

## **Descriptions of Experimental Courses Offered – Summer 2016**

### **Anth 288 Experimental: Archeology, Art, Architecture-Cuzco, Peru**

This is an overview of the archaeology and colonial history of the Cusco (Peru) Region. The course traces the evolution of cultural complexity in the area culminating in the rise and conquest of the Inca empire. We then focus on the art and architecture of the Spanish colonial era until Peru's independence in 1821. The course begins with a 2-week online component with intensive reading and some online testing. The following three weeks are spent in Cusco itself, with a combination of afternoon lectures, field trips to local museums, galleries, archaeological sites, and historical places. Two of the three weekends will include longer field trips, including the Inca site of Machu Picchu. During the 6<sup>th</sup> and final week of the course students will complete a 10-15 page research paper. Credits: 3(3-0)

### **Arth 188 Experimental: F/Visual Arts Today**

Visual Culture studies the construction of the visual in art, media, technology and everyday life. Students learn the tools of visual analysis; investigate how visual depictions such as YouTube and advertising structures convey ideologies; and study the institutional, economic, political social and market factors in the making of contemporary visual culture. Credits: 3(3-0)

### **Comn 288 Experimental: Social Media on Journalism**

Social media has become a major force in our daily lives. Facebook, Twitter, YouTube, Instagram and other platforms define our daily communication and creative habits. We will discuss the rise of social media and how these rapidly growing sites affect us as individuals and journalists. Textbook and article readings will show us past cases with positive and negative aspects of social media on journalists. A discussion of what social media holds for the future of young journalists will be a major course topic. Credits: 3(3-0)

### **Comn 388 Experimental: Media Entertainment**

In this course on media entertainment, students will explore speculation, theory, and research regarding the uses and effects of entertainment. Readings and lectures will consider work on effects and appeal of entertainment, emphasizing emotional reactions. Topics include key concepts of entertainment research, as well as the respective features and emotional/social-psychological effects of genres such as comedy, mystery, horror, sports, and music. Credits: 3(3-0)

### **Comn 388 Experimental: Sports Communication**

This course focuses on both theoretical and topical issues of the emerging field of sports communication. In this intensive, condensed summer course, students will engage in various case analyses, and are required to complete investigative papers each week as we delve into the intricacies of constructs of community, fan culture, gender, race, crisis communication and identity as they relate to sports communication. By the conclusion of this course, students develop both an in-depth understanding of the breadth and depth of this emerging field in communication research, as well as transferable critical thinking, analysis, and practical skills to use in real-world career settings. Credits: 3(3-0)

**Curr 588 Experimental: International Children’s Literature**

International Children’s Literature offers graduate students the opportunity to explore B-Grade 9 literature from across the globe. The course framework highlights multiple ways of engaging with international literature to support children’s critical exploration of their own cultural identities, ways of living within specific global cultures, the range of cultural perspectives within any unit of study, and complex global issues. Topics include issues of translation, building a body of literature for classroom use, and methods of using literature to meet local, state, and national standards. Credits: 3(3-0)

**Curr 588 Experimental: Reading the Community**

The goal of this course is to explore current research focusing on ways in which teachers draw upon community in the literacy curriculum to motivate and engage students through authentic literacy experiences. With Freire’s idea of “reading the word and reading the world,” candidates will explore connections between the common core, curriculum, school and community resources and literacy instruction to see how making stronger connections to local resources could enhance instruction. Credits: 3(3-0).

**Engl 202 Reading as a Writer: Writing New York**

A creative writing class that will take New York as its departure point. We will study the building blocks of the short story and the creative nonfiction essay by reading short works set in New York, focusing on how place shapes writing, and vice versa. Participants in this writing-intensive class will engage in a series of writing assignments inspired by locations around the city, and from these will develop longer short stories and essays. A workshop-based class that will involve extensive peer review of writing, this class will consider New York as literary city that asks those who encounter it to respond in creative and unanticipated ways. Credits: 4(4-0)

**Engl 288 Experimental: Exploring the Essay**

This course will examine the roots and history of all genres of the essay from the ancient tablets of Mesopotamia to the academic and creative essay of the 21st century. The major text will be *The Lost Origins of the Essay*, which includes writings from every century and culture. When did mankind begin jotting down ideas about our lives and the human condition? Essays express our feelings, memories, thoughts and desires. What insights have writers shared through the centuries? What has changed and remained the same about the human spirit and our expression of knowledge, philosophy and the self through the art form of the essay? Come explore! . Credits: 4(4-0)

**Intd 188 Experimental: NOYCE Internship Orientation**

A two-week on-campus (with on-line follow-up) preparatory experience for NOYCE internships in informal science education settings. Credits: 2(0-2)

**Intd 288 Experimental: Intro to Visual Culture**

Combining a rigorous online curriculum with a site visit to Geneseo Landing in Red Hook, this blended course will provide a multifaceted introduction into the study of visual culture. Specifically, by examining the visual cultures of a number of historical “moments,” such as the Enlightenment; the ascent of Nineteenth and Early Twentieth Century Imperialism, Industrialization, and Modernization; the rise of Consumer-based Societies; and Post-WWII Globalization, students will explore how visual cultures create, reflect, and communicate systems of power among institutions, elites, subjects, and citizens. As a result, the course will address critical concepts concerning race; class; gender; consumerism; urbanism; identity; globalization; technology, science, and society; as

well as modernism and post-modernism. The course will also outline the difficulties that emerge when writing about visual culture, paying attention to how historians have engaged, negotiated, and revised the methodologies developed in the fields of cultural and media studies, communications, sociology, art history, philosophy, and anthropology, as well as history to better understand the past. Credits: 3(3-0)

**Musc 100 F/Understanding Music: J-Pop: A History of Music in Modern Japan**

Japanese popular music encompasses a wide variety of genres, from World War II propaganda tunes to anime soundtracks. But how does this music relate to the history of modern Japan? What is “modern” (or post-modern) about this specific music? This class will examine the creation and consumption of Japanese popular music from the late nineteenth century to the present day, focusing on how popular music worked in the cultural and political milieu. Through the study of Japanese folk, jazz, rock, hip-hop, bubble gum pop, and film music, students will engage with broader historical trajectories in society. Via online forums, we will discuss popular music as it relates to imperialism, nationalism, transnationalism, and race relations in Japan today. Credits: 3(3-0)