

**ART SPECIAL TOPICS COURSES  
SPRING 2021**

**ART HISTORY:**

**ART-210-01=ENG-180-01: Comics & Graphic Novels**

TU/TH 01:10PM - 02:25PM

Dismissed once as kids' fare or shrugged off as sub-literate – “in the hierarchy of applied arts,” Art Spiegelman once wrote, comic books surpass only “tattoo art and sign painting” – comics today are enjoying their Renaissance. In 2015, comics and graphic novel sales topped \$1 billion, a 20-year high. Award-winning writers now moonlight for Marvel (Roxanne Gay, Ta-Nehisi Coates) or pen essays on *Peanuts* (Jonathan Franzen). Superheroes dominate the big screen. In this class, we'll explore this deceptively simple medium as it develops its special abilities. We'll use Scott McCloud's *Understanding Comics*, a critical text that is *itself* a comic, to become smart readers of sequential art. Hillary Chute's new book *Why Comics?* will help us to frame comics' enduring subject matters: sex, the suburbs, disasters, and superheroes. Readings might include Alison Bechdel's *Fun Home*, selection from the Hernandez Brothers' *Love and Rockets*, Spiegelman's *Maus*, Lynda Barry's *One! Hundred! Demons!*, and works by Daniel Clowes, Harvey Pekar, R. Crumb, Ebony Flowers, Aline Kominsky-Crumb, and others. The course is open to all students; underclassmen are encouraged to enroll. There will be capes and tights.

**Prerequisite: None**

**Instructor: Mong**

**Delivery Mode: Hybrid**

**Accepts Virtual Learners: No**

**ART-210-02D: Special Topics in Art History: African Art in Hollywood Films**

TU/TH 01:10PM - 02:25PM

This course will look at Hollywood films that feature stories, dress, settings, architecture, and art inspired by Africa. It will look at how visual forms from Africa have been used in such varied films as *The Black Panther* (2018), *Coming to America* (1988), and *Black is King* (2020). The focus of the course will be on the original art, architecture, and dress of Africa that is referred to in these films. These African visual forms will be explored as evidence of rituals and beliefs of the various cultural groups that created them.

**Prerequisites: None**

**Instructor: Morton**

**Primary Delivery Mode: Virtual**

**Accepts Virtual Learners: Yes**

**ART-210-03D= REL-295-01D=HUM-295-01D: Religion and Representations of the Holocaust**

TU/TH 01:10PM - 02:25PM

This course explores a variety of representations of the Holocaust in theology, literature, film, and art. This interdisciplinary course examines the creative and material work of historians, theologians, novelists, poets, graphic novelists, painters, film makers, composers, photographers, and museum architects. The course explores the limits and possibilities of representing atrocity by raising such questions as: Can suffering be represented? What do representations of the Jewish genocide convey to 21st century

citizens and subsequent generations of Jews and Christians? Is it barbaric to write poetry and fiction, paint or compose music, film documentaries and TV comedies, draw cartoons and graphic novels, publish photographs or erect monuments about such horrific events? How does visual media facilitate the raising of profound moral and religious questions about the Holocaust and our responses to it? Meets the Diversity Requirement for the PPE major.

**Prerequisite: None Instructor: G Phillips**

**Primary Delivery Mode: Virtual**

**Accepts Virtual Learners: Yes**

#### **STUDIO ART:**

**ART-225-01D: Artist Website Design and Development TU TH 09:45AM - 11:00AM**

The aim of this project-centered course is for Art majors or minors to design and develop a personal artist website. In this course, students will study best practices of professional website development to create an artist website. Students will also become proficient in Wix Editor.

**Prerequisites: ART-312, ART-330, or ART-331**

**Instructor: Morton**

**Primary Delivery Mode: Virtual**

**Accepts Virtual Learners: Yes**

**ART-225-02: Experimental Animation TU TH 01:10PM - 02:25PM**

This survey course will provide students with the basic knowledge and tools needed to create their own animations using Adobe After Effects. Techniques covered may include: Animating layers, working with masks, distorting objects with the Puppet Tools, using the Roto Brush Tool, color correction and working with the 3D Camera Tracker. Sound design, composition and other basic image-making principles will be explored. We will also examine the aesthetic nature of experimental film and specifically how it can be applied to animation. There will be a studio art component during the second half of the semester during which each student will create their own original short experimental animation.

**Prerequisites: None**

**Instructor: Weedman**

**Primary Delivery Mode: Hybrid**

**Accepts Virtual Learners: Yes**