CURRICULUM RECONCILIATION - 1

COLLEGE OF HUMANITIES, ARTS, BEHAVIORAL & SOCIAL SCIENCES

 **SCHOOL OF ARTS**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| VSAR102 | Listed incorrectly under Cultural, Historical, and Theoretical Studies  | Correct by moving VSAR 102 under Studio (introductory level) | Correction to mistaken listing |
| Minor in Art History | See p. 198 | Under “Four courses from the following” Add VSAR123, VSAR361, VSAR333, VSAR420,VSAR460; Change VSAR222 to 122; under “Two studio art courses from the following”; add VSAR110, VSAR 130; VSAR131 | These classes have been added to the “menu” of choices. |
| VSAR 433 | Arts & Technology Coursework (Upper-Division) listing  | Add VSAR 473 to Upper-Division Critical/ Theoretical/ Cultural  | Please add this to reflect current offerings, to pp 199 (Upper division Critical/Theoretical/Cultural) |
| VSAR329 | Arts & Technology Coursework (Upper-Division) listing  | Add VSAR 329 to upper-Division Studio Work in Arts & Technology  | Please add this to reflect current offerings, to pp 199 |
| VPA 101 | VPA 101 (3)Introduction to interdisciplinary Arts Introduction to the visual and performing arts: visual and performing arts: visual art, arts and technology, music, theatre and dance. Attention is given to the aesthetic and formal issues or art making alongside historical, cultural, political, and social issues. Discussions focus on race, class, gender, and sexuality in order to contextualize the historical and cultural significance of each artist and their work students experience creating art directed towards self and cultural expression. Taught through variety of artistic mediums in dialogue with one another.  | VPA 101 (3)Introduction to interdisciplinary Arts bridges multiple disciplines in the discussion of interdisciplinary art forms. The course examines collaborative and shared creative practices in visual art, digital media, music, theater, and dance, and allows for hybrid practice and thinking. The course focuses on the aesthetic and formal issues of interdisciplinary art along with historical, cultural, political and social dimensions. Introduction to Interdisciplinary forms of engagement.  | (p 523)Update of course description to more accurately reflect content. |
| VPA 302 | The Process of Multidisciplinary Art: Exploration of the elements, forms, functions, and meaning of the visual and performing arts in their sociocultural context. Examines how artistic forms interact with each other and with other cultural elements to contribute to the shaping society’s development. Case Studies will utilize classical art traditions and traditional and folk art forms representing many different cultures from throughout the world. Students will be exposed to a comparative view of the various ways that cultures around the globe including the United States) express the meaning and value of life. Enrollment requirement: Completion of lower division SofA option requirements. Enrollment restricted to SofA students | The Process of Multidisciplinary Art: Exploration of the elements, forms, functions, and meaning of the visual and performing arts in their sociocultural context. Examines how artistic forms interact with each other and with other cultural elements to reflect the world we live in. Focused on developing and practicing creative competencies and professional discipline applied to specific projects culminating in a final exhibition. Includes the organization and installation of a professional exhibit/performance event including all steps from advertising, outreach, reception and documentation. Enrollment requirement: Completion of lower division SofA option requirements. Enrollment restricted to SofA students | Update of course description to more accurately reflect content. |
| VSAR 222 | VSAR 222 | Change to VSAR 122 | The course number has been changed. Please update this on pages: p199, p 289, p 525 |
| VSAR 302 | VSAR 302 The Computer and the Arts  | Course Title Change: VSAR 302 Digital Photography  | New title better reflects content of the class  |
| VSAR 322 | Women Artists in the 20th Century p. 528 | Contemporary Women Artists  | Title change to reflect content  |
| VSAR 404 | VSAR 404 (3) Art and Web Design Designed to allow the student to explore the Internet and to use the Internet as a resource-graphic, audio, video, and textual-for the production of art projects. Students will create on-line sites for their work which will be available to other university students, and they will be involved in curating virtual exhibitions. Explores the ethical and social implications of the information on the web and examines the impact of the internet on the arts. Includes lectures, demonstrations hands-on training discussions, and research papers. Two hours lecture and two hours laboratory.  | VSAR 404 (3) Art and Web Design in Art and Web design students utilize a number of digital tools for the production of web based art projects. The class pivots around the creative passions of net artists whose ideas have transformed our digital culture. Students develop interactive content with image, textual, and data components that they publish online The class explores the ethical and social implications of information on the web and examines the impact of the internet on the arts. Art & Web Design includes lectures, demonstrations, hands-on training, discussions, and creative projects. Two hours lecture and two hours laboratory.  | Update of course description to more accurately reflect content. |
| VSAR 440 | VSAR 440 Advanced Computer Art | Course Title Change: VSAR 440 Advanced Digital Photography Fieldwork  | New title better reflects content of the class  |

 **COMMUNICATION**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| COMM 402 | Recommended Preparation: COMM 200 or equivalent transfer course or instructor consent. | Enrollment Requirement: COMM 200 | The enrollment requirement would make preparation for COMM 402 equivalent to COMM 390 as students may complete either course to fulfill their research methods requirement. Also, completion of COMM 200 ensures that students have foundational research and writing skills needed for success in COMM 402. |

**DANCE**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| DNCE 200 | **Movement Awareness**Investigates functional movement through internal observation alongside dance improvisation to enhance spontaneous creativity and artistic research. Open to all levels of abilities. Students will increase their awareness of self through movement and somatic art processes while learning that the body is a dynamic system and ever changing. Course assignments focus on ways to articulate sensorial observations through written response papers and projects that focus on the body and cultural identity. *May not be taken for credit by students who have received credit for DNCE 103-1.* | **Movement Awareness**Investigates functional movement through internal observation alongside dance improvisation to enhance spontaneous creativity and artistic research. Open to all levels of abilities. Course assignments focus on ways to articulate sensorial observations through written response papers and projects that focus on the body and cultural identity.  | To simplify by removing excess. |
| DNCE 201 | **Contemporary Dance Technique**Studio course focusing on alignment and dance phrases alongside composition and improvisation. Students will practice various movement approaches to increase strength, flexibility, and body awareness, and also investigate choreographic theories of dance based on diverse approaches to modern/postmodern dance. Includes guest artists, live performances, and research paper/projects. *One hour lecture and three hours studio work. May be repeated for a total of six (6) units.* | **Contemporary Dance Technique**Studio course focusing on alignment and dance phrases alongside composition and improvisation. Practice will increase strength, flexibility, and body awareness, and also investigate choreographic theories of dance based on diverse approaches to contemporary dance. Includes guest artists, live performances, and research paper/projects. *One hour lecture and three hours studio work. May be repeated for a total of six (6) units.* | To simplify and remove excess. |
| DNCE 311 | **Movement Improvisation**Course develops essential skills for students as performers, dancers, actors, choreographers, and directors. Solo, ensemble, and contact improvisation structures emphasize an awareness of space, time, gesture, and narrative. Readings conceptualize the contemporary field of improvisation performance. Course culminates in public performance. *May be repeated for a total of six (6) units. Two hours of lecture and two hours of studio work.* | **Movement Improvisation**Solo, ensemble, and contact improvisation structures emphasize an awareness of space, time, gesture, and narrative. Readings conceptualize the contemporary field of improvisation performance. Course culminates in public performance. *May be repeated for a total of six (6) units. Two hours of lecture and two hours of studio work.* | To simplify and remove excess. |
| DNCE 320 | **Global Modern Dance**Introduces students to the body in motion by examining the interaction between creative expression, daily life, and performative representations of cultural identity and difference. A multidisciplinary approach to understanding the body as socially and politically defined with attention to gender, race, class and national identity. Includes lectures, video and film screenings, live performances and practice. | **Global Modern Dance**Examines the interaction between creative expression, daily life, and performative representations of cultural identity and difference. A multidisciplinary approach to understanding the body as socially and politically defined with attention to gender, race, class and national identity. Includes lectures, video and film screenings, live performances and practice. |  |
| DNCE 324 | **Dance and Visual Media**Examines dance as it intersects with popular, experimental, and documentary forms of film, video and computer technologies. Students will explore various representations of the body in relation to Hollywood, the impact of MTV, and multimedia performance. Course includes lectures, viewings, research papers, collaborative projects, and hands-on training in video production and post-production equipment. *Two hours lecture and two hours lab.* | **Dance and Visual Media**Examines dance as it intersects with popular, experimental, and documentary forms of film, video and computer technologies. Course includes lectures, viewings, research papers, collaborative projects, and hands-on training in video and post-production. *Two hours lecture and two hours lab.* | To simplify and remove excess. |

 **ENVIRONMENTAL STUDIES**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| ENVS 290 |  | Delete course from catalog.  | Earth Science - ES 100 replaces this class. We requested this change last year (per P2 form adopted Spring 2014).  |
| ENVS 320 | Requirement: ENVS 200.  | Requirement: Earth Science- ES 100. Recommended: ENVS 210.  | Since ENVS 290 is being deleted, it makes sense to replace it with requirement of ES 100. We also recommend ENVS 210 but not requiring so as to not hinder process of ENVS students through major. |

 **LITERATURE AND WRITING STUDIES**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| LTWR 105  | Examines the cultural role of literature by studying the way texts respond to ethical and moral questions affecting the past and present while also shaping the future. Special attention given to how texts react to each other and how they promote and respond to economic, political, social, and scientific changes. Students will participate in and learn about the human condition and searches for meaning, understanding, spirituality, artistic expression, communication, national identity, ethnic roots, gender identity, and new worlds. Incorporates activities and materials such as films, music, multimedia presentations and applications, field trips, and guest speakers. Stresses critical thinking, reading, and writing as well as cooperative, interactive, and technological learning. The course does not count towards the LTWR major or minor. | Examines the cultural role of literature by studying the way texts respond to ethical and moral questions affecting the past and present while also shaping the future. Special attention given to how texts react to each other and how they promote and respond to economic, political, social, and scientific changes. Students will participate in and learn about the human condition and searches for meaning, understanding, spirituality, artistic expression, communication, national identity, ethnic roots, gender identity, and new worlds. Incorporates activities and materials such as films, music, multimedia presentations and applications. Stresses critical thinking, reading, and writing as well as cooperative, interactive, and technological learning. The course does not count towards the LTWR major. | Per P-2 for LTWR Minor passed last AY, this class now counts. Course description revised to be more streamlined. |
| LTWR 107  | Broad humanistic exploration of a variety of texts in which humor manifests itself, such as comedies, jokes, and satires, in an effort to understand how humor operates in them and how humor as a text may be distinguished from humor in other media. Examines theories of humor over the centuries and cross-cultural differences in the theory and practice of humor. | Broad humanistic exploration of a variety of texts in which humor manifests itself, such as comedies, jokes, and satires, in an effort to understand how humor operates and how humor as a text may be distinguished from humor in other media. Examines theories of humor over the centuries and cross-cultural differences in the theory and practice of humor. | Course description slightly revised to improve clarity. |
| LTWR 206  | Explores the theme of the journey in world literature. Examines the powerful metaphors of travel, quest, passage, voyaging, pilgrimage, exile, homelessness, homecoming, wandering, and sojourning as they have played out in both classics and selected modern works. The works offer a variety of types of literary and cultural texts and a variety of literary styles and cultural strategies. Incorporates activities and materials such as texts, films, music, lectures, multimedia presentations and applications, field trips, and guest speakers. Stresses critical thinking, reading, and writing as well as cooperative, interactive, and technological learning. | Explores the theme of the journey in world literature. Examines the powerful metaphors of travel, quest, passage, voyaging, pilgrimage, exile, homelessness, homecoming, wandering, and sojourning as they have played out in both classics and selected modern works. Stresses critical thinking, reading, and writing as well as cooperative, interactive, and technological learning. | Course description revised to be more streamlined. |

**MASS MEDIA**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| MASS 450 | Topics in Media Organizations and Systems | Delete course | Following revisions to the Mass Media major, only one topics course is needed. Specifically, MASS 470 will remain as the singular topics course for the major thus eliminating the need for MASS 450, an extraneous course tied to the old major. |
| MASS 480 | Topics in Media Uses and Effects | Delete course | Following revisions to the Mass Media major, only one topics course is needed. Specifically, MASS 470 will remain as the singular topics course for the major thus eliminating the need for MASS 480 is an extraneous course tied to the old major. |
| MASS 495 | Title: Communication Internship | Mass Media Internship | The proposed change is to eliminate confusion between COMM 495 and MASS 495, each of which are internship courses. Also, any course with a MASS designation is tied to the Mass Media major thus MASS 495 should have been named the proposed Mass Media Internship. |

**POLITICAL SCIENCE**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| PSCI 370  | Analysis of basic concepts and principal political theorists from the Greeks to the present, including Plato, Aristotle, Machiavelli, Locke, andMarx. | Eliminate “Aristotle,” add “John Stuart Mill.” (Analysis of basic concepts and pnnc1pal political theorists from the Greeks to the present, including Plato, Machiavelli, Locke, John Stuart Mill, andMarx). | The original information overemphasized the Greek political thought. |
| PSCI 392  | Analysis of religion as a political force; religion as a shaper of culture and ideology; religion as a force of stability and change; religion as an influence on political behavior and public policy.Analysis is cross-national, but focus is on U.S. society. | Eliminate “but focus is on U.S. Society.”(Analysis of religion as a political force; religion as a shaper of culture and ideology; religion as a force of stability and change; religion as an influence on political behavior and public policy.Analysis is cross-national). | A more comparative approach is preferable. |

**SOCIOLOGY**

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| **Course Number** | **Current Information** | **Proposed Change** | **Please provide brief rationale for change** |
| SOC 313 | Race/Ethnic Relations | Critical Race/Ethnic StudiesIn course description, add the word “critical” so that first sentence reads: “A critical examination of the origins and character of contemporary relations…” | Reflects the critical nature of this gateway to our concentration in Critical Race Studies |
| SOC 345  | Latino CommunitiesComparative analysis of selected Latino communities with a special emphasis on Chicano communities in California and new immigrants. | Latino/Chicano CommunitiesComparative analysis of selected communities with a special emphasis on local Chicano communities in California and transnational immigrants. | Clarifying title and course description  |
| SOC 347 | African American CommunitiesCourse description: Historical, demographic and cultural examination of the social communities of African-Americans. | Black CommunitiesCourse description: Historical, demographic and cultural examination of the social communities of Black people. | A more diasporic approach may be included. |
| SOC 403 | Children’s Rights in a Global Society | International Children’s Rights | Course author likes this one better – less “wonky”. |
| SOC 449 | Comparative Analysis of Criminal Justice Systems | Comparative Analysis of Crime and Justice | A more apt description of the course as it has developed in practice. |
| SOC 467 | Media Race and RepresentationCritically assesses the discourse of race as it concerns the presentation of race in the media. Students will complete work at the following signal points of the course: Racial history, stereotypes, “authentic” colonized cultural products and their appropriations by the colonizer, later representations of these products for global consumer consumption. | Race and RepresentationCritically assesses the discourse of race as it concerns representation. Students will complete work at the following signal points of the course: Racial history, stereotypes, “authentic” colonized cultural products and their appropriations by the colonizer, later representations of these products for global consumer consumption. | Coverage of race and representation is not limited to media, further, “race and representation” is more sociological. |
| SOC 469 | Colonial and Post-Colonial TheoryExplores the colonial process from the classical period through neo-colonialism to post colonialism. Places this theory within the context of Neo-Marxist, feminist, and poststructuralist theory. Introduces the student to World Systems, and race theories that have marked the colonial movements of transformation. | Critical Perspectives on ColonialismA critical examination of colonialism and its social consequences. | Focus is not solely on theory. Was clunky. |