CORE CURRICULUM ARTS AND IDEAS (CCA)

CCA 107 | BUDDHIST MINDFULNESS MEDITATION | 2 quarter hours (Undergraduate)
This 5 session (2 credit hour) course introduces theories and practices of mindfulness meditation from Buddhist traditions. It explores how mindfulness meditation can enhance collaboration learning, address the fundamental ethical challenges of contemporary life, and relate to work experience. Class sessions will involve practice in mindfulness meditation. Students will be expected to maintain and reflect on a daily mindfulness meditation practice for the duration of the course. The assessment of learning will be based on class participation and weekly reflection papers.

CCA 121 | ART AND MEMORY: SCRAPBOOKING | 2 quarter hours (Undergraduate)
Art is appreciated in various forms. In homes all over America, dining room tables are filled with tiny metal hearts, pictures of adorable toddlers, bags of stickers, and 500 varieties of lettering. Scrapbooking is one of the nation's fastest growing artistic leisure time activities. Millions of dollars are invested in this peculiar pastime that focuses on not only recording family events, but making them pretty as well. Most of us do not consider ourselves artists, but give us a pair of scissors and some fancy paper and we will create an artistic masterpiece! Students in this experience will learn about the history of scrapbooks and will begin the process of decoding the relationships of creativity, art, and craft in this pursuit that is sweeping the nation. Topics will include the definition of scrapbooking and its development in American culture; the ways in which art and craft intersect in the scrapbook; how to get started with a scrapbook; the nature of creativity and its impact in scrapbooking; and the construction of meaningful works of art and craft. This course will meet on campus and online via D2L. (2 quarter hours)

Status as a Decision Analytics or Degree Completion student is a prerequisite for this class.

CCA 143 | ROOTED IN THE CITY: WRITERS & WRITING IN CHICAGO | 4 quarter hours (Undergraduate)
Who are the writers rooted in Chicago? What were and are their concerns, themes, styles? How can they teach us about the city, but also about writing? In this class, students will read, discuss and write about work written by such Chicago writers as Nelson Algren, Gwendolyn Brooks, Stuart Dybek, Sandra Cisneros, Studs Terkel, Marc Smith, and Mike Royko. We will consider the nature of civic engagement and creativity in the literary arts, as well as pay close attention to the formal elements of the poems, short stories, and essays read in this class. We'll also explore how these texts compel us to think about power and its circulation in cultural as well as social contexts.

CCA 147 | ETHICS: HOW GOOD PEOPLE MAKE TOUGH CHOICES | 4 quarter hours (Undergraduate)
Through life's many lessons, we have learned how to make a decision between what is the right thing to do and what is simply wrong. We can differentiate between good and evil, truth and lies, etc. However, most of our dilemmas do not stem from deciding the correct path, when we are faced with right and wrong decisions. What most often puts us into a quandary is deciding between what is right and what is right. In other words when good people are faced with tough choices, on what basis do they make their decisions? In an era of perceived ethical incertitude and moral skepticism, students will examine how decisions are made based on one of many ethical systems. Students will learn about various ethical systems, and ethicists, such as utilitarianism, deontology, Kant, Aristotle, and Gillian, just to name a few. By the end of the course students should be able to apply their knowledge of moral, ethical and social issues, and have a better understanding of how the tough decisions they make could impact others. (4 quarter hours)

CCA 152 | EXPLORING THE ART MUSEUM | 4 quarter hours (Undergraduate)
Museums have been a respected and trusted measurement of artistic accomplishment. In this course, the student will examine the museum's role as collector, conservator and educator. The student will investigate the traditional role of the art museum, its collection, practices and programs as well as its efforts to integrate new media into its collection. The course also investigates repatriation, which is the ownership of ancient and cultural heritage and other issues that affect the museum such as censorship and funding. Finally it will look at how we value art as a commercial commodity. (4 quarter hours)

CCA 153 | THE ART OF SPEECHMAKING | 2 quarter hours (Undergraduate)
In this class, students will use tools based in the imagination, principles of design, and standard dramatic practice to create a unique, personal experience for an audience. Speech, whether we call it dramatic or declamatory, has the potential to move the masses. In this course, you will develop a personal approach and construct effective presentations that harness the power of their voice and body. (2 credit hours)

CCA 167 | DIGITAL PHOTOGRAPHY | 4 quarter hours (Undergraduate)
Students learn in this course to take artistic digital photos. They will analyze photos they have taken prior to the course and discuss if they fulfill criteria to be seen as art. Several theories of artistic expression will be discussed. Rules of composition, light, exposure, colors, etc. will be reflected upon. In a second step the students will develop the competence to alter their digital photos with a program like “Photoshop Elements”. They will be able to change the expression of their photos and combine different shots, creating their personal piece of art. As a final product, students will create a portfolio with about 5 photos including detailed descriptions of their work. (2-4 quarter hours)
CCA 168 | ART AND MEMORY SCRAPBOOKING II: THE ART JOURNAL | 2 quarter hours  
(Undergraduate)  
This is the second course on the art and craft of scrapbooking offered in the SNL curriculum. This course focuses on a specific aspect of the scrapbooker's art, the production of embellished personal diaries. Throughout this experience, students will critically examine the artistic aspects of journaling and collage artwork, investigate movements in the art world, chronicle events in their lives through photographs and narrative, and create works of art and craft that illustrate the experience. This is a hands-on art making course. While faculty will discuss various techniques and information about assessing works of art and putting them in the context of art movements, students should expect to be introduced to art making materials and to use them during class time. (2 quarter hours)

CCA 170 | CREATIVITY AND ENTREPRENEURSHIP | 2 quarter hours  
(Undergraduate)  
IPads. Smart Phones. The automobile. These inventions, once unknown and now taken for granted, required years of imagining, experimentation and innovative thinking. While we value the end product, we are often unaware of the underlying creative/creating process. This class will explore the role of creativity in the development of entrepreneurial skills and the entrepreneurial personality. Creativity in this course will be seen both as a learned skill and as an exploration of our intuition. This course will explore contemporary approaches to the creative process based on the human capacity to imagine, to explore and, ultimately, to create. These are core skills for anyone pursuing a career as an entrepreneur or simply in search of ways to explore innovation. (2 credit hours)

CCA 172 | MAKING POEMS: AN INTRODUCTION TO VERSE | 4 quarter hours  
(Undergraduate)  
Making poems will be a creative writing offering that teaches metrics and verse forms, poetry the old-fashioned way. Topics will include metric feet, rhyme, lines, and verse forms. For example, students will learn about the iambic foot, write some iambic lines of various lengths, and finally use the iambic line to write a sonnet. Rap poetry with its structured rhythms and elaborate rhyming is another possibility. This "formalist" approach promotes a kind of creativity that is strongly infused with craft and discipline in contrast to the "spoken word" or confessional approaches to making poems. This class involves making audio recordings of your poems; students will be required to purchase a headset/microphone and download and install free software.

CCA 176 | CREATIVE WRITING | 4 quarter hours  
(Undergraduate)  
Designed to help you explore the art of writing stories, either stories that are "made-up" or stories based on lived experience. You will be required to complete six fiction-writing exercises, and either one short story, one autobiographical story, or one story based on an oral history collected by the you. In addition, you write a final essay in which you reflect on your learning and experience in the course. (4 quarter hours)

CCA 181 | CREATING ORIGINAL DIGITAL ART | 4 quarter hours  
(Undergraduate)  
The course will focus on electronic visual art, and because of the amount of material to be covered, will not include audio or animation art. Student will look at what constitutes "art", then look at how original art could be created using technological tools, such as Microsoft Paint, Pixel-based art, such as Microsoft Graphics in PowerPoint; Digital Photography and Photoshop; digital short-movies, and Digital Animation using Freeware GIF Animation software.

CCA 185 | THE BEATLES AND THE CREATIVE PROCESS | 4 quarter hours  
(Undergraduate)  
The Beatles are significant in many ways: they were an unprecedented show business phenomenon; they were leaders of Sixties cultural rebellion; and they stand, for many, as a signal instance of popular entertainment attaining the status of high art. This course will examine the musical craftsmanship of the Beatles, focusing on their work as songwriters and record makers. Recent audio and print releases documenting the group's performing and recording history provide a unique and detailed glimpse of the Beatles' creative process. We will utilize these materials to closely trace the development of the group's work while using other resources to place it in a larger historical and cultural context. The goal is to shed critical light on this recent chapter in cultural history. That discussion will, in turn, highlight questions about creativity in a modern context where commerce vies with art, technology redefines performance and an emerging global village culture transforms concepts of originality and tradition.

CCA 196 | WRITENOW:SNL WRITING MARATHON | 2 quarter hours  
(Undergraduate)  
Anne Lamott said that the most important ingredient for writing is the act of "sitting". In this course, students will focus on this seemingly simple act of the creative process. The focus of the course is on the generation of written material: the quantity rather than the quality. As such, students choose their own fiction or nonfiction writing topic(s) and project, and may use the material they create in a later effort (ILP, AP, etc.) To kick off one session, a group of professional writer panelists will reflect on their own creative processes as they have developed their latest works. (2 quarter hours)

CCA 211 | ANALYZING AUSTEN'S PRIDE AND PREJUDICE | 4 quarter hours  
(Undergraduate)  
Jane Austen must have known something about universal truths. Her novel, Pride and Prejudice, which begins with the sentence quoted above, was first published in 1813. Still in print today, it has also been made into at least eleven movies, four of which were released since 2000, including a Mormon and a Bollywood version. In this class, we will read the novel in the context of the gender and class norms at the time Austen wrote her book and then consider how Austen's exploration of universal truths is reinterpreted in more contemporary film versions of this novel. In exploring Austen's creation and the many reinterpretations of her work, we will use both analytic and creative writing assignments as well as class discussion to examine how context informs creativity and how creativity informs analysis. You most definitely do not need to be a creative writer to take this class. (4 quarter hours)

CCA 215 | FILM NOIR | 2 quarter hours  
(Undergraduate)  
In this course we will screen and discuss select noir films and develop skills of viewing and analyzing them closely. Highlighted topics will include the concept of genre in film; the relationship of genre codes to creativity; the dynamics of form and content; the tension between commerce and art; the auteur theory; psychologies of the divided self; representations of masculinity and femininity; and the question of what these films say about American society, post-World War II. (2 quarter hours)
CCA 217 | MINDFULNESS MEDITATION | 4 quarter hours
(Undergraduate)
Mindfulness mediation provides many different ways to broaden our awareness of the world around us, heighten our powers of concentration, deepen our understanding of our experience, and cultivate creative and transformative ways of being in the world. Many approaches to mindfulness mediation draw on ancient religious and spiritual traditions from around the world. So mindfulness mediation is compatible with and can enhance whatever religious or spiritual commitments you may have. But mindfulness mediation does not require religious or spiritual interpretations. It can be practiced as a very powerful path to becoming a creative, healthy and effective adult. In this course, you will learn what mindfulness mediation is and various ways in which it can be practiced. We will explore in particular how mindfulness mediation can enhance creativity, address the ethical challenges of contemporary life, and foster collaborative learning. Class sessions will involve extensive practice in mindfulness mediation, listening and dialogue. You will be expected to maintain and reflect on a daily mindfulness mediation practice for the duration of the course. (4 quarter hours)

CCA 219 | SPACE, SPIRITUALITY, AND HUMAN IDENTITY | 4 quarter hours
(Undergraduate)
The course will examine the architecture and context of the sacred spaces of the ancient and medieval world. Different perspectives will be used to study the spaces, including art historical, historical, anthropological and religious. This class will look at how sacred spaces are affected by a variety of factors in each society. These include the religious and social beliefs of the society, the availability of materials, the technical skills of the artists and builders and the world view of the people. Students will also consider how these issues are manifested in our own culture and how they are seen and experienced in their individual lives. The class will use multimedia resources to experience the monuments more fully.

Status as a Decision Analytics or Degree Completion student is a prerequisite for this class.

CCA 225 | GREAT MUSIC IN CHICAGO | 4 quarter hours
(Undergraduate)
The course introduces people to three of the most exciting and rewarding institutions in Chicago music: the world-famous Chicago Symphony Orchestra at Symphony Center downtown; the fabulous training orchestra of the Chicago Symphony Orchestra, known as the Civic Orchestra, also downtown; and live top-name jazz at the Jazz Showcase. We learn the background of these institutions, the nature of the arts they perform, and the terms used to describe and appreciate those forms. Most importantly, we experience, in person, the great music that they play!

CCA 230 | MEMOIRS: A JOURNEY FROM THE INSIDE OUT | 4 quarter hours
(Undergraduate)
Socrates famously said, “The unexamined life is not worth living for a human being.” Join Carolyn and Caralyn, who believe there is nothing more compelling than the well-told story of a person’s life, to examine a portion of yours. In this class, as a community of learners, we will explore the creative process, consider principles of memoir-writing styles, and assess how human experience and transformative events drive the construction of a personal philosophy. Course prerequisite: curiosity. Class sessions will revolve around reading, writing, and telling. We will read and discuss excerpts from full-book memoirs to understand how everyone has a sense of being “other” in the world, while still being connected to the greater human experience. We will write in a structured format, both in-class and individually, to learn how to focus the lens of memory onto specific life experiences. Peer editing, using guided techniques to give constructive feedback, will enable all students, regardless of their starting point, to become better writers. At the end of the course, we will tell the stories that have been written as we partner our small learning community with a larger community organization. The final take-away of sharing will be a class memoir in the form of an e-book to which everyone contributes.

Status as a Decision Analytics or Degree Completion student is a prerequisite for this class.

CCA 247 | STAGE IMPROVISATION AND GAME PLAYING | 4 quarter hours
(Undergraduate)
Improvisational comedy is social commentary or personal expression made immediate by spontaneous dramatization. Students will learn the games that form a context with which, or from which, to improvise. Then, they will improvise; they will play in their own and in each others’ improvised sketches. They will learn to solve problems, find metaphors and examine improvisation as an excellent tool with which to monitor the process of learning. Additionally, students will acquaint themselves with the history of this freest of forms. From the engagement in the games and their analysis will come the most important outcome: the growth of confidence. (4 quarter hours)

CCA 254 | RESISTANCE DURING THE HOLOCAUST AND WORLD WAR II | 4 quarter hours
(Undergraduate)
This course explores the history of the Holocaust in the context of the Second World War (1939-1945) with a central focus on examples of resistance to discrimination, fascism and oppression. We will explore varied forms of opposition including armed resistance, spiritual resistance, resistance through writing and identity preservation. We will read autobiographies, view documentary and dramatic films, and use museum resources to develop our understanding of resistance. Required activities include a visit to the Illinois Holocaust Museum and Education Center (Skokie, IL). We will also consider the implications of this history for making ethical choices in our world today.
CCA 255 | SELF EXPLORATION: INSIDE OURSELVES, OUTSIDE WITH OTHERS | 4 quarter hours
(Undergraduate)
Exploring the self can be a very personal and satisfying experience, but can also provide clues as to how you interact with others, accomplish daily tasks and become a more happy, productive and respected individual. This course guides you through a self reflection process in a collaborative learning mode where you will learn about yourself, share the process with a learning partner and observe the trends and conclusions of the class. This course will operate in a unique blended format with three required meetings which will link students in the classroom to other students taking the course online in a synchronized chat format. You will have the option to attend either on campus or online for the scheduled meetings. (4 quarter hours)

CCA 256 | WORKPLACE AND PROFESSIONAL ETHICS | 4 quarter hours
(Undergraduate)
This hybrid-learning course is open to all DePaul undergraduates. It provides a thorough grounding in the theoretical and applied nature of work-based ethical decision-making. We engage the tenets and assumptions of four major ethical perspectives, using them to examine the meanings and implications of morality in professional life. Using the tools of reason, we investigate obstacles to ethical decision-making in one’s and others’ professional behavior, and apply our learning in the writing of a personal ethical code. (2-4 quarter hours)

CCA 260 | APPROACHES TO CREATIVE WRITING | 4 quarter hours
(Undergraduate)
For writers, no matter how new or experienced they may be, there’s always a need to ‘self-renew’. Every blank page is an invitation to enhance one’s writing asset, for with each blank page or new assignment the writing process begins again. What, then, are the tools successful writers use to enhance their writing abilities, sustain their momentum, refresh their creativity and renew their resolve? What writing tools are better suited for creative writing, business writing, journaling, or memoir? What tools do we already have that may only need repurposing or remembering?

CCA 267 | THE EXAMINED LIFE: A QUESTION OF PHILOSOPHY | 4 quarter hours
(Undergraduate)
The unexamined Life is not worth living* exclaimed the Greek philosopher Socrates, setting the tone for philosophical quests that have shaped thought and civilizations. "Neither is the examined one," retorted German philosopher Schopenhauer 2,300 years later after surveying the prospects of the modern world. This course will outline the philosophical tradition of rational thought that stretches in between these thinkers. Students will focus on how the great thinkers and traditions East and West considered ethical, metaphysical, epistemological, political, and aesthetic problems. And they will engage in a philosophical examination of their own life and beliefs. (4 quarter hours)

CCA 271 | THE ART OF PAPERMAKING | 2 quarter hours
(Undergraduate)
Paper is everywhere. We use it to read about the latest news, to wrap birthday presents, and to leave ourselves little sticky reminders. You can find paper almost anywhere and chances are, you have a lot of it lying around your house, lurking in drawers and clogging up your recycling bin. It is one of those commodities that we take for granted. Can paper be art? Can it be the result of creative thinking? Can it be beautiful? Learners in this experience will learn about paper and its history, and will participate in the ancient art of papermaking. While examining the definitions of art and creativity, students will experiment with papermaking techniques, and will create their own works of paper art. The Art of Papermaking focuses on creative processes and art making. This will be, necessarily, an experiential process. Most of the class time will be taken up with experimenting with art materials and with employing the roles of color and design in works of art. Students should prepare by wearing old clothes to class and should expect to get their hands dirty. (2 quarter hours)

CCA 276 | CREATIVE INK: THE ART OF WRITING | 4 quarter hours
(Undergraduate)
This course will carry students through a series of creative writing experiments aimed at stimulating their imaginations and discovering their literate voices. Students will be exposed to a variety of techniques for story writing, poetry, and avant garde experiments. The course will combine in-class group writing and critical sessions, and individual consultation with the instructor for personal development. Students will also learn how to find outlets for their completed creative work. (4 quarter hours)

CCA 281 | BRAVE NEW WORLD AND NINETEEN EIGHTY-FOUR: DIVERGING DYSTOPIAS | 2-6 quarter hours
(Undergraduate)
The Liberal Arts in Action course directs students to analyze an engaging topic - in this case, the two preeminent dystopian fictions of the last 100 years, Aldous Huxley’s Brave New World and George Orwell’s Nineteen Eighty-Four – from multiple perspectives in the liberal arts. Students strengthen their problem-solving skills by drawing upon the ideas and methods of three different liberal arts disciplines. The learning activities clarify how the liberal arts can be put into action to ponder and address problems. The course strengthens students’ development of critical thinking and academic writing across the curriculum. Students also will learn about resources that will be useful for their academic success at DePaul.
CCA 285 | WORK, PLAY AND REST: INTEGRATING THE FRAGMENTS | 4 quarter hours (Undergraduate)
Life has become fragmented. In our modern lives, we strive to maintain work, play and rest in separate realms, within which we work hard, play hard, and even rest hard, all in the hope of finding balance. But when work invades play, and rest is sacrificed for either one, it might be time to shift the paradigm of separateness we have sought to maintain. This course will explore ways we can integrate the fragments of our lives in order to find more fulfillment, balance, satisfaction, and consequently relief both within these three arenas and in the “gray areas” in between. Learning will occur in two modalities, each of which will enhance the other: experientially-based guided movement, storytelling and vocal activities from the improvisational practice of InterPlay, and the study of literature (articles, books, websites and videos) concerning mind-body awareness. Through the in-class practices of InterPlay, students will explore how stressors are held in the body, and define for themselves which aspects of creative expression help to release what no longer serves. Basic movement, storytelling and vocal activities will be introduced in an incremental way, with no prior experience necessary. The focus will be on both individual expression and collaborative possibilities, and personal as well as community and organizational applications will be explored. In our study of the science behind mind-body awareness through class discussions and written assignments, students will explore the application of concepts in conjunction with the experiential model offered by the InterPlay practice. Part practical activities, part reflection, and part synthesis of defined concepts and models, students will be asked to come to this class as willing participants and identify what methods and systems are applicable to their own lives, and what, from their unique vantage point, could constitute elements toward a new model of health and wholeness. (4 quarter hours)

CCA 299 | ETHICAL ISSUES IN BIOMEDICINE AND HEALTH | 4 quarter hours (Undergraduate)
Should parents be allowed to genetically “engineer” designer babies? Given the rapid pace of developments in genetic engineering, this capacity is eminent. Emerging technological capacities in a variety of arenas are creating a host of social questions and potential ethical implications: What are the ethical issues associated with accelerating accumulation of health data? Do pharmaceutical companies have a moral obligation to expand global access to life-saving AIDS drugs? Given our ever-unfolding understanding of the human brain, what regulatory concerns ought to accompany the rollout of new, powerful brain-based biotechnologies? Which methods and approaches are needed to make sense of the impact of science and technology on people’s lives worldwide? This course is both an introduction to bioethics, – an area concerned with moral questions related to health, medicine and society, as well as a reflection upon the ethical and social implications of rapidly emerging technological and scientific capacities. In this course, learners will learn and use ethical theories to consider and analyze general bioethical issues with special attention paid to the unique challenges that emerge as a result of rapid advancements in scientific and technological knowledge. While this course is housed in the School for New Learning (SNL), it is also cross-listed with DePaul University’s department of public health. For graduate students taking this course for credit, there is an additional assessment required, specified in the syllabus section below. This course will also require students to deploy and hone critical thinking skills, writing-related capacities as well as reasoning skills.

CCA 295 | WORK, PLAY AND REST: INTEGRATING THE FRAGMENTS | 4 quarter hours (Undergraduate)
Life has become fragmented. In our modern lives, we strive to maintain work, play and rest in separate realms, within which we work hard, play hard, and even rest hard, all in the hope of finding balance. But when work invades play, and rest is sacrificed for either one, it might be time to shift the paradigm of separateness we have sought to maintain. This course will explore ways we can integrate the fragments of our lives in order to find more fulfillment, balance, satisfaction, and consequently relief both within these three arenas and in the “gray areas” in between. Learning will occur in two modalities, each of which will enhance the other: experientially-based guided movement, storytelling and vocal activities from the improvisational practice of InterPlay, and the study of literature (articles, books, websites and videos) concerning mind-body awareness. Through the in-class practices of InterPlay, students will explore how stressors are held in the body, and define for themselves which aspects of creative expression help to release what no longer serves. Basic movement, storytelling and vocal activities will be introduced in an incremental way, with no prior experience necessary. The focus will be on both individual expression and collaborative possibilities, and personal as well as community and organizational applications will be explored. In our study of the science behind mind-body awareness through class discussions and written assignments, students will explore the application of concepts in conjunction with the experiential model offered by the InterPlay practice. Part practical activities, part reflection, and part synthesis of defined concepts and models, students will be asked to come to this class as willing participants and identify what methods and systems are applicable to their own lives, and what, from their unique vantage point, could constitute elements toward a new model of health and wholeness. (4 quarter hours)

CCA 315 | CREATIVITY AND IMAGINATION | 4 quarter hours (Undergraduate)
Is there a specific mental procedure that gives rise to the making of new inventions, new scientific and mathematical discoveries, new philosophical systems, and new works of art? If so, it remains as mysterious today as a thousand years ago. In this course we will compare and critically evaluate a range of theories about human invention and creativity, both classic and modern - from ancient conceptions of divine inspiration and "creative madness" to recent hypotheses in the fields of evolutionary psychology, cognitive science, and artificial intelligence. We will test these theories by (a) applying them to our own past experience with creative endeavors and (b) by determining to what extent the theories can adequately explain the emergence of particular inventions, scientific or mathematical breakthroughs, or works of art. The course will introduce the thought of a range of important theorists on the creative process - from Plato to Freud - and also weigh the contributions and examples of prominent artists, scientists, and inventors, including Archimedes, Newton, Mozart, Milton, Poe, Van Gogh, Poincaré, Edison, Einstein, and others. (4 quarter hours)

CCA 322 | PROBLEMS AND ISSUES IN CONTEMPORARY ETHICS | 4 quarter hours (Undergraduate)
An introduction to moral philosophy with emphasis on the conflict between "moral relativism" (or "subjective" ethics) on the one hand and "moral realism" (or "objective" ethics) on the other. During the course you will be introduced to classic theories and leading figures in the history of ethics, from Plato and Aristotle to Kant and Nietzsche. Course content will focus on issues (e.g., poverty, drug use, capital punishment, sexual behavior, euthanasia, biomedical research, animal rights, political violence) at the center of contemporary ethical debate in the United States and throughout the world. (4 quarter hours)

CCA 342 | LEARNING ART HISTORY THROUGH THE ART INSTITUTE OF CHICAGO | 4 quarter hours (Undergraduate)
The Art Institute of Chicago is one of the nation's premiere art museums, with a collection that offers wide opportunities for the study of art. This course will examine great paintings in the museum from the Middle Ages up to contemporary works. Students will deepen their knowledge of art history and how to study a painting, develop an overall knowledge of major periods and trends, as well as gain insights into the lives of the artists. Students will also gain a knowledge of the museum itself as a starting off point for further studies. Class will meet at the Art Institute, Michigan and Adams, at the front information desk. (4 quarter hours)

CCA 365 | JAZZ AND CHICAGO | 2 quarter hours (Undergraduate)
This short course will introduce the student to the pleasures and enrichment of jazz. Students will learn what jazz is, learn about its fascinating history and some of its most influential players, and learn about the special role that Chicago has played-and still does play-in great jazz. In the classroom we'll hear records, view videos, engage the instructor in question-and-answer sessions, and hear stories about this unique musical art form and Chicago's ongoing role in it. The instructor, a jazz writer and longtime jazz drummer, will enliven the course with personal anecdotes covering a considerable part of Chicago jazz history. (2 credit hours)
CCA 366 | EXPRESSING YOURSELF THROUGH PAINT | 4 quarter hours 
(Undergraduate)
This course will focus on painting as a form of visual expressions and provide opportunities to explore the media of painting and the aesthetics behind why people paint. Students will study the history of painting through selected works, learn how to analyze and critique a painting and use watercolors and acrylic paints to explore the media. A field trip to the Art Institute of Chicago is required.

CCA 367 | EXPRESSIVE ARTS THERAPY | 4 quarter hours 
(Undergraduate)
This course offers a multi-arts approach in which different art modalities are woven into the therapeutic process as appropriate to a client's situation. It is grounded not in any particular techniques or media but in the capacity of the arts to respond to human suffering. Various arts--poetry, movement, drawing, painting, journaling, improvisation, music, and sculpture--are used in a supportive setting to facilitate growth and healing. Expressive arts processes have been used successfully in almost all psychotherapeutic contexts, ranging from work with the severely ill to the facilitation of human growth and potential. There is a growing use of the arts in health education, hospice work, and in community art projects especially after catastrophic events. The class will be conducted in a workshop format in which theoretical content will be combined with experiential learning. Lecture, discussion, audio-visual presentation, experiential exercise, guest speakers, and field trips comprise the structure of the class.

CCA 389 | INTRODUCTION TO RESTORATIVE PEACEMAKING PRACTICES | 4 quarter hours 
(Undergraduate)
The course will provide an introduction to the emerging field of restorative justice and its application in the criminal justice system, schools, workplaces, communities, families and organizational settings. Restorative approaches are based on aboriginal and indigenous practices and traditions to build community, problem solve, resolve conflict, decision make, develop consensus, reconcile, celebrate and possibly heal. It is a growing movement that explores how relationships can be restored or built by recognizing the capacity of the individuals and community to identify, address and resolve their issues in a manner that meets their needs and allows them to move forward. We will examine various approaches to implementing restorative principles as well as the challenges of creating and sustaining restorative environments, initiatives and resources to support communities in developing safer and healthier relationships. The underlying dynamics that are usually at the root of conflict and alienation will also be considered to better understand and appreciate the possibilities and promise of restorative processes. (4 quarter hours)

CCA 396 | INTRODUCTION TO ART THERAPY | 4 quarter hours 
(Undergraduate)
This experiential class in will introduce students to concepts of art therapy and other expressive arts. It will address the therapeutic use of art making by people who experience illness, trauma, or challenges in living, as well as by people who seek personal development and general well being. By participating in expressive arts activities and reflecting on the products and processes, students will learn how art therapy can help people increase awareness of self and others, cope with symptoms, stress, and traumatic experiences; enhance cognitive abilities; and enjoy the life-affirming pleasures of making art.