

HONORS-DESIGNATED COURSES

- The courses on the list below were nominated by the faculty teaching them or by department chairs or program directors.
- They were chosen as honors-designated courses by the LAHP faculty liaison committee because they meet a minimum number of honors course criteria.
- Honors-designated courses will count for your LAHP honors minor.
- You do not need to do any extra work in these courses – you simply need to maintain a GPA sufficient to graduate with LAHP honors.
- These courses will count wherever they fit into your degree plan—in your major, minor or block electives—AND they will count toward the LAHP minor at the same time.

ANTHROPOLOGY/ SOCIOLOGY

ANTH 3303/SOCI 3300: Ecological Anthropology/Sociology Collins
08/2012-

Ecological Anthropology (3-0) The study of human societies as part of ecological systems. The use of ecological principles and models in anthropological and sociological description and explanation is discussed. Folk models of ecology are also considered. (ANTH 3303 is the same course as SOCI 3300.)

ANTH 3311: Applied Cultural Anthropology Nuñez-Mchiri
08/2012-

This course explores applications of cultural anthropological research methods and knowledge. Applications include business, health, non-profit organizations, social services and social justice, environmental management, and education. Students will explore personal and career interests, gaining practical training through class and individual projects, as well as mastering the fundamental literature of applied anthropology.

ANTH/SOCI 3312: Drug Use, Abuse, Trafficking Campbell
08/2012-

This course studies, from a cultural perspective, the use, abuse, and trafficking of drugs. It examines cross-cultural uses and abuses of drugs in various contexts: private, public, ceremonial, medicinal, recreational, religious, etc. It explores taboos, laws, prohibitions, beliefs, and stereotypes about drugs as well as representations of drug use and abuse in popular culture. Additionally, the class will focus on the subject of drug trafficking and the public debates, crackdowns, and “cultural wars” associated with illegal drugs. ANTH 3312 is the same course as SOCI 3312.

ANTH/ SOCI 3315: Urban Anthropology
08/2012-

Nuñez-Mchiri

A consideration of the nature of cities, both non-Western and Western, pre-industrial and industrial. The impact of urbanization upon a region and individuals will be discussed.

Recommended background: ANTH 1302.

ANTH/SOCI 3330: Language and Power on the Border
08/2012-

Luykx

Language and Power on the Border (3-0). An examination of language issues in our border region, focusing on bilingualism, bilingual education, immigration, the English-Only movement, family language socialization, and linguistic racism and classism. Knowledge of both English and Spanish is helpful but not required. (ANTH 3330 is the same course as SOCI 3330.)

ANTH/ SOCI 3358: Ethnographic Methods
08/2012-

Nuñez-Mchiri

Theory and practice in the elicitation of ethnographic data. Participant observation, interviewing and the development of questionnaires will be conducted in the laboratory and field settings.

Prerequisite: ANTH 1302 with a grade of "C" or better or permission of instructor for ANTH 3358; no prerequisite for SOCI 3358.

ANTH 4380: Theory in Anthropology
08/2012-

Heyman

A discussion of the goals of anthropology with a critical review of current theory and methodology. Prerequisites: ANTH 1301 and ANTH 1302, each with a grade of "C" or better.

SOCI 3311: Methods of Research
08/2012-

Castañeda-Tinoco or Leyser-Whalen

Students are thought research methods by engaging in a class research project hands-on. The class contributed to grant-funded or researcher initiated actual research that will be published in professional outlets. Includes considerable field work with immigrants, homeless people, and vulnerable populations. Students obtain training, guidance and IRB certificates to conduct ethical research with human subjects. Prerequisite SOCI 1301.

SOCI 3326: Migration
08/2012-

Castañeda-Tinoco, Morales or Murga

This comprehensive class updates students on current research in history and social science regarding internal and international migration. Students read new scholarship, and participate in ongoing migration research conducted by the instructor by doing literature reviews, editing paper

and book manuscripts of professional work in progress, or help gather original survey or interview data.

SOCI 3327: Social Inequality Castaneda, Morales, or Murga
08/2012-

This course provides students with a critical understanding of the social construction of race, class, gender, and citizenship inequalities in the United States and globally. Moreover, the implications of these inequalities will be examined in the context of various social, economic, and political systems in the United States. Students will come away with knowledge of the concepts of inequality and privilege and how they operate simultaneously at institutional- and individual-levels. Recommended background: SOCI 1301.

SOCI 3362: Medical Sociology Leyser-Whalen
08/2012-

Medical Sociology (3-0) Cultural factors in medical beliefs and practices; professionalization of medical practitioners; group factors in medical practice and medical care programs.

SOCI 4301: General Sociological Theory Grineski or Castañeda-Tinoco
08/2012-

Students engage in a demanding but very intellectually regarding course where they read portions of classic social scientists original writings. The authors go from Rousseau, to Adam Smith to Pierre Bourdieu and Charles Tilly, passing through Durkheim, Weber, Goffman and many others. Intense reading load gives students an overview of classical and contemporary social theory.

ANTH/SOCI 4346: Global Health Torezani
08/2013-

Global processes –such as migration, urbanization, environmental change, and economic interdependence – spread diseases and later health conditions. To deal with these challenges, new ways of thinking about health are demanded. This course explores health and disease in global terms, with special focus on the most vulnerable. It covers issues such as the causes and consequences of health disparities, how global processes play out in local communities, and how cross-cultural perspectives can help us understand and address disease. Recommended background: ANTH 1302 or SOCI 1301. (ANTH 4346 is the same course as SOCI

ART

ARTED 4347: Methods of Teaching Art Kaplan
01/2017-

Methods of Teaching Art (2-2) A survey of the methods and practices involved in the effective and creative approach to Art Education. Special emphasis will be placed on demonstration techniques and opportunities to teach as a part of a group and on an individual basis. Each student will observe in both elementary and secondary art classrooms. This course must be taken prior to student teaching.

This course is intended primarily for art education majors as it builds on prior curricular knowledge about the field of art education and prepares students to create advanced art education curriculum. During this class students will grapple with questions of art and art education while working on hands on projects, developing lesson and unit plans, and researching curriculum and pedagogy in the visual arts.

ARTG 4336: Graphic Design 8: Portfolio

Giangiulio

01/2017-

This course enables students to begin designing for the world wide web. While staying current with the latest technologies, the emphasis will be on communication through interactive design. Course style can be described as a “hands on” studio/lab with demonstrations, lectures and in-class work time. In-class work time is structured in order to provide individualized instruction and assistance with the design process. This course will require SIGNIFICANT additional work time outside of class. Students should anticipate spending 6 hours in class per week and at least an additional 6 hours outside of class per week to satisfactorily complete this class. This course will utilize and reiterate concepts and terminology previously covered in ARTG 3326 Graphic Design 4 and Foundation Design course work.

ARTG 4346: Graphic Design 9: Portfolio

Cochran

08/2012-

This advanced communication course emphasizes design expression and conceptual approaches to solving graphic communication problems. This course also gives the student guidance to organize a professional portfolio for presentation. Discussion topics include resume, interviews, and presentation.

This course is designed to provide an understanding of what constitutes a thorough, comprehensive, portfolio appropriate to contemporary graphic design practice. It will emphasize, through assigned projects, the kind of work incorporated in a graphic designer’s portfolio, portfolio assembly, presentation skills, and an awareness of client or audience expectations.

Delivery: The course is a lecture/lab format. Lecture will consist of discussion, demonstration, case studies, and appropriate examples. Critique evaluations are an important part of the delivery process. Selected readings, where appropriate, will be provided.

This course will require significant additional work outside of class. Students should anticipate spending five hours and 40 minutes in class per week and an average of at least six or more additional hours outside of class per week to satisfactorily complete the assigned project requirements. Course fee required.

ARTH 3305: Art of the Roman Empire Grossman
08/2012-

This course explores the artistic production of the ancient Romans, from the Late Republic through the Early Christian era, roughly from the birth of Marcus Tullius Cicero (106 BC) through the death of Emperor Constantine the Great (337 AD). Topics include the artistic patronage of the Roman state and its leading citizens; the historic, social and political context of Roman artworks; the use of art for propagandistic purposes by the emperors and their families; the stylistic and iconographic trends in the capital city and the various provinces; the artistic patronage of the Roman military and the major religious cults; and the visual culture of Early Christianity. Course fee required.

ARTH 3310: Art of the Medieval World Grossman
08/2012-

This is a chronological and geographical survey of the major masterpieces of the Middle Ages in Europe and the Near East, from the Early Christian frescoes in the Roman catacombs to the soaring Gothic cathedrals of St. Denis and Chartes (c. 250 to 1250). The course examines the style, iconography and symbolic meaning of medieval artworks and places them within their historical, socio-political and cultural contexts. The visual cultures of Byzantium and Islam and their interactions with the Latin West are also investigated. Course fee required.

ARTH 3315: Early Renaissance Art Grossman
08/2012-

This course examines the artistic masterpieces of the Italian peninsula from the death of Fredrick II to the rise of the Medici in Florence (c. 1250-1450). The emphasis is on the art and architecture of the Italian city-republics and, in particular, on panel and fresco painting in Siena, Florence, Rome and Venice. The early Italian Renaissance is considered within its historical, political and social context, beginning with the careers of Nicola Pisano, Duccio di Buoninsegna and Giotto di Bondone, and progression to the generation of Gentile da Fabriano, Filippo Brunelleschi, Masaccio and Leon Battista Alberti.

ARTH 3340: Art of the United States Schulz
08/2012—05/2014

This course provides an introduction to the history of American art from the colonial era to the present through the examination of paintings, sculpture, architecture and photography. Special

emphasis is given to the cultural, social and historical contexts in which American art flourishes. We begin by examining the negotiations between colonial and European styles. We then move to issues of displaced populations, myths of the American landscape, transatlantic experiences of expatriate artists, conflicts between urban and rural conceptualization of the “typical” American experience, and the role of the American avant-garde after World War II. Course fee required.

ARTH 3359: Contemporary Latin American and Chicano Art Schulz
08/2012—05/2014

This course focuses on the major trends and themes in the development of Chicana/o art history from the late 1960s to the turn of the 21st century. Underpinnings of Chicana/o artistic production are discussed. The class explores the artistic movements occurring on both sides of the U.S./Mexico border prior to this era that can be considered precursors to the Chicana/o period. Course fee required

ARTH 3393: Topics in Modern Art Schulz
08/2012—05/2014

Research seminar on topics 1850 – 1950. Emphasis on student participation, critical thinking, research and writing. (Students may repeat the course for credit when the topic varies). Course fee required.

CERM 4314: Ceramics VII Burke
01/2017-

Ceramics 4314 is an advanced level course covering the discipline of either utilitarian or sculptural ceramics. This course will provide instruction and practical forming experience as it relates to the design and production of utilitarian or sculptural ceramics. Each student will design, build, and fire 3 completed projects, fulfilling requirements set forth in the course assignments. Students will develop skills required to plan and execute forming problems with utilitarian or sculptural ceramics, and engage in a group work environment fostering collaboration and critical assessment. This course will utilize and reiterate concepts and terminology previously covered in Ceramics 4304. Ceramics 4314 is a studio practice course designed primarily to serve the needs of the studio-based art major. Course style can be described as “hands-on” studio/lab with demonstrations, lectures and in-class work time. In-class work-time is structured in order to provide individualized instruction and assistance with the design/build process. This course will require significant additional work-time outside of class. Students should anticipate spending 6 hours in class per week and an additional 6-10 hours outside of class per week to satisfactorily complete this class. Course fee required.

CERM 4324: Special Problems in Ceramics Burke
01/2017-

Ceramics 4324 is an advanced level course with an emphasis upon individual direction in either ceramic sculpture or utilitarian ceramics. In this final advanced course, students will pursue an individually proposed, focused body of work, usually towards the goal of their B.F.A. exhibition. The proposed course of study must have the instructor's approval, and should include, but not be limited to: specific medium choices with justification, exploration/refinement of building processes and technical concerns, and an emphasis on content exploration/refinement. Students will be required to have individual assessments at pre-scheduled times, as well as midterm and final critiques. If the student is working toward a B.F.A. exhibition, he or she will be required to submit an artist statement, resume, and a term paper that addresses material, procedural, technical, and conceptual concerns within his or her art work. Timetables for project completion and for the term paper will be negotiated between the instructor and the student. Ceramics 4324 is a studio practice course designed primarily to serve the needs of the studio-based art major. Course style can be described as "hands-on" studio/lab with demonstrations, lectures and in-class work time. In-class work-time is structured in order to provide individualized instruction and assistance with the design/build process. This course will require significant additional work-time outside of class. Students should anticipate spending 6 hours in class per week and an additional 6-10 hours outside of class per week to satisfactorily complete this class. Course fee required.

DRAW 4318: Advanced Drawing VII _____ Bauer
01/2017-

A continuation of Advanced Drawing VI, DRAW 4318 places added emphasis on the development of a consistent body of work exhibiting a high level of achievement. Students taking the class are expected to work with a high degree of focus, proficiency, and independence. It is expected that students taking this course are committed to exploring the possibilities offered by the drawing discipline and are willing to invest the necessary amount of time, work, and attention to fulfill this commitment. In order to successfully complete the amount of drawings due for this course students will need to devote a minimum of six hours of work per week outside of class in addition to the required six hours of in class studio work. Course grades will be based on two portfolios of drawings along with two tests. Written work may also be assigned to acquaint students with well-known artists and developments in contemporary drawing. Students are encouraged to keep a sketchbook as a tool for image and concept development. Slide lectures will be presented to provide examples, ideas, and influences. Critiques will be held for comparative evaluation and critical feedback regarding in-progress and finished work. Your work and participation are required at each critique. Individual critiques are available during office hours and by appointment. Course fee required.

DRAW 4328: Special Problems in Drawing _____ Bauer
01/2017-

DRAW 4328 allows advanced drawing students the opportunity to propose an individual course of study and develop a consistent body of work exhibiting a high level of achievement. The amount of work due will be based on the nature of the drawings to be executed throughout the semester, with the instructor and the student agreeing to the minimum number of drawings due. If the student doesn't propose an individual course of study, then the amount and nature of work due will be the same as for the other advanced drawing courses. Students enrolled in the Special Problems course are required to participate in a group exhibition held in the Glass Gallery at the end of the semester. It is expected that students taking this course are committed to exploring the possibilities offered by the drawing discipline and are willing to invest the necessary amount of time, work, and attention to fulfill this commitment. In order to successfully complete the amount of drawings due for this course students will need to devote a minimum of six hours of work per week outside of class in addition to the required six hours of in class studio work. Course grades will be based on two portfolios of drawings along with two tests. Written work may also be assigned to acquaint students with well-known artists and developments in contemporary drawing. Students are encouraged to keep a sketchbook as a tool for image and concept development. Slide lectures will be presented to provide examples, ideas, and influences. Critiques will be held for comparative evaluation and critical feedback regarding in-progress and finished work. Your work and participation are required at each critique. Individual critiques are available during office hours and by appointment. Course fee required.

MTLS 4313: Metals VII
01/2017-

Tolbert

Emphasis upon individual direction and achievement. Minimum of six hours in studio per week.

It is the purpose of the advanced course to explore METAL, ADORNMENT, FUNCTION, & the BODY as creative material in art. With an emphasis on formal, technical, and conceptual problems, students will aim to develop their own personal direction and philosophy for Metalsmithing through independent research, thinking, and making. Historic and contemporary precedents, examples, and issues of Metalsmithing are presented and investigated during class discussions, critiques, readings, and self-directed research. We will use those examples as well as other creative work, literature, scientific analysis, digital media, or any potential relevant topics as inspirational points of departure and reference. This multitude of perspectives will encourage student's evaluation of their own and their peer's work to be informed and insightful. Emphasis is placed on the development of a personal conceptual direction in conjunction with formal and technical problem solving. In the advanced course students are expected to improve, build upon, and continue the development of their hand skills, technique, and understanding of processes. With the individual level of each student in mind, technical excellence is always expected. Course fee required.

MTLS 4323: Special Problems in Metals
01/2017-

Tolbert

Emphasis on individual direction and achievement. Minimum of six hours in studio per week. May be repeated for credit if problems vary. It is the purpose of the advanced course to explore METAL, ADORNMENT, FUNCTION, & the BODY as creative material in art. With an emphasis on formal, technical, and conceptual problems, students will aim to develop their own personal direction and philosophy for Metalsmithing through independent research, thinking, and making. Historic and contemporary precedents, examples, and issues of Metalsmithing are presented and investigated during class discussions, critiques, readings, and self-directed research. We will use those examples as well as other creative work, literature, scientific analysis, digital media, or any potential relevant topics as inspirational points of departure and reference. This multitude of perspectives will encourage student's evaluation of their own and their peer's work to be informed and insightful. Emphasis is placed on the development of a personal conceptual direction in conjunction with formal and technical problem solving. In the advanced course students are expected to improve, build upon, and continue the development of their hand skills, technique, and understanding of processes. With the individual level of each student in mind, technical excellence is always expected. Course fee required.

PRNT 4325: Printmaking VII

Bauer

01/2017-

A continuation of PRNT VI further refining and exploring, techniques, images and concepts. A minimum of six hours in studio per week. Prerequisite: PRNT 3325.

A course devoted to further refining and exploring technique, image, and concept. Students enrolled in this course will be encouraged to apply for and present a BFA exhibition of their work as well as present a resume and statement of artistic intent. This course requires a minimum of six hours in studio per week with significant time outside of class for additional preparation and printing. Strong concepts along with a personal exploration of images are necessary components to good prints. Library research and sketchbooks for both technical and conceptual development are required. The course will consist of slide and technical lectures and demonstrations along with work days for printing and image development. Demonstrations will be held both on a scheduled and on an unscheduled basis as deemed necessary. Group critiques will be held four times during the semester. Your work and attendance are required at each critique along with your participation. Course fee required.

PRNT 4335: Special Problems-Printmaking

Bauer

01/2017-

Emphasis upon individual course of study developed jointly between the instructor and the student or specialized Summer program offering. Written proposal may be required. This course requires a minimum of six hours in studio per week with significant time outside of class for additional preparation and printing. Strong concepts along with a personal exploration of images

are necessary components to good prints. Library research and sketchbooks for both technical and conceptual development are required. The course will consist of slide and technical lectures and demonstrations along with work days for printing and image development. Demonstrations will be held both on a scheduled and on an unscheduled basis as deemed necessary. Group critiques will be held four times during the semester. Your work and attendance are required at each critique along with your participation. Course fee required.

PNTG 4331: Painting VII

Birkner

01/2017-

Continuation of Painting VI with emphasis upon the development of a consistent body of work that could constitute an exhibition.

Painting VII is a studio course where painterly skill turns into painted themes – a personalized world of imagery. Research and utilization of source material will be central to exploring pictorial and philosophical variations on those themes. The nuances of how paint conveys meaning will be a central and constant topic. A greater understanding of painting's historical and contemporary place will be a focal point.

Instruction will be directed toward originality. Though the instructor-proposed projects may serve as starting points, a greater emphasis will be placed on independently driven work. As always, a group dynamic of camaraderie, truthfulness and support in critique and class discussion is an expectation. Students should also expect to work 12 hours per week outside of class time to meet basic requirements. To be truly successful, will require more time than that. While independent thinking and painting is essential, notes on specific topics will be distributed throughout the semester. Course fee required.

PNTG 4341: Special Problems in Painting

Birkner

01/2017-

Emphasis on individual direction and achievement in painting. May be repeated for credit when problem varies.

Special Problems In Painting is a studio course driven by the student's interests and instincts. One fundamental difference between the fine and applied arts is the freedom of the artist, in this case the painter, to define what their work will be about. Special Problems intends to direct students toward this challenge so their paintings are no mere accident, but the result of a passionate, philosophical inquiry. Great painters create a painted universe, a cosmos of painted imagery that revolves around a core of convictions. The intention of Special Problems is to help define, and most importantly, to depict those convictions in a world of paintings. Progress through the semester will be directed toward originality. Independently driven work is expected. Research and utilization of source material will be central to exploring pictorial and philosophical possibilities. The nuances of how paint conveys meaning will be a central and

constant topic. A greater understanding of painting's historical and contemporary place will also be a focal point. Course fee required.

SCUL 4332: Sculpture VII

Cabrales

01/2017-

Advanced sculptural investigation emphasizing individual directional development. Six hours in studio per week.

This course aims to continue the development of the students' artistic vision while continuing developing direction and refinement of philosophy. Emphasis will be on individual direction selected by the student. Special attention will be given to the development of a conceptual intent, aesthetics, and technical skills in order to achieve and expand the sculptural objective. Course fee required.

SCUL 4342: Special Problems in Sculpture

Cabrales

01/2017-

Continued development of an individual direction in Sculpture. May be repeated for credit when problem varies.

This course aims to continue the development of the students' artistic vision while continuing developing direction and refinement of philosophy. Emphasis will be on individual direction selected by the student. Special attention will be given to the development of a conceptual intent, aesthetics, and technical skills in order to achieve and expand the sculptural objective. Course fee required.

ASIAN STUDIES

ASIA 3300/HUM 4390: Introduction to Asian Studies

Herron

08/2012-

This course is a survey of central issues relevant to the study of Asia including East Asia (China, Japan and Korea), Southeast Asia, India and other Asian regions through a multidisciplinary approach. This course examines the interrelationships of history, policies, philosophy, religion, economics and the arts to achieve this goal. Units will be divided into geographic areas of Asia but are not limited to those areas. Students will examine the interrelated influences of major decisions in recent years and consider future developments and impact. Course is designed to help the student understand and appreciate Asian culture through various texts, critical analysis, discussion and research.

ASIA 3350: Special Topics in Asian Studies (Rotating)
08/2012-

This course examines Chinese society, thought, religion, culture, economy, politics and the arts past and present using various texts, media, primary and secondary sources. Topics vary and may be repeated for credit.

For example:

ASIA 3350: China Culture and Humanities Herron
08/2012-

This course examines Chinese society, thought, religion, culture, economy, politics and the arts past and present using various texts, media, primary and secondary sources. Topics vary and may be repeated for credit. China Culture and Humanities examines the development of culture and the humanities in China past and present. Content includes literature, the arts, philosophy and ethics, religion and other relevant topics from historic and contemporary perspectives. Course may include the study of Confucianism, Buddhism, Daoism and other Chinese thought to examine their influence on China and Asia.

COMMUNICATION

COMM 3302/FILM 3302: Chicano Film Perez or Avant-Mier
08/2012-

This course examines the history, representation, and social advocacy related to mainstream, B-movie, and independent film in relation to the Chicana/o experience. We will screen a number of films that address the Chicana/o experience from a variety of levels. Our goal will be to read these films critically to better identify the latent and manifest issues addressed in Chicana/o cinema, for example, poverty, racism, sexism, and social marginalization. Scholars have long recognized mediated information as a central component of socialization and cultural influence. The class examines the role that film plays in forming individual and societal perceptions of Chicanas/os, as well as Mexicans and Mexican Americans

COMM 3371: Communication Theory and Analysis Sowards
08/2012-

Survey of significant communication theories, providing a history of similarities and differences among theories and theorists. Theories will range from intrapersonal processes to mass communication. Prerequisites: COMM 1370 and junior standing.

COMM 4350: Political Communication Pineda
08/2012-

Instruction of students individually and in groups in significant areas of communication which are not covered by regular catalog offerings. May be repeated for credit when content varies.
Prerequisite: Junior standing.

COMM 4350: Communication in Healthy Communities Singhal
08/2012-

Instruction of students individually and in groups in significant areas of communication which are not covered by regular catalog offerings. May be repeated for credit when content varies.
Prerequisite: Junior standing.

COMM 4350: Communication & Popular Culture Theory Avant-Mier
08/2012-

Instruction of students individually and in groups in significant areas of communication which are not covered by regular catalog offerings. May be repeated for credit when content varies.
Prerequisite: Junior standing.

COMM 4350: Selected Topics: The Media and the Drug War Kennis
08/2013—05/2015

Instruction of students individually and in groups in significant areas of communication which are not covered by regular catalog offerings. May be repeated for credit when content varies.
Prerequisite: Junior standing.

Is a seminar course exploring the depths of the drug war within the context of the U.S. and global news media. The class will at times lean theoretical in focus, and at other times, will be topical. Current events will play an important part in the class week in and week out. A leading objective of the class is to acquaint students with a core understanding of the principal contours of the politics and economics behind both the drug war and the news media system in the U.S. and beyond. Related and important issues undertaken during the class will include the U.S. prison policies, as well as leading drug policy debates. How does the structure of the media, including money and power dynamics, impact the way it performs, its output, its effects on the populace and its impact on the drug war and related politics? Further, what are the main components of the drug war in terms of the politics surrounding it? These will be among the principal questions the course will seek to answer.

CREATIVE WRITING

CRW3373: Writing in Society “Beyond the Prison Walls: Freedom and the War Film” Sirkin
08/2012-

Study of the creation of literature and literary movements as responses to historical moments and societal changes, e.g. war poetry, the development of literary magazines, the Harlem Renaissance, the Latin American Boom. Prerequisites: CRW 3362 with a grade of "C" or better and department approval.

CRW3373: Writing in Society: "Writing About Popular Music" Sirkin
08/2012-

Study of the creation of literature and literary movements as responses to historical moments and societal changes, e.g. war poetry, the development of literary magazines, the Harlem Renaissance, the Latin American Boom. Prerequisites: CRW 3362 with a grade of "C" or better and department approval.

CRW3375: Poetics Alcalá, Pimentel, or Sáenz
08/2012-

Analysis of techniques, methods and theories employed in the making of poetry. Writings may include critical reflections and short exercises in style. Prerequisites: CRW 3362 or ENGL 3362 with a grade of "C" or better and departmental approval.

CRW4305: Senior Seminar in Fiction or Poetry de Piérola or Pimentel
08/2012-

Small-group focus on a specific literary topic of relevance to creative writers, alongside individual projects leading to a senior research paper. Prerequisite: Department approval.

CRIMINAL JUSTICE

CRIJ 4300: Special Topics: Women in Criminal Justice Cuadrado
08/2013-

Focuses on those selected issues and problems confronting the various components of the criminal justice system. Topics covered may change each semester. May be repeated for credit upon change of topic.

This course will be organized as a seminar, meaning students will be expected to actively engage in and initiate class discussion. During this semester we will present and discuss materials that focus on women as: offenders, victim, and professionals within the Criminal Justice system. This will be achieved through class lectures and discussion, student class presentations, and essay exams.

ENGLISH

ENGL 3301: The Arthurian Legend Gladstein

08/2012-

The myth of King Arthur and his knights looms large in English and American literature and culture. In this course students will explore different manifestations of the myth beginning with medieval works such as “Gawain and the Green Knight” thru Mark Twain’s A Connecticut Yankee in King Arthur’s Court to Disney’s The Sword and the Stone. The ideas of chivalry and romantic love as well as the political usage of the Camelot concept will be analyzed and discussed.

ENGL 3302: Film and Literature – Representing Borders

Gunn

08/2012-

This course uses the critical concept of “borders” (both literal and figurative) to assess the relationship between a selection of American novels and films that explore various forms of boundary crossing. Borders, broadly conceived (actual geopolitical borders, categorical and disciplinary boundaries, physical, philosophical, social, and existential limits, and so on), will serve thus as a primary topic of the films and literary texts on the syllabus; but our aim also shall be to use “border thinking” as an expansive interpretive rubric for assessing the manner in which various writers and filmmakers figure the construction and crossing of national, racial, gendered, sexual, and class-based boundaries.

ENGL 3302: Film and Literature

Gladstein

08/2012-

McLuhan said that the medium is the message and in this course students have the opportunity to see just how different directors, actors, and producers have taken a specific text and created their individual messages. In order to emphasize the myriad possibilities of interpretation, I have chosen first a “sacred” text, Hamlet, where although it has been set in 20th century New York or 14th century Denmark, the words are always the same and then Frankenstein, a text that every film maker ignores. Other texts emphasize other issues such as how the changing audience affects what is shown on screen. Students will read six texts and view twelve films, 2 for each text. In addition, I have created DVDs that have clips from various versions and focus the discussion about the techniques of adaptation and interpretation.

ENGL 3304: Gothic Literature

Gladstein

08/2012-

Gothic literature has been popular since its birth in the 18th century. In this class, students will read The Castle of Otranto, the novel that started the craze for the supernatural gothic and The Mysteries of Udolpho that originated the psychological gothic, where seemingly supernatural occurrences are ultimately explained. A variety of texts from such writers as Edgar Allen Poe and Oscar Wilde will bring the readers to some 20th century star gothic works such as Stephen King’s Carrie and Anne Rice’s Interview with a Vampire. Close analysis of the techniques for inspiring terror and presenting horror as well as developing character and theme will be the basis for discussion and writing assignments.

ENGL 3306 Young Adult Literature
08/2012-

Herron

Young Adult Literature (3-0) Study of major works of literature that appeal to the young adult reader, with emphasis on contemporary novels and short stories. Prerequisite: ENGL 1312 or ENGL 1313 or ESOL 1312. Junior standing recommended.

ENGL 3310: Chicana/o Literature – Queering the Borderlands
08/2012-

Rohrleitner

This course offers an introduction to some of the most important texts, authors, issues, and developments in contemporary Chicana/o literature, literary theory, and critical thought in relation to queer theory and GLBTQI studies. In an effort to do justice to the richness and complexity of queer Chicana/o literature, we will read from a wide range of genres. We will focus on writers who explicitly engage with GLBTQI issues and the academic field of Queer Theory in an effort to give room to frequently silenced narratives and theoretical and activist positions within Chicana/o literature, to do justice to the complexity of contemporary Chicana/o literary production, and to show how Chicana/o literature is at the center rather than at the margins of American Studies. We will ask challenging and exciting questions about the complex nature of Chicana/o literature in the context of the GLBTQI and Chicana/o Civil Rights Movements, Third World Feminism, immigration legislation, the relationship between Chicana/o and other queer literatures in the United States, and the cross-pollination of Chicana/o Studies and Queer Theory.

ENGL 3317: Postcolonial Literature - The South Asian Novel
08/2012-

Jayasuriya

This course examines the genre of the novel through the works that have come out of, and about, the South Asian region. We will be examining novels belonging to a variety of subgenres—historical, autobiographical, bildungsroman—written in diverse literary modes—such as realism, magical realism, postmodernism—by some of the region’s most prominent (and prize-winning) Anglophone writers who grapple with issues including colonialism and imperialism; the aftermath of Partition and independence; nationalism and decolonization; immigration, diaspora and transnationalism; gender and sexualities; class and caste; communalism, terrorism, and fundamentalism.

ENGL 3327: Jewish American Literature
08/2012-

Cappell

A study of Jewish American literature. Prerequisites: ENGL 1312 or ENGL 1313 or ESOL 1312.

ENGL 3328: Representing the Holocaust in Literature and Film
08/2012-

Cappell

A study of Holocaust literature and film. Prerequisites: ENGL 1312 or ENGL 1313 or ESOL 1312.

ENGL 3331: World Literature

Rohrleitner

08/2012-

This course invites students to critically engage with some of the most exciting new voices in contemporary world literature. I chose the related subjects of travel, migration, exile, and diaspora, which are equally relevant issues to writers and readers in Africa, Asia, Oceania, the Americas, and Europe. Some of the central critical terms we will cover in our discussions thus include notions of “home,” “migration /emigration/immigration,” “transnationalism,” “exile,” and “globalization,” and “diaspora.” We will discuss how authors from different national, social, ethnic, gendered, and aesthetic backgrounds engage these terms in their fiction. Which body of work constitutes world literature? Who makes such decisions? What is the tension between the idea of the enduring “masterpiece” and emergent transnational literature?

ENGL 3341: History of Form – Literature and Music

Ortiz

08/2012-

This course explores the relationship between literature and music in both its theoretical and historical dimensions. Throughout the semester we will address the questions of how music and language interact, how music may be imagined as language or as something outside of language, and how the nonverbal aspects of language may be considered part of its meaning. We will read works from different literary periods and different national traditions, including poetry, drama, opera, and the novel. Students will also be asked to read and use theoretical writings on language and narrativity (Hoffmann, Adorno, Barthes, Said, Rousseau) to frame our discussion of the texts and music.

ENGL 3353: Reading and Responding to Literature

Perrillo

08/2012-

In this course, we’ll be exploring a range of ways to interpret texts and methods for responding to them in writing. From this exploration, you will be better prepared to teach your future students how to develop their own ideas about texts, all while making writing central to your teaching practice. In addition, we will be studying schools of critical theory and how to teach those theories to high school students. Working with critical theories is not the only way to teach students how to develop complex ideas about a text, but it does help students to give shape to—and investigate further—ideas that they tend to notice or be attracted to as they read on their own. To do this, we will apply various critical theories to a small body of writing by African-American writers, spanning from slave narrative to contemporary poetry.

ENGL 3355: Workplace Writing

Dura or Baca

08/2012-

In your professional life, you will be faced with hundreds, and eventually thousands, of writing tasks: e-mails, letters, reports, and proposals of many different kinds. Taking into account current research in Rhetoric and Professional Writing as well as current business practices, this course is designed to help you understand how to make rhetorical (and relational) decisions about writing situations.

ENGL 3365: Advanced Composition and Rhetoric Clark
08/2012-

Study of classical and contemporary rhetorical theory with emphasis upon the aims and modes of contemporary discourse; practice in techniques of invention, organization, and style as applied to written composition. Prerequisite: ENGL 1312 or ENGL 1313 or ESOL 1312. Junior standing recommended. Open to freshmen exempted from ENGL 1312.

ENGL 3366: Advanced Composition II Mangelsdorf
08/2012-

In this class students will learn fundamental rhetorical concepts that will help interpret and produce a variety of texts for different audiences and purposes, strengthen your reasoning skills, analyze connections between language and power, acquire a repertoire of stylistic strategies to use in your writing, improve your ability to integrate research into your texts, and learn basic visual design techniques and strategies.

ENGL 3374: Mythology and Folkore – Mexican American Folklife Abarca
08/2012-

The course's aim is to familiarize students with the wealth of Mexican-American folklore. We will learn about different aspects of folklore and read how and why scholars as well as non-academic scholars write about their folklore. Most importantly, this will be a "hands on class." The ultimate goal is for you to gather aspects of your own family folklore (or as some critics say, folklife) and to be able to contextualize it within its historical and cultural significant. For those of you who are not Mexican-American, folklore is part of your own life; therefore, you will learn about the richness of your own cultural history.

ENGL 4350: Major American Author – Herman Melville Yothers
08/2012-

Herman Melville is both revered as the author of *Moby-Dick*, *Billy Budd*, and "Bartleby, the Scrivener" and remembered as an author who was curiously unrecognized in his own time. In this class, we will read a broad swath of Melville's work and consider the reasons for his marginality in his own time and for his enshrinement at the center of American literary history three decades after his death. We will investigate the ways in which Melville's explorations of nationalism, sexuality, cosmopolitanism, race, and slavery contribute to his status as a specifically American literary figure.

ENGL 4350: Major American Author – Edgar Allen Poe
08/2012-

Yothers

We will be examining the life and works of one of the most misunderstood writers in American literature, along with some of the major critical controversies surrounding his work. In the past, Poe has at times been dismissed as a madman, a literary lightweight, an alcoholic, a dreamy romantic, a simple horror writer, or some combination of the above. Within the last few decades, however, Poe has regained his status as one of the giants of American literature, and with good cause. This semester, we will be exploring a wide range of Poe's fiction, poetry, criticism, essays, letters, and reviews in order to understand the complex, ironic vision that has made him one of the most influential and enduring figures in American literary history.

ENG 4354 Writing Processes for Children
08/2012-

Herron

Writing Processes of Children (3-0) Current theory and practice in K-8 writing development; Review of applicable rhetorical and linguistic theories; evaluation and assessment of written work; relationships between reading and composition. Prerequisite: ENGL 1312 or ENGL 1313 or ESOL 1312. Junior standing recommended.

HISTORY

HIST 3304: Age of Jackson, 1815-1850
08/2012-

Cartwright

Political, economic, social, and sectional aspects of the Jacksonian era. The Old South and slavery, the North and reform, Manifest Destiny, nativism, and the disruption of the political party system.

HIST 3323: American Indian History
08/2012-

Shepherd

A survey of the history of North American Indians from the Pre-Columbian period to the present. Examines the inter-tribal relations as well as Indian-European and Indian-Anglo American interactions. Emphasis on Trans-Mississippi West tribes and events.

HIST 3325: History of Immigration and Ethnicity
08/2012-

Topp

Explores the social, political, cultural, and religious lives of the diverse peoples who immigrated to the United States, as well as their impact on the political and cultural life of the United States as a whole. Primary focus on second-wave immigrants, including Southern and Eastern Europeans, and on Asians and Mexicans.

08/2012-

Americans love history! In ever increasing numbers they read historical books and magazines, visit historic sites and museums, watch the History Channel and historical movies, commemorate anniversaries and historic places, save old buildings and family heirlooms, research genealogy and local history. Presidents compare themselves to Lincoln, pundits contrast current wars to past ones, planners create historically themed shopping districts and amusement parks in the hopes of luring tourists and creating community. This class turns its gaze outward from classrooms and textbooks to find and analyze the history that occurs in public—everywhere! Students will be expected to complete assigned readings, participate in class discussions, review public presentations of history (in film, online, and downtown), and participate in public history research and presentation. The course provides an introduction to and experience in the field of public history.

HIST 4325: Junior-Senior Seminar

(Rotating)

08/2012-

Readings and discussion on a major issue in history, and individual research into a related topic. The course theme will change from semester to semester. Junior or senior standing required. Required of all history majors; open to history minors and others by permission. Restricted to major: HIST.

HUMANITIES

HUMN 3301: Backgrounds and Foundations

(Rotating)

08/2012-

This course will trace the evolution of ancient Middle Eastern, Greek and Roman cultural expressions from the inception of written literature to the beginning of Christianity. This course will reflect on how these ancient cultures impacted the modern world.

HUMN 3302: From Faith to Reason

(Rotating)

08/2012-

This is an upper-division multi-disciplinary Liberal Arts course which investigates the elaboration of ideas within the frame of Western Culture. Texts for this course are seminal texts for ideas and concepts vital to the shaping of western cultural institutions and practices, drawn from the fields of history, literature, political science, music, theoretical science, religion, and the fine arts.

HUMN 3303: Challenges of Modern Culture

(Rotating)

08/2012-

This course investigates the elaboration of ideas within the frame of Western Culture. Texts for this course are seminal texts for ideas and concepts vital to the shaping of Western cultural institutions and practices, drawn from the fields of history, literature, political science, music, theoretical science, religion, and the fine arts.

HUMN 3312: American Cultural Studies (Rotating)
08/2012-

Through examining the art, architecture, artifacts, music, and literature as well as religious, political, and social reform movements that shaped the American experience from the 1600s to the present, we will observe Americans' struggle to define the nature of their national identity. In particular, we will examine the stories, complementary and competing, that Americans tell about themselves.

HUMN 3313: Protest in Art and Literature (Rotating)
08/2012-

This course was linked originally to the Fall 2009 "The Disappeared" exhibit at UTEP. We will start the course by studying examples from "The Disappeared" exhibit and examining how art is used as a form of political and documentary and protest. We'll follow our study of "The Disappeared" by looking at historical examples of art, poetry, and music that aimed to explicitly or implicitly criticize governments or cultural norms. For example, we will study Greek drama as a potential protest against women's dependent status (Sophocles' *Antigone* and *The Lysistrata* by Aristophanes), as well as Virgil's *Aeneid* as a text that seems to question the founding of Rome. In the second half of the course, we will examine contemporary examples of art as social protest.

INSS

INSS 3310: Intel and Counterterrorism Valero
08/2013-

This course will examine the evolution and dynamics of contemporary counterterrorism and political violence, particularly as it pertains to the activities of the global Salafist movement. Special emphasis will be placed on the development of U.S. counterterrorism policy and U.S. intelligence efforts to identify and track terrorist threats around the world. Attention will also be given to collection and analytical issues associated with monitoring, penetrating, and ultimately countering terrorist cells and networks. Prerequisite: INSS 3302 with a grade of "C" or better (may be taken concurrently).

INSS 3315: Intel and Counterproliferation Valero
08/2013-

This course will examine the development and contemporary use of chemical, biological, radiological, nuclear, and high explosive weapons and their means of delivery. Special emphasis will be placed on U.S. intelligence efforts to identify and track proliferation threats around the world. Attention will also be given to collection and analytical issues associated with this critical national security issue. Prerequisite: INSS 3302 with a grade of "C" or better (may be taken concurrently).

LANGUAGES AND LINGUISTICS

LATN 2303: Intensive Latin Louden
08/2012-

An introductory accelerated course in reading and writing Latin. Emphasis will be placed on acquiring a firm grasp of grammar and building vocabulary.

LING/SPAN 3315: History of the Spanish Language Elerick
08/2012-

A survey of the development of the Spanish language from Vulgar Latin to modern Spanish. Same as LING 3315. Prerequisite: SPAN 2302 or SPAN 2304 or department placement exam.

SPAN 4328: Teatro del Siglo de Oro Desing
08/2012-

A study of the leading dramatists: Lope de Vega, Tirso de Molina, Calderon de la Barca, Ruiz de Alarcon, Moreto and others. Prerequisite: Six hours of advanced Spanish.

SPAN 4335: 19th Century Spanish Literature Perez de Solar
08/2012-

Consideration of the two major literary movements of the century: Romanticism and Realism. Readings from representative authors, including Lara, Becquer, and others.

MUSIC

MUSA 3333: Instrumental Conducting II Hufstader
08/2015-

Continued study of conducting begun in MUSA 3331. Techniques of conducting and organizing vocal and instrumental ensembles, baton techniques, score reading interpretation, rehearsal techniques, and literature of various ensembles. Prerequisite: MUSA 3331 with a grade of C or better AND MUSA 2033 with a grade of S. Restricted to majors: MUSG/ALMI major.

MUSA 3338: Choral Conducting II
08/2015-

Elisa Wilson

Continuation of Choral Conducting I. Techniques of conducting and organizing choral ensembles. Baton techniques, score reading, interpretation, rehearsal techniques, and literature of various ensembles. Prerequisite: MUSA 3337 with a grade of "C" or better.

MUSA 3391: Individual Instruction
08/2015-

(Rotating)

Upper-level applied lessons for music performance majors and applied music minors pursuing BA degrees. Prerequisite: Department approval after a successful upper-division major audition for acceptance as vocal, woodwind, brass, percussion, string, piano, or guitar performance majors, or applied music minor pursuing a BA degree; and four semesters of MUSA 1195 on the same instrument for which the student is auditioning, with a grade of C or higher.

MUSA 4395: Piano Repertory
08/2015-

Macchioni

A study of piano repertory for piano majors. Prerequisite: Department approval.

MUSE 4333: Teaching Music in Secondary School
08/2015-

Tredway

The study of the adolescent growth and development, and related procedures in the teaching of music in the upper level grades and in high school. Choral and instrumental music materials, organization of ensembles, teaching of music appreciation and theory; correlation and integration with the entire school curriculum; public school type music as it is related to the life and needs of a community. Prerequisites: MUST 2314 and MUST 2112, each with a grade of "C" or better, and a passing grade on the Upper Division Music Theory Advancement Exam, and admission to upper level lessons in a MUSG concentration.

MUSE 4394: Piano Pedagogy
08/2015-

Macchioni

Materials and methods for beginning, elementary, intermediate, and advanced piano students. Emphasis on both class and private instruction. Observation and internship included. May be repeated for credit. Restricted to majors: MUSE, MUSB, MUSK, and MUSO.

MUSL 3324: Intro to World Music
08/2015-

Candelaria, Shaheen

General introduction to the relationships between music and culture with special emphasis upon the music of Asians, Africans, and Native Americans. Listening, ethnomusicological activities. Open to all.

MUSL 3333: Arabic Music Shaheen
08/2015-

Music in the Arab societies of North Africa, the Middle East, and the Arabian Peninsula. Genres and musical functions in these three regions as well as broader, shared pan-Arab musical characteristics. Open to all students of Junior or above standing.

MUSL 3334: Ethnomusicology Candelaria, Shaheen
08/2015-

Overview of the field of ethnomusicology; theories and methodologies that guide ethnomusicological fieldwork. Discussion of specific case studies to illustrate methods and challenges of fieldwork.

MUST 3317: Applied Audio Production Unsworth
08/2015-

Advanced study of recording techniques and post-audio production. Topics may include advanced MIDI programming, live instruments, microphone techniques. Includes artistic and business theories and how they apply to production. May be repeated for credit. Prerequisites: MUST 1215.

PHILOSOPHY

PHIL 3304: Philosophy of History Simon
08/2012-

Topics will include matters such as the debate between idealist and materialist interpretations of history, the question of historical "laws" and determinism, the debate over "progress" in history, and the relation between the social and natural sciences. Prerequisites: PHIL 1301 or PHIL 2306 or PHIL 1304 each with a grade of "C" or better or instructor approval.

PHIL 3305: Philosophy of Law Arruda or Simon
08/2012-

Analyzes legal issues, theories, and case studies within the framework of Western ethical, social, and political philosophies and the history of jurisprudence. Topics include the origins of law, the relations of law, custom, and ritual, the question of legal "rights", justice, authority and sovereignty, responsibilities and obligations, property rights and distributive justice, pacifism,

and civil disobedience. Prerequisite: PHIL 1301 or PHIL 2306 or PHIL 1304 each with a grade of "C" or better or instructor approval.

PHIL 3314: Ancient Philosophy Louden

08/2012-

Our approach will emphasize placing the first Greek philosophers within the larger context of ancient Greek culture, exploring their dialogic relationship with Homer (and Hesiod), and considering the etymology or original meanings of key Greek terms. We will regularly juxtapose their values and world-view with those of contemporary American culture, particularly noting different conceptions of morality. We will also note how Christianity has possibly been influenced by some of these philosophies, especially stoicism.

PHIL 4301: Bioethics Garbayo or Simon

08/2012—08/2015 (Garbayo); 08/2012- (Simon)

This course provides an interdisciplinary examination of ethical issues in the biological and health sciences, combining methodologies from both philosophy and the natural sciences. It introduces students to the practice of applying ethical reasoning to issues arising in the fields of biomedicine, biotechnology, and clinical health. Although special focus is given to interpersonal issues and to research ethics in the sciences, examinations of specific issues in various fields such as reproductive and genetic law, end of life problems, health care justice, and eugenics could also be regularly included.

PHIL 4351: Great Philosophers (Rotating)

08/2012-

The life and work of one or more of the most influential thinkers in world philosophy will be the focus of this course. Such thinkers include Confucius, Plato, Aristotle, Ortega, Nietzsche, Marx, Kant, Hegel, Dewey, Singer. May be repeated when the course content varies. Prerequisite: Junior standing.

PHIL 4352: Problems in Philosophy (Rotating)

08/2012-

A course with issues of current interest to contemporary philosophers. Recent topics have included postmodernism, literature and philosophy, technological society, movies and the making of the American mind, the emergence of world philosophy, and medical ethics. Prerequisite: Junior standing.

POLITICAL SCIENCE

POLS 3365: Model Simulations Payan

08/2012-

Helps students participate in international organization simulations, such as the OAS, UN, European Parliament and others. Preparation includes learning the structure and procedures of the international organization, the objectives of member states, creating resolutions based on practical policy solutions to international issues, and verbal argumentation as well as parliamentary procedure. Prerequisites: POLS 2310 and 2311 and either 3500 or junior standing.

POLS 4318: Teaching Democracy Staudt

08/2012-

Examines various civic education content and pedagogical strategies in K-12 education. Also examines public education policy. Especially useful for those who may enter the teaching profession. Prerequisites: POLS 2310 and POLS 2311; and either POLS 2312 or junior standing.

POLS 4357: Leadership/Civic Participation Staudt

08/2012-

Theories and applications on leadership development, relationships with others and strategies in different contexts. Prerequisites: POLS 2310 and POLS 2311; and either POLS 2312 or junior standing.

POLS 4363: North American Relations Genna

08/2012-

Examines the relations between the three countries of North America, Canada, Mexico, and the United States using applicable theories of regional cooperation and conflict with special emphasis on integration. The course will also develop an understanding of the evolution of the current state of relations among the three. Focus will be on, but not limited to, trade relations, the institutions of NAFTA, security issues, migration, the potential of building a regional community (along economic, political, and social lines), citizen perceptions, and overall economic development. Prerequisites: POLS 2310 and POLS 2311 with grades of C or higher.

PSYCHOLOGY

PSYC 3331: Cross-Cultural Psychology (Rotating)

08/2012-

This course focuses on how culture affects the thoughts and behavior of individuals and small groups. Specific issues covered vary but may include defining culture, cross-cultural research methods, and identification of cultural differences and cultural universals. Prerequisites: PSYC 1301 and PSYC 2302.

PSYC 3347: Behavior Modification

Lloyd

08/2015-

A review of the experimental principles of learning for behavior change. Topics include: applications of classical, operant, and cognitive learning in clinical, educational, family, and socio-cultural settings. Prerequisites: PSYC 1301.

PSYC 3350: Health Psychology

(Rotating)

08/2012-

Introduces students to the concepts, theory, and research that comprise health psychology. Emphasis is placed on understanding the relations among psychological and behavioral factors, and psychological well-being, wellness, and disease. Prerequisites: PSYC 3201 and PSYC 3101.

PSYC 4309: History and Systems of Psychology

Whitworth, Castañeda

08/2012-

A review of the main systems and schools of psychology since 1879. The main assumptions of structuralism, functionalism, psychoanalysis, behaviorism, gestalt psychology, physiological psychology, cognitive psychology, information theory, and current trends are comparatively examined. Prerequisite: PSYC 1301.

PSYC 4312: Advanced Abnormal Psychology

Eno Louden

08/2012-

An in-depth examination of specific mental disorders. Topics include prevalence, manifestation, assessment, course, and treatment of these disorders. Emphasis is on both empirical research on the covered disorders and exposure to firsthand account of persons with the disorders. Prerequisites: PSYC 1301 and PSYC 2312.

PSYC 4316: Language & Cognition

Schwartz or Carlson

08/2012-

Language and Cognition (3-0) An investigation of language as a cognitive capacity. Topics will include perception, processing, acquisition, and mental representation of language. May be taken as LING 4316. Prerequisite: PSYC 1301 or LING 2320.

PSYC 4321: Judgment and Decision Making

Morera

08/2012-

An overview of current models and empirical research on cognitive processes in human decision-making and judgment under risk or uncertainty. Prerequisites: PSYC 1301 and PSYC 1303 each with a grade of "C" or better.

PSYC 5345: Psychological Principles of Learning and Instruction

Schwartz

08/2012—05/2015

RELIGIOUS STUDIES

RS 3310: Major World Religions Horak
08/2012-

This course is a survey of the world's major religions, including Hinduism, Buddhism, Daoism, Shinto, Judaism, Christianity, Islam, and Sikhism as well as important religious movements. In addition to learning the basic tenets, timelines and important persons within each faith, we'll be looking at topics that cut across religions traditions such as art and music, prayer, clothing, dietary laws, the role of women, social activism, and the identity of belief communities in modern culture.

RS 3351: Gender and Religion Horak
08/2012-

This course explores the sacred texts, beliefs, and traditions of a variety of world religions with special attention to the ways in which these religions have created belief systems which both discriminate against and empower groups based on their gender, sexual orientation, race, and economic status.

THEATER AND DANCE

DANC3303:History of Dance as a performing dance Nadel
08/2013-

A survey of the evolution of theatrical dance. Relevant social, political, and artistic movements are considered along with choreographic styles and traditions, and the philosophies and contributions of major dance artists.

DANC 3322: World Dance Smith
08/2012-

The ethnic, recreational and theatrical dance of a variety of world cultures is studied, compared and sampled. The rich folkloric heritage and diverse cultures of the El Paso area provide a living laboratory for observation, participation and research.

DANC 3363: Somatics Nadel
08/2013-

A study of somatic systems and practices that help create efficient, responsive, movement based on heightened sensory awareness. The course is appropriate for the performing artist as well as skilled movers from other fields, including athletics. Learning is accomplished in a combined lecture/studio borrowing approaches from Ideokinetics, Alexander, Feldenkrais, Bartenieff, etc.

DANC 4342: Ballet VIII Smith
08/2013-

For students wishing to study ballet as a principal performance medium. Concentrated study including points and adagio work. Admission is by audition only. Prerequisite: DANC 4341 with a grade of "B" or better.

Advanced ballet is a continuation of lessons in classical ballet technique. More variety and complexity are found in barré and center work combinations. Added emphasis on fluent phrasing, rhythmic articulation, and efficient alignment is stressed. Regular pointe, partnering, men's work, and variations are part of the lessons.

DANC 4346: Advance Contemporary Dance VI Vazquez
08/2013—05/2015

A continuation of study in Contemporary Dance techniques at the advanced level. Prerequisite: DANC 4345 or equivalent with a grade of "B" or better. Course fee required.

DANC 4394: Dance Pedagogy Smith
08/2013-

Materials and methods for teaching dance in a variety of public and private studio situations. Observation and internship included. Prerequisite: Dance 3301 with a grade of "C" or better.

THEA 3313: Scene Study II Murray
08/2013-

Advanced script and character work with special attention paid to the integration of vocal and physical skills as they directly relate to the demands of the script. This is a scene study class with scenes selected from the range of world dramatic literature. Prerequisite: THEA3304 with a minimum grade of "B" or better.

THEA 3322: Script Analysis Gorden
08/2013-

The study of the structure of playscripts from classicism to post-modernism. Students are provided basic analytical tools necessary to comprehend the literary texts of plays and the application of those texts to the various areas of production.

THEA 3323: Stage Management Cubit-Tsutsui

08/2013-

Discussion and research of the duties, responsibilities, and roles of a stage manager. Work to include study and practice in script analysis, communication, and pre-production, production, and post-production procedures. Prerequisite: THEA 2301, THEA 2303, and THEA 3325 all with grades of "C" or better.

THEA 3350: Creative Drama

Dominguez

08/2012-

This course focuses on methods of developing original dramatizations with children and creating plays from children's literature. Discussion of basic skills for the teaching of creative theatre and drama

THEA 3351: Theatrical History and Literature I

Dominguez

08/2012-

This course is a historical survey of theatre and drama from its origins through the close of the Renaissance.

THEA 3356: Women in Drama

Dominguez

08/2012-

This course will investigate the writings of feminist playwrights who are committed to the development and vision of women in the theatre. These dramatic works will be examined in light of the sociological and humanistic realities which are a part of contemporary American life.

THEA 4300: Directing II

Gorden

08/2013-

A continuation of principles addressed in Directing I but applied specifically to non-realistic genres of theatre. Students will practically apply theories discussed to non-realistic one-act plays. Special emphasis will be placed on the collaborative relationship between Directors and Designer as well as between Directors and Actors. Student directors will hold mock concept presentations and conduct rehearsals for one-act plays culminating in a workshop presentation of a scene from their assigned script. Prerequisite: THEA 3325 with a grade of "C" or better.

THEA 4312: Advanced Lighting Design

Tsutsui

08/2013-

Advanced techniques are incorporated into a comprehensive approach to lighting design with the emphasis on aesthetics. Script analysis in visual terms, visual research methods, style in the theatre, and the development of a design concept, are studied through projects in contrasting styles of stage designs, including dance and commercial theatre. Prerequisites: THEA 2301, THEA 2304, and THEA 3344, all with grades of "C" or better.

THEA 4314: Advanced Costume Design

Herman

08/2013-

Continued exploration of design principles and processes in all areas of costume design. Students will experience the complete process of designing costumes, and will begin developing their personal styles. Students will also develop a portfolio and practice necessary collaboration and communication skills with other members of the production team. Prerequisite: THEA 3344 with a grade of "B" or better.

THEA 4316: Acting Shakespeare II

Gorden

08/2013-

Advanced scene study course expanding on theories and methodologies covered in Acting Shakespeare. The course will focus on Shakespeare's later works including but not limited to The Tempest, King Lear, A Winter's Tale, and Cymbeline. Prerequisite: THEA 4313 with a grade of "B" or better.

THEA 4332: Advanced Scene Design

Flemming

08/2013-

Basic techniques are incorporated into a comprehensive approach to scene design with the emphasis on aesthetics. Script analysis in visual terms, visual research methods, style in the theatre, and the development of a design concept, are studied through projects in contrasting styles of stage designs. Restricted to major: THEA. Prerequisites: THEA 3342, junior standing and department approval. Course fee required.

The study of Scene Design as a collaborative effort, as an Art and as a Process: including Practical implications, Technical Drawing: Model Building, Rendering and technical problems of play production.

WOMEN'S STUDIES

WS 3330: Women and Fine Art

Westman

08/2012—05/2015

This course examines the work of historical and contemporary women artists in western culture, and determine the material conditions that made it possible (or not) for women to be artists. We will analyze the works of art themselves in terms of genre, design, and subject matter. Also, we will examine the intersection of gender and art; that is, does an artist's gender have anything to do with his or her work? Course provides students with the opportunity to focus more closely on the conditions that made it possible or impossible for creative women to produce art. Students who are successful in Women and Fine Art will have an increased ability to interpret artistic

works as a part of a culture, be able to justify those interpretations, and be able to look at works or historical events from different perspectives.

WS 3372: Women and Work in the Sex Industry
08/2012—05/2015 (Varela); 08/2015- (Fertman)

Varela, Fertman

This course is designed to explore and critically analyze women's roles in sex work and the elements of oppression, moral standards, and the legal system surrounding them. We will delve into the controversial and often taboo world of sex industry arenas such as pornography, prostitution, exotic dancing, performing arts, human trafficking, and cybersex. Students will look at women and their lives through a feminist lens to examine the often misunderstood world of the sex worker and contribute to possible solutions to what many consider an unacceptable life "choice". Fulfills COLA Social Sciences block elective.

WS 3390: Women in American Culture
08/2012—05/2015

Westman

In "Women in American Culture," we will examine the representation of women in historical documents, the visual arts (from fine art to magazine illustrations to advertising), and literature from the colonial period to the present. Specifically, we will evaluate the intersections of race, class, nationality, and sexuality in women's lives, and learn about the various ways in which women lived, worked, married or not, mothered or not, and died in American history.