable art practices related to contemporary environmental and economic concerns. Various approaches to sustainability will be discussed and explored while developing artwork that addresses issues of sustainability in both its construction and its content. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building an earthwork from natural materials, making a sculpture for \$1.00, and altering/reclaiming found or salvaged objects. Discussions, readings and slide lectures will focus on examples of sustainable art practices through recent art history, with emphasis on conceptual, practical and visual concerns of making sculpture that is environmentally and economically responsible.

#### ARTS 373, Advanced Sculpture and Sustainability (1 course, AH)

This course explores sustainable art practices related to contemporary environmental and economic concerns. Various approaches to sustainability will be discussed and explored while developing artwork that addresses sustainability in both its construction and its content. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building an earthwork from natural materials, making a sculpture for \$1.00, and altering/reclaiming found or salvaged objects. Discussions, readings and slide lectures will focus on examples of sustainable art practices through recent art history, with emphasis on conceptual, practical and visual concerns of making sculpture that is environmentally and economically responsible. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on an environmental artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture*

#### ARTS 274, Sculpture and Community-Based Art (1 course, AH)

This course explores experimental art forms used to create socially engaged art. Social practice art often utilizes participatory, community-centered approaches to address pressing political and social concerns, both locally and globally. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building a miniature golf course for charity, designing a project for the Occupy House at Peeler, and creating an independent social practice project. Discussions, readings and slide lectures will focus on examples of social practice art through recent art history, with emphasis on conceptual, practical and visual concerns of researching controversial topics, collaborating with a diverse group of peers and local community members, and creating artwork that maintains high artistic standards while addressing social or political concerns.

ARTS 374, Advanced Sculpture and Community-Based Art (1 course, AH)

This course explores experimental art forms used to create socially engaged art. Social practice art often utilizes participatory, community-centered approaches to address pressing political and social concerns, both locally and globally. Demonstrations provide the technical and material expertise necessary to complete related sculptural projects such as building a miniature golf course for charity, designing a project for the Occupy House at Peeler, and creating an independent social practice project. Discussions, readings and slide lectures will focus on examples of social practice art through recent art history, with emphasis on conceptual, practical and visual concerns of researching controversial topics, collaborating with a diverse group of peers and local community members, and creating artwork that maintains high artistic standards while addressing social or political concerns. In addition to completed projects, advanced students will be expected to lead an in-class demonstration on a material or technique they have mastered, complete a research paper on a social practice artist, and present their research in an oral presentation. *Prerequisite: Introduction to Sculpture*

ARTS 276, Ceramics: Food and Community (1 course, AH)

This studio art class focuses on the various relationships between ceramics and food, specifically the ways that food and objects are produced, consumed and valued in our contemporary culture. Course content includes explorations of production methods of food, food and identity, food shortages and geophagy (eating clay for nourishment) and mealtime culture. Students will use information from readings and discussions as a foundation to explore food-related issues through ceramic art projects, as well as collaborative and social practice. Demonstrations will cover functional pots, large scale works, customized ceramic surfaces and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 376, Advanced Ceramics: Food and Community (1 course, AH)

This studio art class focuses on the various relationships between ceramics and food, specifically the ways that food and objects are produced, consumed and valued in our contemporary culture. Course content includes explorations of production methods of food, food and identity, food shortages and geophagy (eating clay for nourishment) and mealtime culture. Students will use information from readings and discussions as a foundation to explore food-related issues through ceramic art projects, as well as collaborative and social practice. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will cover functional pots, large scale works, customized ceramic surfaces and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Prerequisite: Introduction to Ceramics and any 200-level studio art course or consent of instructor.*

ARTS 277, Ceramics: Material Explorations (1 course, AH)

This studio art class focuses on both conventional and alternative ceramic materials and processes. Course content explores the relationship between process and product, the implicit meaning of materials, personalized clay and glaze formulation, custom production methods, and more. Students will test materials in the studio and research other artists' work to develop art projects that demonstrate a sophisticated and practiced use of clay, glaze, firing methods and more. Demonstrations will include raw materials tests, glaze composition, large scale construction methods and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 377, Advanced Ceramics: Material Explorations (1 course, AH)

This studio art class focuses on both conventional and alternative ceramic materials and processes. Course content explores the relationship between process and product, the implicit meaning of materials, personalized clay and glaze formulation, custom production methods, and more. Students will test materials in the studio and research other artists' work to develop art projects that demonstrate a sophisticated and practiced use of clay, glaze, firing methods and more. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will include raw materials tests, glaze composition, large scale construction methods and more. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Introduction to Ceramics and any 200-level studio art course or consent of instructor.*

ARTS 278, Ceramics: Making Meaning (1 course, AH)

This studio art class focuses on the continually evolving cultural significance of ceramic objects, ranging from historical artifacts, to limited production artworks, to mass produced commercial items. Course content explores the ways that various cultural influences, production methods and marketing strategies affect the way we perceive the value and meaning of the things around us. Students will use information from readings and discussions to consider issues such as originality, authorship, production, consumption, and recontextualization. Demonstrations will include mold making, slip casting, ceramic decals, repetition in service of refinement, and wheel and handbuilding techniques. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

ARTS 378, Advanced Ceramics: Making Meaning (1 course, AH)

This studio art class focuses on the continually evolving cultural significance of ceramic objects, ranging from historical artifacts, to limited production artworks, to mass produced commercial items. Course content explores the ways that various cultural influences, production methods and marketing strategies affect the way we perceive the value and meaning of the things around us. Students will use information from readings and discussions to consider issues such as originality, authorship, production, consumption, and recontextualization. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will include mold making, slip casting, ceramic decals, repetition in service of refinement, and wheel and handbuilding techniques. Students will advance their personal art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Prerequisite: Introduction to Ceramics and any 200-level studio art course or consent of instructor.*

ARTS 279, Ceramics: The Body (1 course, AH)

This studio art class focuses on the human figure as related to historical and contemporary ceramics. Course content includes representations of identity, the individual versus the collective, and the performative

nature of functional objects in collaboration with the body. Students will use information from readings and discussions as a foundation to explore issues of the body through ceramic art projects. Demonstrations will include rendering the human figure, functional pots, large scale works, customized ceramic surfaces and more. Students will advance their studio art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work.

#### ARTS 379, Advanced Ceramics: The Body (1 course, AH)

This studio art class focuses on the human figure as related to historical and contemporary ceramics. Course content includes representations of identity, the individual versus the collective, and the performative nature of functional objects in collaboration with the body. Students will use information from readings and discussions as a foundation to explore issues of the body through ceramic art projects. Additionally, students will lead an in-class demonstration on a material or technique they have mastered and generate a written artist statement that outlines their conceptual and technical approach to their research. Demonstrations will include rendering the human figure, functional pots, large scale works, customized ceramic surfaces and more. Students will advance their studio art practice by identifying relevant questions, exploring methods of inquiry, engaging audiences, refining concepts and techniques, and applying critical thinking to individual and group work. *Prerequisite: Introduction to Ceramics and a 200-level studio art course or consent of instructor.*

#### MSST 110, Contemporary Issues in Museum Studies (1 Course, AH)

This course introduces and examines the institutional practices of museums (as well as other exhibition spaces) with emphasis on the ethical dimensions of these practices. How do the creators of exhibits find ways to translate complex ideas and contextual material into accessible, compelling displays? What methods do museum professionals employ to involve and assist visitors? Why do some exhibitions become sites of public controversies and battles over representation- whose voices are heard and whose are silenced? In what manner do discussions of power, privilege, and diversity come into play in museums? How do exhibition planners negotiate ethnic, racial, class, religious, gender, and sexual difference? This course has a two-fold goal: it will introduce students to museums and their operations, and it will explore critical issues of power, privilege, and diversity in contemporary museum studies. In meeting the first goal, we will consider museum missions, practices of collection, exhibition strategies and interpretation, and audience appeal. Then, the class will situate museum strategies and practices in a larger context, examining changing museum ideologies and institutional engagements with the politics of cultural representation, as well as the ethical debates over the "ownership" of culture and cultural artifacts. Assignments and site visits will further strengthen students' reading, writing, and critical thinking skills.

#### MSST 296 Museum Studies Topics (AH, Var)

An in-depth study of a particular topic in the museum studies.

#### MSST 396, Advanced Museum Studies Topics (AH, Var)

An in-depth study of a particular topic in the museum studies.

#### MSST 493, Museum Studies Capstone (1 course)

This seminar course provides museum studies minors with an opportunity to synthesize material from previous museum studies courses, internships, and allied coursework by translating theory into practice. Students will first consider the history and ethics of museum practice through small-group discussions and advanced readings in museum theory, curatorial studies, and exhibition design. Then, under the collaborative guidance of art history faculty and the director and curator of galleries, students will co-curate a professional exhibition drawing from the DePauw University permanent art collection of 3,600 objects. Students will design the exhibition thesis and supporting subthemes, synthesize subject material, consider

object relationships and layout, and install the final exhibition for public display. The capstone project will culminate in a public exhibition opening, complete with oral representations and tours led by students.

#### MUS 173, Symphonic Band (.25 credit, AH)

The Symphonic Band provides playing experiences for College of Liberal Arts majors, and School of Music majors who want to improve their technique and skills on secondary woodwind, brass, and percussion instruments. The mission of the Symphonic Band is to create maximum enjoyment with limited performance demands for students who wish to continue to perform in a large ensemble as part of their collegiate educational experience. Auditions are not required, but are held for chair placements and part assignments.

#### Course Changes

##### ARTH 133: East Asian Art, Bronze to the Mongols (title, description)

A survey of the arts of East Asia from 1500 B.C.E to the 14th century, analyzing the major developments in the art and architecture of China, Japan, Korea, and the Ryūkyūs over a range of media. We will study some of the various methodologies that can be applied to East Asian Art as well as key themes in the chronological and historical development of visual cultures against the background of religious, political and social contexts. May count toward Asian Studies.

##### ARTH 135: Developments in East Asian Art, Modernity (title, description)

A survey of the arts of East Asia from the 14th century to the present, analyzing modernity, as well as the march towards modernity, in the art and architecture of China, Japan, and Korea, and the Ryūkyūs over a range of media. We will study some of the various methodologies that can be applied to East Asian Art as well as key themes in the chronological and historical development of visual cultures against the background of political, social, and cultural contexts. May count toward Asian Studies.

##### ARTH 226: Contemporary Art & Theory (description)

This course will be focused on art from the late 1960s to the present. This is the tradition in art which rejects many of the basic principles and qualities of Modernism; that is, it rejects an exclusive focus on oil painting and pedestal-based sculpture, the autonomy of the artwork from the wider world, and the ideal of the artist as a larger-than-life person. We will address the situation in contemporary art in which art takes on a bewildering array of materials, methods, procedures, goals, and modes of self-presentation, including an emphasis on installation, performance, digital and social media, and an art focused on social interactions.

##### ARTH 231: Prints & Print Culture of Early Modern & Modern Japan (title, description)

This course explores the spectacle and complexity of Japanese urban life in the early modern and modern periods through a study of the eras' visual arts, particularly woodblock prints, paintings, and print culture. Investigation of pre-modern woodblock prints or *ukiyo-e* yields a rich tapestry of issues and topics relevant to "early modernity." The study of *sōsaku hanga* or creative prints, which developed in reaction to *ukiyo-e* in the early 20<sup>th</sup> century, expands our understanding of Japanese modernity, as well as of the global impact of Japanese art. We will consider the economic currents of the times, the wealth of the commoner class as well as the concomitant blurring of social boundaries in pre-modern Japan, government attempts at control, the powerful entertainment industries of theatre & sex, the visualization of urban literature, concepts of beauty, the "burden" of history, and the demands of modernity. Our interdisciplinary approach will allow us to engage with not only art-historical issues, but also literary, sociological, historical, and religious concerns.

##### ARTH 232, Warrior Art of Japan and the Ryūkyūs (title, description)

This course explores the arts produced for and by the warrior elite of Japan and the Ryūkyū islands (now Japan's Okinawa prefecture) from 1185 until 1868. From the tragic tale of Minamoto Yoshitsune to the mythical, warrior origins of Ryūkyū royalty, the class will concentrate on the arts produced for the men who led these nations through both treacherous and prosperous times. We will study arms & armor, castles &

retreat pavilions, various ceremonial performances, including Ryūkyūan investiture and the Japanese tea ceremonies, paintings, Noh theatre, Ryūkyūan dance, and film. Through a careful consideration of translated documents, slide reproductions of art objects, movies, and selected treasures from the DePauw University Art Collection, students will learn about what motivated these powerful men to produce art, how they embraced the arts to better themselves culturally, and what these monuments and artworks conveyed about the culture of Japan's and the Ryūkyūs's medieval and early modern eras.

ARTH 275, First World War and Modernist Culture (1 Course, AH)

It is often said that the First World War – the first industrialized war – changed everything, brought an end to 19th century culture and politics, and ushered in the Modern era. An entire generation experienced the horrors of the trenches, endless artillery bombardments, and poison gas, only to return home to a world they no longer recognized, and that no longer understood them. The painters, poets, novelists, and movie makers among them did their best to convey their experiences of war and combat through their art forms – and in the process, contributed to the creation of modernist art and literature. This course will examine the experience of the war through art and literature.

ARTH 360, Pablo Picasso, Henri Matisse, and the Parisian Avant-Garde (course number, title, description)

Pablo Picasso and Henri Matisse were the two artists credited with indicating the two most important directions in 20th century art: a painting of a bold, expressive color, and a painting of analytical attention to the picture's surface. These two artists were rivals for the leadership of an intentional but tightly-knit avant-garde community of other artists, writers, critics, collectors, and provocateurs. Their art has been the focus of numerous studies, books, and exhibitions, but nonetheless remains difficult to describe in words. It will allow students to familiarize themselves with different methods of art historical study, will introduce them to the rich cultural world of early 20th century Paris, and will give them the rich opportunities to develop the kinds of writing skills useful not only in studying art history, but also in working in museums, galleries, auction houses, or in any task that requires sharp, critical writing about something not inherently verbal. The course will touch on critical issues such as the appropriation by European artists of the art of other cultures, the intersections of high art and popular culture, and exhibition practices. This course counts towards the WIM (Writing in the Major) requirement for art history majors.

ARTH -251 Van Gogh, Gauguin and "Post Impressionism" (Crs number, description)

This course considers how art historians have conceptualized "Post Impressionism" and explores the institutions and market structure (dealers, auction houses, the apparatus of art criticism) that influenced or controlled how, for whom and under what conditions art in 19th-century France was produced and how, where and by whom art was consumed (that is, used, purchased or viewed). Other issues considered are the fascination with primitivism and the colonial "other" as well as ideas of genius and madness in creativity, and the role of gender in the creation of the myth of the "modern" artist.

ARTH 265, Art and Literature Paris and Berlin (Course number)

The Paris of the 19th century, of Zola and the Impressionist painters was the city where the large-scale development of new methods of industry, finance, merchandising, government, and culture were given their most coherent concrete form. In the 20th century Berlin was at the center of, successively, German Expressionist painting, the European film industry, Nazism, and the Cold War. These two European capitals were at the intersection of individual personal experience and titanic historical forces. Close examination of painting, novels, film, architecture and urban planning, and the context within which they were produced.

ARTH 390, Advanced Topics in the History of Art (AH, var credit)

ARTH 494, Art History Seminar (description)

Students will research and write a major paper on a topic in art history, and present their work in a public forum. In addition, issues in the current practice of art history will be explored.

**ARTS 152, Drawing: Learning to See (title, description)**

Drawing is one of the most immediate and responsive forms of art-making. This class will introduce concepts that will carry over into other visual practices, and develop our ability to recognize and create good drawings.

**ARTS 153, Introduction to Painting (description)**

What is painting (if not just a rectangle with paint on it)? What makes a good painting (if not just technique)? This class introduces you to the questions and techniques of painting from multiple points of view. While designed for students with little or no experience in painting, this class prepares students for advanced painting classes and independently driven work. We will sharpen our awareness of the ways paintings suggest meaning through form, context, narrative, and its relationship to the viewer.

**ARTS 175, Introduction to Ceramics (description)**

This survey class is an introduction to contemporary ceramic art practice. Through demonstrations, studio work, readings, and critiques, students will build a strong understanding of ceramic concepts, methods, and materials. Course content will explore both handmade pottery and sculptural forms through a range of techniques including hand building, wheel forming and surface development.

**ARTS 198 Introductory Studio Arts Topics (AH, ½-1 credit)**

Introductory level studio courses in specific media. Areas of study may include: A. Drawing, B. Painting, C. Ceramics, D. Sculpture, E. Photography, F. Video, G. Digital, H. Interdisciplinary Study. No prerequisite.

**ARTS 264, Intermediate Photography: Darkroom Experiments (description)**

An introduction to experimental cameras and darkroom photographic techniques, this course will explore alternative methods for creating photography. Technical processes will explore pinhole and Diana cameras, sandwiched negatives, hand-applied emulsions and non-silver alternative processes such as Cyanotype. Students will simultaneously learn the history of photography as they push the boundaries of the medium. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. Prerequisite: Introduction to Photography.

**ARTS 262, Intermediate Photography: Studio Lighting (description)**

This course explores the lighting studio, digital editing software and digital color printing. Using the lighting studio as a basis for the course, students will explore assignments such as the constructed still life, studio portraiture and the photo tableau with digital cameras. Notions of the real and the ability to create rather than document the world will be central themes of discovery. We will also interrogate concepts of beauty and the historical role of the lighting studio in reinforcing stereotypes about gender and race. Ultimately students will conceptualize how the lighting studio can transform their means of creative production. Emphasis will be placed on independent problem solving, critical thinking, visual literacy and student initiated research. Prerequisite: Introduction to Photography and Intermediate Photography: Digital Photography

**ARTS 272, Kinetic Sculpture (description)**

This course explores contemporary time-based art through basic techniques of movement and kinetics. Various methods of motion are explored, including mechanical devices and motors, natural sources such as wind, and manual or man-driven operations. Demonstrations provide the technical and material expertise necessary to complete related projects such as automaton, flying machines, and a Rube Goldberg machine. Discussions, readings and slide lectures will focus on examples of kinetic and time-based art through recent

art history, with emphasis on conceptual and visual concerns of moving objects; not just how they function physically, but how they are interpreted in the context of our fast-paced, post-industrial culture.

*Prerequisite: Introduction to Sculpture or consent of instructor*

MUS 336, Solo Vocal Literature 1 (description)

A consideration of the solo vocal literature of the Italian Art Song and the German Lied. Prerequisites: MUS 265 and 266 or consent of instructor

MUS 337, Solo Vocal Literature II (description)

A consideration of the solo vocal literature of the French Mélodie and English and American Art Song from 1600 to the 21st century. Prerequisites: MUS 265 and 266 or consent of instructor